

AMANDA LEONARDI DE OLIVEIRA

THE IMP FROM THE UNDERGROUND:
MANIFESTATIONS OF THE UNCONSCIOUS IN EDGAR ALLAN POE AND FYODOR
DOSTOEVSKY

PORTO ALEGRE

2020

**UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL
INSTITUTO DE LETRAS
PROGRAMA DE PÓS-GRADUAÇÃO EM LETRAS
ÁREA: ESTUDOS DE LITERATURA
ESPECIALIDADE: LITERATURAS DE LÍNGUA INGLESA
LINHA DE PESQUISA: SOCIEDADE, (INTER)TEXTOS LITERÁRIOS E
TRADUÇÃO NAS LITERATURAS ESTRANGEIRAS MODERNAS**

AMANDA LEONARDI DE OLIVEIRA

**THE IMP FROM THE UNDERGROUND:
MANIFESTATIONS OF THE UNCONSCIOUS IN EDGAR ALLAN POE AND FYODOR
DOSTOEVSKY**

Dissertação apresentada como requisito parcial à
obtenção do título de mestre em Letras - Língua
Inglesa e Literaturas de Língua Inglesa do
Instituto de Letras da Universidade Federal do
Rio Grande do Sul.
Orientadora: Prof^ª. Dr^ª. Elaine Barros Indrusiak

PORTO ALEGRE

2020

CIP - Catalogação na Publicação

Leonardi de Oliveira, Amanda
THE IMP FROM THE UNDERGROUND: Manifestations of the
Unconscious in Edgar Allan Poe and Fyodor Dostoevsky /
Amanda Leonardi de Oliveira. -- 2020.
138 f.
Orientadora: Elaine Barros Indrusiak.

Dissertação (Mestrado) -- Universidade Federal do
Rio Grande do Sul, Instituto de Letras, Programa de
Pós-Graduação em Letras, Porto Alegre, BR-RS, 2020.

1. literatura. 2. psicanálise. 3. teoria literária.
I. Barros Indrusiak, Elaine, orient. II. Título.

AMANDA LEONARDI DE OLIVEIRA

THE IMP FROM THE UNDERGROUND:

**MANIFESTATIONS OF THE UNCONSCIOUS IN EDGAR ALLAN POE AND FYODOR
DOSTOEVSKY**

Dissertação apresentada como requisito parcial à
obtenção do título de mestra em Letras - Língua
Inglesa e Literaturas de Língua Inglesa do
Instituto de Letras da Universidade Federal do
Rio Grande do Sul.

Orientadora: Prof^a. Dr^a. Elaine Barros Indrusiak

Aprovada em: 30 de outubro de 2020.

BANCA EXAMINADORA:

Prof. Dr. Claudio Vescia Zanini

Instituto de Letras - UFRGS

Prof^a. Dr^a. Denise Regina de Sales

Instituto de Letras - UFRGS

Prof^a. Dr^a. Renata Philippov

Departamento de Letras - EFLCH – UNIFESP

ACKNOWLEDGEMENTS

I would have never been able to even begin this research if it had not been, first of all, due to the constant support of my beloved family, so first of all I thank them: my mother, for reading stories to me when I was a child and getting me so interested in literature since an early age, my father, for also telling me stories, and both of them for always being there for me and motivating me to study and to accomplish my goals: your support has been essential for me to be who I am, to feel safe and keep on pursuing my goals, so thank you for never letting me give up. I also thank my siblings, who are my great influences in this world of letters: my brother, Henrique, who introduced me to both the writers I worked with throughout this thesis (thank you so much for giving my first books by Poe and by Dostoevsky, and so many others, and bringing me into the wonderful world of literature!), I would not be who I am without your great influence! My sister, Carol, who was the first one of our family to pursue the path of letters and it was thanks to her that I started reading Shakespeare (I still remember sharing a pocket edition of Hamlet with you, sister, when I was twelve! We both kept bookmarks on different parts of that same edition, which, by the way, I still keep in my nightstand!). I thank my boyfriend and best(est) friend, Zé Pizzato, for always being there for me, always motivating me, supporting me in my studies and my writing, be it either academic or fiction, and never letting me give up on my dreams. I also thank all of my friends for the constant support and for inspiring me everyday: thank you, Ana, Danie, Fernanda, Gabi, Lauria, Lizi, Marina, and so many other amazing people whom I admire so much (cannot list everyone here, that would be a very long list, but I am sure you all know who you are). I love you all so much, and anything I ever accomplish is only achieved due to all of your love and support: thank you, my dear family, my love and my friends. And I thank my amazing advisor who has always supported my ideas and helped me improve this study for years, incentivating me to research and providing me with reference materials and even lending me her own books during this pandemic to help me with references: Dr. Elaine Indrusiak, thank you so much for believing in me. I also thank all of the awesome Professors whose amazing classes and conferences taught me so much, especially Dr. Denise Regina de Sales, who has kindly helped me with this research, as well as Dr. Claudio Zanini and Dr. Renata Philippov, for sharing so much knowledge and also the three of you for accepting to integrate the evaluation committee for this thesis: I admire you all immensely; you all inspire me to keep on learning and researching always more. Last but not least: I also thank the immortal writers whose works make me understand the world and myself better.

RESUMO

O presente estudo analisa similaridades entre as obras dos escritores Edgar Allan Poe e Fiódor Dostoiévski, observando principalmente a presença de aspectos relacionados ao inconsciente e como este é um tema relevante nas obras “O Demônio da Perversidade” (1845), de Edgar Allan Poe e *Memórias do Subsolo* (1864), de Fiódor Dostoiévski. Além disso, a análise segue a possibilidade de interpretação dos duplos em “William Wilson” (1839), de Poe, e *O Duplo* (1846), de Dostoiévski, como uma projeção do inconsciente. Como referencial teórico, são utilizados o ensaio *Das Unheimliche* (1919), de Sigmund Freud e *O Duplo: um estudo psicanalítico* (1971), de Otto Rank, de forma a analisar o tema do duplo e sua relação com a psicanálise, assim como outros ensaios de Freud, como *O Ego e o Id* (1923) e *Além do Princípio do Prazer* (1920), com objetivo de identificar, nas obras literárias abrangidas por esta pesquisa, elementos que podem ser entendidos como possivelmente formando uma preconfiguração literária da psicanálise. Como método de análise, são feitas comparações entre trechos das citadas obras de Poe e de Dostoiévski, de trechos de Freud, assim como referenciais teóricos literários, dentre os quais destacam-se as obras *Edgar Allan Poe: Amateur Psychologist* (2018), de Brett Zimmerman, e *Fyodor Dostoevsky: The Author as Psychoanalyst* (1989), de Louis Breger, ambas obras em que são observadas semelhanças entre o trabalho literário de ambos escritores e os campos da psicologia e da psicanálise. O estilo de escrita de Poe e de Dostoiévski e a forma pela qual ambos escritores expressam o diálogo interno de seus personagens, de maneira a reproduzir diferentes camadas do pensamento por meio da linguagem é um aspecto analisado à luz das obras *Edgar Allan Poe: Rhetoric and Style* (2005), de Brett Zimmerman, e *Problemas da Poética de Dostoiévski* (1963), de Mikhail Bakhtin, assim como os níveis de compreensão e (não)confiabilidade dos narradores também são observados como relevantes na construção de distintas possibilidades de interpretação das obras, análise para a qual o principal referencial retórico é o artigo “(Un)Reliability in Narrative Discourse: A Comprehensive Overview” (2015), de Meir Sternberg e Tamar Yakobi. Portanto, o objetivo principal dessa pesquisa é demonstrar como a literatura, no caso principalmente as obras selecionadas de Edgar Allan Poe e Fiódor Dostoiévski, tem a capacidade de explorar e buscar compreender até mesmo os recantos mais obscuros da psique humana, e o fez antes mesmo que a psicanálise tratasse do assunto pelo viés científico.

Palavras-chave: Edgar Allan Poe; Fiódor Dostoiévski; Sigmund Freud; inconsciente; psicanálise

ABSTRACT

This study analyzes similarities between the works of Edgar Allan Poe and Fyodor Dostoevsky, mainly observing the presence of aspects related to the unconscious and how this is a relevant theme in Edgar Allan Poe's *The Imp of the Perverse* (1845) and in Dostoevsky's *Notes from Underground* (1864). Furthermore, the analysis follows a possibility of interpretation of the *doppelgangers* in Poe's *William Wilson* (1839) and Dostoevsky's *The Double* (1846) as a projection of the unconscious self. As theoretical support, this thesis uses Sigmund Freud's *Das Unheimliche* (1919), and Otto Rank's *The Double: a psychoanalytic study* (1971), in order to analyze the theme of the *doppelganger* and its relation to psychoanalysis, as well as other Freud's essays such as *The Ego and The Id* (1923) and *Beyond the Pleasure Principle* (1920), thus aiming to identify in the literary works comprehended in this study elements that can be understood as possibly a preconfiguration of psychoanalysis in literature. As method of work, there are comparisons among passages of the literary works by Poe and Dostoevsky, Freud's psychanalytical works, as well as literary theory works, among which the most relevant ones for this research are Brett Zimmerman's *Edgar Allan Poe: Amateur Psychologist* (2018) and Louis Breger's *Fyodor Dostoevsky: The Author as Psychoanalyst* (1989), both books in which the scholars observe similarities connecting both writers' literary works, psychoanalysis and psychology. Poe's and Dostoevsky's writing styles and the way through which each of them express the internal dialog of their characters, thus reproducing different layers of thought through language, is an aspect analyzed with the support of Brett Zimmerman's *Edgar Allan Poe: Rhetoric and Style* (2005), and Mikhail Bakhtin's *Problems of Dostoevsky's Poetics* (1963). The distinct levels of understanding and (un)reliability are also observed as relevant elements in building distinguished possibilities of interpretation of the literary works, and for this analysis the main theoretical reference is Meir Sternberg's and Tamar Yakobi's article *(Un)Reliability in Narrative Discourse: A Comprehensive Overview* (2015). Thus, this research's main goal is to demonstrate how literature, in this case mostly the selected works by Edgar Allan and Fyodor Dostoevsky, is able to explore and seeks to understand even the darkest corners of the human psyche, and has done it even before psychoanalysis dealt with the subject through a scientific approach.

Keywords: Edgar Allan Poe; Fyodor Dostoevsky; Sigmund Freud; unconscious; psychoanalysis

TABLE OF CONTENTS

INTRODUCTION	9
1. TWO VOICES FROM THE UNDERGROUND	20
1.1 UNDERSTANDING FREUD’S PSYCHOANALYSIS: ITS PRINCIPLES AND THEIR APPLICATION TO LITERATURE	21
1.2 PSYCHOANALYSIS AND POE: A LONG LASTING RELATIONSHIP	28
1.2.2 <i>The Imp of The Perverse</i>: the Craft and the “Science” behind the Story	34
1.2.3 The uncanny imp of the perverse: psychoanalytic investigation through close reading	40
1.4 THE IMP FROM THE UNDERGROUND: GLIMPSES OF FREUD’S UNCONSCIOUS IN POE’S IMP OF THE PERVERSE AND DOSTOEVSKY’S UNDERGROUND	64
2. DOUBLE MINDS	70
2.1 THE IMPORTANCE AND MEANING OF <i>DOPPELGÄNGERS</i> IN LITERATURE	70
2.2 EDGAR ALLAN POE’S “WILLIAM WILSON”: THE <i>DOPPELGÄNGER</i> AS A PROJECTION OF CONSCIENCE	73
2.3 FYODOR DOSTOEVSKY’S <i>THE DOUBLE</i> : THE ID PERSONIFIED?.....	83
2.4 POE’S WILLIAM WILSONS AND DOSTOEVSKY’S GOLIADKINS: FICTION AS A PSYCHOANALYTIC DEVICE	97
3. WORDS, THE UNRELIABLE MIRRORS OF MIND?	103
3.1 LITERARY WORKS AS FICTIONAL MAPS TO EXISTENCE	103
3.2 OVERCOMING THE LANGUAGE BARRIER	106
3.3 POE AND DOSTOEVSKY: ARCHITECTS OF LANGUAGE	108
3.4 UNRELIABILITY AND THE DEVELOPMENT OF PSYCHOLOGICAL DEPTH IN NARRATIVE	117
CONCLUSION	128
REFERENCES	132

INTRODUCTION

Literature, throughout the centuries, has not only represented the development of civilization, as it has also helped shape it. Its constant presence in our lives demonstrates that we, as humanity, have a constant necessity of stories: that includes both telling stories and reading them or listening to them. One may wonder why we need stories, why we need narratives so much that they have always been a present element in our lives: one answer may be that it is because we **are** complex stories, and, in order to better understand ourselves, we must tell our own stories: according to França, narratives are “the oldest and most universal and most persistent way found by men to think the world around him” (FRANÇA, 2018, my translation)¹. I would add that telling stories is not only the most universal way to understand world around us, but also the world within: hence, we keep telling ourselves and the world who we are, as through telling our stories we may come to a better understanding of why we are the way we are and how we can cope with our conflicts – which is how psychoanalysis works: through the telling of events of their lives as narratives, patients are guided by psychoanalysts towards a more clear understanding of their inner conflicts so they can achieve a catharsis once they uncover repressed content.

Literary studies often tend to apply psychoanalysis to literature, by analyzing character traits or perhaps even treating characters as patients, or sometimes even using literary texts to analyze their author’s psychological problems, which is not the purpose of this study. This research aims at going towards a seemingly opposite direction: to demonstrate how literary works can be understood as expressions of psychic mechanisms that were only later studied by psychoanalysis. According to Bayard and Bourgeois, when reading literature this way, the scholar is “not looking for the unconscious meaning in a text, but taking interest in the text’s ability to produce meaning, applied literature searches to place the text in a position to instruct psychoanalysis and, beyond that, our knowledge of psychic phenomena” (1999, p. 214).

That being said, it can be observed that there is a psychoanalytical process taking place in some literary works, when character-narrators tell readers about their inner conflicts, which helps them reach a higher level of conscience. The connections between literature and psychoanalysis have come a long way: according to Maria Helena Martins (2002, p. 160), psychoanalysis and literature can illuminate each other, since it is possible to accomplish constructive contrasting readings between them, while both literature and psychoanalysis

¹ Original text: “é o modo mais antigo, persistente e universal encontrado pelo homem para pensar o mundo à sua volta.”

function as useful resources to expand their fields of knowledge. For Léa Masina, these two areas are so strongly connected that she affirms they are linked by blood ties: “poems are like blood clots, and narratives are hemorrhages” (ibidem, p. 179, my translation)². Hence, telling stories helps one come to a better understanding of oneself as it is like bleeding their minds out, in order to make inner conflicts visible, thus shaping invisible inner conflicts as words.

However, we were not satisfied with telling our own stories: some of us have developed the need to tell different stories, about events that have not really happened around us and even about people who do not exist in this physical world, but become somehow real in fictional universes. Fiction helps readers observe the world through distinct perspectives, thus giving them the chance to see through points of view which may even be contrary to their own, but, if the narrative is well-written and the narrator is convincing enough, they may come to understand these different perspectives, thus acquiring a higher sense of empathy towards others.

Nevertheless, not only does fiction make us more open to understanding others as it can also help readers understand themselves more clearly, by making them explore parts of their psyche they would rather deny to be real. That is what happens when literary works deal with unconscious, uncanny matters, exploring dark inner conflicts with which readers may identify, no matter how much they would not consciously admit it even to themselves. However, this self-discovery process does not apply only to the readers, as it possibly does to the writers as well: while developing their literary stories, they also explore the depths of their own psyche, and their works happen to have a stronger impact when this exploration hits a universal spot. The works of American writer Edgar Allan Poe are great examples of this type of writing, and there seems to be some strong reasons for this.

Born in 1809, in Boston, Edgar Allan Poe led a tragic and short life. At the early age of three, he had already lost both biological parents: his father had left, and his mother passed away, leaving Poe and his siblings orphans. He was separated from his biological siblings and taken by a wealthy family, the Allans. His relation with his foster father, John Allan, however, was difficult. After being sent to college, and engaging in gambling and drinking, Poe’s relationship with John Allan became even worse and, after the death of his foster mother, John Allan disinherited young Poe, who came to struggle through poverty. Poe married his young cousin, Virginia, who became sick and died young. This sequence of deaths and the constant poverty followed Poe throughout all his life, which may have had some impact on

² Original text: “poemas são como feito coágulos; narrativas são hemorragias”

his writing and the topics chosen for it, even though not all of his work was focused on eerie subjects: Poe was a very prolific writer, author of several short stories which range from mystery works, detective stories, acid humor stories, as well as literary criticism, reviews, essays, poetry and one novel. However, Poe became most famous for his darker tales and poems, which often tend to be compared to his biography.

Poe's life story is often mixed with his fiction, as the atmosphere of melancholy and tragedy of his biography seems to also permeate many of his most famous literary works. The facts that make Poe's story so puzzling are also related to the constant debates about his true character due to the infamous obituary written by Rufus Griswold, who also published Poe's collected works with a "defamatory description of the author" (PEEPLES, 2004, p. 4), in which he described Poe as "dishonest, choleric, conceited, crudely ambitious and cynical" (ibidem). Nonetheless, according to Peeples (ibidem), "some of the most popular American writers at mid-century defended him in print", which triggered a debate about his true character, turning him into a constant object of discussion among literary critics, thus helping amplify Poe's popularity. His fiction seems to echo some of his life events: "as a child, he moved with his family to England, where he attended a boarding school, which, according to critics, seems to have served as a model for the short story "William Wilson" (PHILIPPOV, 2019, my translation)³. Another fact that draws much attention to Poe's life story is how it ended: until the present days, it is unknown what actually caused Poe's death: the writer was found on October 3rd in 1849, on the streets of Baltimore, seemingly drunk or intoxicated. He was taken to a hospital where he died four days later, on October 7th. Thus, Poe's life story itself sounds like a literary Gothic work depicting an eerie, unsolvable mystery. For Peeples, "all famous people play fictional public roles" (ibidem), but Poe's life story was intensely mythologized, and his writings being "always intriguingly autobiographical and yet never truly autobiographical" (ibidem) invite many intertextual readings of what Peeples calls "the Poe canon and the Poe legend" (ibidem). This thesis does not aim at analyzing his literary works as a mere result of his life events, yet, it cannot be ignored that one does have an important level of influence on the other: Poe's stories do reflect some of his own melancholy, which might have been one of the reasons why his works are so deeply developed as truly explorations of the human mind, once it is possible to imagine he had his reasons to seek better understanding of the puzzles and inner conflicts of the psyche.

³ Original text: "Ainda criança, muda-se com a família para a Inglaterra, onde frequenta um internato que, segundo a sua fortuna crítica, parece ter servido de modelo para o conto "William Wilson"

Cinema has turned Poe into a horror icon, due to the many adaptations of his stories to the big screen as horror movies, such as the 1960's Roger Corman movies with Vincent Price, as well as many following works that rely on Poe's stories in order to portray a Gothic atmosphere of mystery and murder. The horror in Poe, however, is actually much more focused on psychological aspects. The scariest thing in his fiction is actually its least fictional one: an unknown element of the human mind that drives the character to commit atrocities for seemingly no reasonable explanation, and most times to betray himself towards complete damnation. This unknown element that haunts Poe's narrators is, in fact, present in all of us: it is what Freud later called the unconscious. In literature, unconscious struggles may often be portrayed through the presentation of insane characters or perverse actions, which are constant elements of Poe's works, as, in his narratives, "evil, perversity, confessed insanity, the pleasure to destroy others, to take over them, the moral decadence really draw the reader's attention" (PHILIPPOV, 2013, p. 4, my translation)⁴.

The hidden and darkest sides of human nature are often portrayed in Poe's works. According to Patrícia Lessa Flores da Cunha (2002), almost all of his narratives represent a dive into the depths of the human mind, depicting its morbid states, reaching for the hidden ravings of the unconscious. One of the main examples is the short story "The Imp of the Perverse" (1845), in which the narrator describes in details the strange impulse one sometimes may have to "act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its promptings we act, for the reason that we should not." (POE, 2006, p. 717). This impulse to act against reason permeates many of Poe's stories: it is a great literary representation of the death drive, leading his self-destructive narrators towards their doomed ends, yet not before they confess their sins and relieve their heavy conscience through the narration of their stories. Hence, the manner through which the stories are developed, with the narrators always telling their stories as confessions, is comparable to the way psychoanalysis works: the characters need to narrate their conflicts in order to understand themselves, thus attempting to put their thoughts into a logical sequence of events, which also helps them unburden their souls of the weight of their past. Poe's decision to write his stories often using homodiegetic narratives is not accidental: in fact, it emphasizes the psychological depth they possess, and that is exactly what

⁴ Original text: "o mal, a perversidade, a loucura desenfreada, o prazer de destruir o outro, de se apropriar do outro, a decadência moral "saltam aos olhos" do leitor"

distinguished his short stories from horror classics, with a strong influence of Gothic/Romantic writers, is the authenticity that pours out of his stories. While old writers used to describe an external fear, caused by a supernatural, ghastly world, Poe would come to describe a real fear - a **familiar** fear, since it comes from within - a product of one's fears, phobias, and of their repressed feelings, so real and authentic that transfused into his characters probable projections of himself. (DA CUNHA, P. L. F., 2002, p 115, my translation)⁵

However, this development of psychological elements in literature exploring unconscious matters is definitely not something exclusive to Poe's works: many other writers have also deepened their narratives by employing psychological aspects as key elements in their stories even before either psychology or psychoanalysis were developed and became recognized fields of knowledge. Poe's works themselves precede the advent of psychoanalysis. What makes them so distinguishable actually is exactly the way they sound similar to psychoanalytical processes, as observed above.

Nonetheless, another writer performed this psychological development in a similar way to Poe's, another writer whose fictional writings sound close to a psychoanalytical process: that writer was Fyodor Dostoevsky, and the reason for these similarities may not be a simple coincidence, as this thesis aims at analyzing. Being one of the main names of Russian literature, Dostoevsky led a life that, like Poe's, was also difficult and full of traumatic events. Born on November 11th, in 1821, in Moscow, Fyodor Mikhailovich Dostoevsky wrote several novels and short stories in which he explored themes such as the troubled political and social background of 19th century Russia as well as deep psychological, religious, and philosophical matters. Dostoevsky struggled to succeed in his literary career: like Poe, he also had problems with drinking and gambling, and faced poverty. Like Poe, he also lost a young wife to disease, whose death had a strong impact on his life and his subsequent writings. According to Breger,

it aroused a life and death conflict between his inner selves. With this in mind, one is immediately struck by the obvious: *Notes from Underground* is a cry from the grave. Its hero describes himself as a man who is no longer part of life, yet he is not dead; in the face of his isolated existence in a "dark corner" or "cellar", he insists on thrusting forth his living self in all its guilty obnoxiousness" (1989, p.182)

⁵ Original text: "O que distinguiria os seus contos dos clássicos de horror, com forte ascendência romântico-gótica, é a tônica de autenticidade que emana de suas histórias. Enquanto os antigos autores descreviam um medo exterior, provocado por um mundo sobrenatural e fantasmagórico, Poe passaria a descrever um medo real – um medo **familiar** – pois que estava dentro do próprio indivíduo – fruto de seus temores, das suas fobias, dos seus recalques, tão reais, autênticos e verdadeiramente existentes, que transfundia nas suas personagens prováveis projeções dele mesmo."

As mentioned by Breger as a cry from the grave, *Notes from Underground* is a great example of the presence of deep psychological matters explored by Dostoevsky: it exposes a man's mind in its rawest form, revealing the many different and even contradictory layers of the self. In fact, the psychological aspects of Dostoevsky's work are so intensely developed that he was called by Louis Breger the "Freud of fiction" (1989), in the book called *Dostoevsky: The Author as Psychoanalyst*, in which Breger analyzes the Russian writer's works under the light of psychoanalysis, considering him not as a patient to be analyzed through his fiction works, but as a fellow psychoanalyst whose works explore the depths of human psyche. Likewise, Poe's works were analyzed by Brett Zimmerman under a similar light, in his 2018 book called *Edgar Allan Poe: Amateur Psychologist*, in which Zimmerman defends the theory that Poe's knowledge regarding mental health conditions and their treatments led him to be so precise when developing narratives from the perspective of unstable characters, which brings a stronger verisimilitude to his writing⁶. Hence, both Poe's and Dostoevsky's works dealt with psychological aspects in such similar ways that it is worth a closer analysis.

This observation, nonetheless, is not actually a brand new perspective: the similarity of both writers' works has been observed in a few studies, which began in 1942, with Vladimir Astrov, who stated that, even though there is a connection between both writers, "strangely enough this connection has escaped the attention of Poe scholars so far" (1942, p. 71). In 1973, Joan Grossman wrote a comprehensive study called *Edgar Allan Poe in Russia: A Study in Legend and Literary Influence*, in which she observed how Russian literature was influenced by Edgar Allan Poe, listing, among many important Russian writers, Fyodor Dostoevsky as being highly influenced by the American writer. According to Grossman, "the first authenticated translation of Poe into Russian dates to 1847, when a version of *The Gold-Bug* appeared in *Novaja biblioteka dlja vospitanija* [The new library for education]." (GROSSMAN apud BYOLE, 1999, p. 241). Grossman points out many parallels between Poe and Dostoevsky's works, such as similarities between Poe's detective Dupin and Dostoevsky's Porfiry Petrovich in *Crime and Punishment*, as well as between the murderer in this novel and the one in Poe's *The Tell-Tale Heart*; she also emphasizes the psychological impact Poe had on Russian writers.

A comprehensive list of studies regarding the influence of Poe on Dostoevsky, as well as similarities between their works, can be found in *The Poe Encyclopedia* (1997), edited by

⁶ The ways through which Poe acquired knowledge regarding mental health conditions and its treatments will be approached later in this thesis, when Zimmerman's work concerning the subject is more closely approached.

Frederick S. Frank and Anthony Magistrale, who affirm that Dostoevsky was fascinated by Poe

especially his tales involving crimes of inexplicable perversity and double personalities at war with themselves. Such works as *Crime and Punishment* (1866), *The Insulted and the Injured* (1867), **The Double (1846), and Notes from the Underground (1864) exhibit Dostoevsky's creative debt to Poe.** Calling Poe an enormously talented writer," Dostoevsky brought him to the attention of the Russian reading public by publishing critical articles on him in the journal *Wremia*, where he lauded Poe's power to persuade the reader to believe in the most extraordinary events through the use of ordinary details (FRANK & MAGISTRALE, 1997, p. 102, my emphasis).

Among the other works cited by them as relevant studies of Dostoevsky's connection to Poe are Astrov's aforementioned 1942 study as well as Ezequiel Estrada's *Balzac, Poe y Dostoiewsky* (1967), S. B. Purdy's *Poe and Dostoyevsky. Studies in Short Fiction*, (1967): Louis Harap's *Poe and Dostoevsky: A Case of Affinities*, and Leon Burnett's *Dostoevsky, Poe, and the Discovery of Fantastic Realism*. More recent studies include Russian scholars Alexandra Urakova, author of 2017 *Poe, Baudelaire, Dostoevsky: Splendor and Misery of a National Genius*, coedited with Sergey Fokine, as well as Elvira Osipova, whose works include contributions to books such as 2017's *Translated Poe*, edited by Emron Esplin and Margarida Vale De Gato, which includes studies by many great Poe scholars, such as Renata Philippov, Lois Davis Vines, and the aforementioned Alexandra Urakova. Hence, many studies have been dedicated to observing the connections between both writers, mostly focusing on the influence of Poe on Dostoevsky, considering the fact that Poe's works came first, and Dostoevsky read them and even translated some of them.

However, the statement by Frank and Magistrale emphasized in the passage above, in which they affirm Dostoevsky has a creative debt to Poe, is somehow problematic, considering that the concept of influence has been renewed throughout the years and it is no longer perceived as a debt, as if Dostoevsky somehow depended on Poe to write the way he did. "What used to be understood as a relation of dependency, as a debt a text acquired with its predecessor, comes to be seen as a natural and continuous procedure of texts rewriting" (CARVALHAL, 1992, p. 51, my translation).⁷

The notion of intertextuality, proposed by Julia Kristeva in 1969, changes the concept of influence as debt, instead placing it as an essential part of the creative process of literary texts. According to her, "every text is an absorption and transformation of another"

⁷ Original text: "O que era entendido como uma relação de dependência, a dívida que um texto adquiria com seu antecessor, passa a ser compreendido como um procedimento natural e contínuo de reescrita dos textos".

(KRISTEVA, 1969 apud CARVALHAL, 1992, p. 50, my translation)⁸. That being so, one can never see influence as a negative element, as it is a natural and inherent part of the writing process. Nonetheless, the focus of this research is not to demonstrate how Dostoevsky was influenced by Poe, but to point out aspects of psychoanalysis in both of their works in order to demonstrate how ahead of their time both writers were as well as how their fiction explored the depths of human psyche before it had been studied and further analyzed by Freud. Observing the intertextuality between Poe and Dostoevsky is not an end in itself, but a step towards the identification of psychological elements in their works.

This connection becomes evident once it is known that Dostoevsky read short stories by Poe, for he translated them as well as he wrote a critical introductory essay about them for an edition of his *Wremya* magazine, on which he published his translations of three of Poe's short stories: *The Devil in the Belfry*, *The Tell-Tale Heart* and *The Black Cat*. According to Joseph Frank, "whether Dostoevsky himself chose the stories of Poe that he printed is not known, but they can all be related to the great works he will write in just a few more years – his *Notes from Underground*, as well as the slightly later *Crime and Punishment*" (FRANK, 1986, p. 75). Frank also observes more similarities between the works of Poe and Dostoevsky, emphasizing how a passage of *The Black Cat* may have been a strong influence on Dostoevsky's writing:

The Black Cat contains the narrator's comment on his inexplicable sadism toward the cat he supposedly loves. Such behavior is attributed to "the spirit of PERVERSENESS. Of this spirit philosophy takes no account. Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart—one of the indivisible primary faculties, or sentiments, which gives direction to the character of Man. Who has not, a hundred times, found himself committing a vial or stupid action, for no other reason than because he knows he should not? Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because we understand it to be such?" This passage may surely be seen as one of the sources leading to the philosophical-psychological dialectic of the first part of *Notes from Underground*. (ibidem, p. 75)

This connection observed by Frank between *The Black Cat* and *Notes from Underground* can also be made, as this thesis aims at demonstrating, between Poe's *The Imp of the Perverse* and *Notes From Underground*, since both explore deep psychological issues concerning perverseness and irrationality. Therefore, it is certain that there are similarities between their writings, as Dostoevsky "had a technical and intellectual affinity with Poe, [...] yet he considered Poe's use of the fantastic strangely material" (BOYLE, 1999, p. 58). Joseph

⁸ Original text: "Todo texto é absorção e transformação de outro texto".

Frank explains how Dostoevsky admired both Poe and E. T. A. Hoffman, and he even compared both writers, affirming that:

Yet, for all his admiration of Poe's talent, Dostoevsky does not consider him the equal of another "fantasist," E.T.A. Hoffmann, whom Dostoevsky had read as an adolescent with reverence. [...] Hoffmann "even seeks his ideal outside the earthly, in some sort of extraordinary world that he accepts as superior, as if he himself believed in the existence of this mysterious enchanted world." Poe is inferior to Hoffmann as a "poet," since the German Romantic constantly infuses his work with aspiration toward "an ideal"-and in such aspiration Dostoevsky locates the purity, and the real, true beauty inherent in man" (19: 88–89). Dostoevsky's own best post-Siberian creations attempt to **strike a balance between the two writers, rivaling Poe for vividness and verisimilitude** but never losing Hoffmann's sense of the unearthly and the transcendent as a controlling force in human life. (1986, p. 75, my emphasis)

That being said, it can be concluded that reading Poe and being an admirer of his work made Dostoevsky's writings develop a dialog with Poe's works, which can be perceived through both themes and style. Frank even goes further and affirms that "Dostoevsky thus tried to be both a writer like Poe and a poet like Hoffmann" (ibidem), as his admiration for both writers impacted his writing. Nonetheless, instead of saying he became *a writer like Poe*, it is much more reasonable to say he became a writer like himself, as he found his own voice, like many writers before and after him did, by responding to external influence as well as acquiring technical knowledge concerning rhetorics and combining all of it, along with his own inner self conflicts and his own perspectives.

In addition to all the connections between Poe and Dostoevsky previously pointed out by several scholars, what this thesis aims at is deepening this analysis regarding the psychoanalytic aspects of their works, by demonstrating that what they portrayed in their works may be perceived as a literary preconfiguration of Freud's studies concerning the psychic apparatus and the unconscious, as well as how the form employed by both writers contributes to that representation.

Therefore, the presence of psychological aspects as a key element in their works is discussed in chapter one, through an analysis of Edgar Allan Poe's short story *The Imp of the Perverse* as well as Dostoevsky's novella *Notes from Underground*. In order to perform this analysis, Freud's psychoanalytic concepts identified in the stories are introduced and commented on.

Chapter two brings an analysis of the representation of the unconscious as doppelgängers in Poe's *William Wilson* and Dostoevsky's *The Double*. Both stories are about

protagonists haunted by their doubles, which can be read as manifestations of the protagonists' unconscious selves.

In chapter three, it is observed how both writers use distinguished elements of style which help them portray the protagonist's inner conflicts with more verisimilitude. The fact that this thesis deals with translations of Dostoevsky's works is approached, as it is relevant to observe how the writing style analyzed and compared to Poe's comes from Dostoevsky's original writing, and it is not simply a result of the translator's work. The unreliable aspects of the narratives and the narrators is also observed in the third chapter, as such aspects contribute to the effect of doubt in the reader's mind, which expresses the different layers of the self, contradictory as they are, through the narrative, in order to demonstrate how both writers portrayed the depths of human psyche through their fiction, even before Freud named and established the concepts to be observed as glimpsed in these fictional texts.

Thus, this thesis aims at further developing studies connecting the works of Edgar Allan Poe to Fyodor Dostoevsky's as well as emphasizing the links of both writers' works to key psychological matters, since the literary texts selected for this study portray elements that point to the complexities of the human psyche. That indicates they may have paved the way for more realistic and complex literary representations of men, and in doing so they have also helped psychology better understand the human mind, more precisely leading the way to the field of psychoanalysis to be established.

Once Freud's work was based on literature in order to develop psychoanalysis and its principles, it seems relevant to understand how not only the texts used by him, but other literary texts previous to those, or sometimes even contemporary to those, can also express similar ideas to those he would later develop in psychoanalysis, thus enriching the readings of those texts. Now, one may wonder:

How can literature be in a position to instruct psychoanalysis? It is tempting to say that we should not even ask this question, but that we should diversify it according to the works with which we are confronted. If every great literary work is capable of increasing our knowledge of psychic phenomena, there are perceptible variations, depending on the nature of the works and their era, in the manner by which they inspire reflection on the production of this knowledge." (ibidem, p. 215)

These variations Bayard and Bourgeois mention are related to questions that applied literature must pose a text before one can identify how much the text can inspire reflections – in the case of applying it to psychoanalysis – how these reflections can be related to exploring the depths of psyche. These questions are:

What can such a work or such an author—by their richness, complexity, resistance to meaning, the variation of this meaning in time—teach us today about the psychic life? Why do they remain for us, even coming from another era, living sources of knowledge and reflection? (p. 219)

This thesis seeks to answer some of these questions by analyzing Poe's and Dostoevsky's works, thus demonstrating what they teach us about the psychic life as well as why their works remain relevant, mostly regarding the psychological development observed in the works selected for this study.

1. TWO VOICES FROM THE UNDERGROUND

One thing that may hardly be argued is that fiction can, and many times does, somehow come as close as possible to predicting the developments of times ahead, be it either in technology, as it happened with some works of science fiction, or in sociopolitical matters, as unfortunately seems to have been happening to some dystopian fictions which seem incredibly close to the current social, political and health crisis we have been going through; a similar case also happened with psychology – mainly its narrative-oriented branch, which is psychoanalysis – as we are about to analyze in the present study. Many psychological principles can be observed as manifested and somehow even analyzed in fiction through the narrator's perspective before they were named and studied by Freud through his development of psychoanalysis, and they appear not simply as examples found in characters' behaviors, but, once one observes the texts in depth, as one of the main topic of some narratives. Considering that “literature has always aimed at representing, one way or another, the central object of psychoanalysis: human nature” (OLIVEIRA & INDRUSIAK, 2019), it is no wonder that literary works portrayed so well concepts that would become key aspects of psychoanalytic studies.

Years before Austrian neurologist Sigmund Freud developed the concept of the unconscious, literature was already presenting cases of what can be called the fragmented self, in which we encounter a character whose actions are guided by opposed forces, due to reasons which the narrator seems to find difficulty in explaining, thus being seemingly irrational actions, which happens not to be a flaw in the craft of writing, but instead purposely done, for reasons which we are about to observe in this chapter.

This first chapter of the present study aims at observing how Freud's psychoanalytical concepts, such as the unconscious, the Superego and the Id, as well as the idea explored by Edgar Allan Poe in his short story *The Imp of the Perverse*, can also be noticed as expressed through Dostoevsky's work *Notes from Underground*, thus demonstrating possible connections between both writers – as well as of their works – and psychoanalysis.

1.1 UNDERSTANDING FREUD'S PSYCHOANALYSIS: ITS PRINCIPLES AND THEIR APPLICATION TO LITERATURE

One of Sigmund Freud's most famous works to approach the unconscious was the 1919 essay *Das Unheimliche*, which is known in English as *The Uncanny*. This essay is divided into three parts: in the first one, he begins introducing the development of his thesis by means of a thorough exploration of the German terms *heimlich* and *unheimlich*, both adjectives whose intricate meanings allow him to ponder on how the word *Unheimliche* (a noun derived from the adjective *unheimlich*) can represent his intended principle. Before diving into the meanings of the German word which is the basis for his essay, he goes over its possible translations into different languages, being the word *uncanny* the one chosen as the best representative of the term in the English language, even though it can also be translated as either *uneasy* or *unhomely*.

The German adjective *heimlich* has two different meanings: it means familiar, comfortable, as well as it means concealed, kept hidden, secret. The word *unheimlich* means the opposite of *heimlich* only in its first meaning, that is, it means the opposite of familiar, comfortable. According to Freud, in this sense, *heimlich* merges with its antonym, *unheimlich*, leading us to understand how the definition provided by Schelling for the word *unheimlich* makes sense, as he defines it as "everything that was meant to remain secret and hidden and has come into the open" (SCHELLING, 2;2, 649, *apud* FREUD, 2003, p. 132). Another way to define "Heimlich" is that which is "withdrawn from knowledge, unconscious", as Freud states when quoting one of the definitions from the *German Dictionary of Jacob and Wilhem Grimm (Deutsches Worterbuch, Leipzig, 1877, p. 878, apud* FREUD, 2003, p. 132). By bringing about such definitions, Freud means to state the principle of the uncanny, *das Unheimliche*, as that which is at once familiar yet strange, as when the presence of the repressed is felt and it causes an eerie sensation.

Another of the many examples brought by Freud in the first part of his essay is that of Daniel Sander's *Wörterbuch der Deutschen Sprache* of 1860, in which he emphasizes some passages of the definition for the adjective *heimlich*, as well as passages in which there are sentences as examples for uses of the word, such as the one below:

"The Zecks are all mysterious.' 'Mysterious?... What do you mean by "mysterious"? Well, I have the same impression with them as I have with a buried spring or a dried-up pond. You can't walk over them without constantly feeling that water might reappear.' We call that uncanny ["unhomely"]; you call it mysterious ["homely"]."

So, what makes you think there's something hidden and unreliable about the family?
(ibidem, p. 129)

Hence, the example of the dried-up pond fits perfectly in order to demonstrate the recurrence of the repressed: it is as if what lies underneath the dried-up pond is the repressed, and the frozen layer, what separates it from the consciousness. Once one is aware of what lies underneath, and of its imminent rising – even if it does not rise, that is, even if the dried-up pond's surface does not break – there comes a feeling of the uncanny, of the return of the repressed.

In order to make more sense of this phenomenon, it seems relevant to take a closer look at Freud's writings regarding the division of the psyche, in which the unconscious is more clearly analyzed, as well as what is understood as the repressed itself and how it relates to other aspects of the psyche. Such division is defined in Freud's 1923 essay *The Ego and the Id*, in which he describes the psyche as formed by three different parts: the Id, the Ego and the Superego. The three of them lie in different levels of the psyche, some partially conscious, some completely unconscious, as well as some partly covered by what he calls the preconscious. Let us first state what is, according to Freud, each one of them, and how they may influence the occurrence of the uncanny phenomenon.

According to Freud, the Ego represents reason and prudence, it is “a coherent organization of a person's mental processes, [...] it is the mental authority which exercises control over all its partial processes” (FREUD, 2019, p. 82). The psyche is divided into different parts, being the hidden one called the Id. Freud calls this part Id due to following a suggestion made by German doctor Georg Groddeck, who “emphasized that if what we call out Ego behaves substantially passively, that, per his expression, we are “lived” by unknown uncontrollable forces” (ibidem, p. 188), which can be said to fit what Freud affirms to be “keeping with Groddeck's usage, the Id” (ibidem).

On the other hand, the Id represents passion, and is described as unrecognized and unconscious. It is the part of the psyche apparatus in which primitive desires arise, and it does not respond to culturally accepted rules, as it is guided by the pleasure principle, that is, its only goal is to achieve pleasure through the shortest route. In the 1920 essay called *Beyond the Pleasure Principle*, Freud divides human urges as being guided by either the reality principle or the pleasure principle. According to Freud, “the pleasure principle is proper to a primary method of working on the part of the mental apparatus” (FREUD, 1961, p. 4). Nonetheless,

Under the influence of the ego's instincts of self-preservation, the pleasure principle is replaced by the reality principle, 1 This latter principle does not abandon the intention of ultimately obtaining pleasure, but it nevertheless demands and carries into effect the postponement of satisfaction, the abandonment of a number of possibilities of gaining satisfaction and the temporary toleration of unpleasure as a step on the long indirect road to pleasure. The pleasure principle long persists, however, as the method of working employed by the sexual instincts, which are so hard to educate, and, starting from those instincts, or in the ego itself, it often succeeds in overcoming the reality principle, to the detriment of the organism as a whole. (ibidem, p. 4)

Hence, the pleasure principle can be said as the Id, the primitive part of the mental apparatus, taking control. However, Freud highlights that it is important to be careful when dividing what exactly is Id and what is Ego, since “the Ego is not sharply separated from the Id, it flows down together with it. But also the repressed flows down together with the Id, it is just a part of it. The repressed is only from the Ego sharply divorced by repression resistors, but, through the Id it can communicate to the Ego” (ibidem, p. 198). Hence, it can be understood that they both, Id and Ego, can communicate, as the repressed, which is split off from the Ego, can have its presence felt by the Ego through the Id, which can be read as the return of the repressed in an unexpected manner, so that it causes a disturbance, thus creating one of the manifestations of the uncanny.

The Ego acts according to what Freud establishes in the aforementioned *Beyond the Pleasure Principle* as the reality principle, that is, it still seeks to please the Id's desires, but in a socially acceptable way, that is, without giving in to primitive urges that do not take into consideration cultural accepted rules. The Ego is partly conscious and partly unconscious, which means part of it lies repressed, since repression itself arises within the Ego, as described by Freud:

in each individual there is a coherent organization of mental processes; and we call this his ego. It is to this ego that consciousness is attached; the ego controls the approaches to motility - that is, to the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes, and which goes to sleep at night, though even then it exercises the censorship on dreams. From this ego proceed the repressions, too, by means of which it is sought to exclude certain trends in the mind not merely from consciousness but also from other forms of effectiveness and activity. (FREUD, 1919, p. 9)

Above two parts of what Freud calls the mental apparatus have been described: one of them, the Id, being wholly unconscious by nature, as it is

the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the dreamwork and of course the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a

cauldron full of seething excitations. ...It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle (FREUD, 1933, p. 105–6)

The third part of the psyche is the Superego, which represents a set of internalized cultural values that guide someone's personality and their actions. The Superego is formed as a reflection of cultural values passed on through figures of authority, and it works as a guardian of the Ego against the Id's impulses. Freud defines the Superego as, like the Id, another differentiation within the Ego, "whereas the Ego is essentially representative of the outside world, the Superego stands opposite as counsel of the inner world, the Id" (FREUD, 2019, p. 360).

As mentioned above, some parts are conscious, or partly conscious, while others, unconscious, or partly unconscious. According to Freud, "The division of the psychological into what is conscious and what is unconscious is the fundamental premise of psycho-analysis." (ibidem) The unconscious itself is defined, according to him, through understanding the repressed, as well as the distinctions among conscious, unconscious and preconscious:

Thus we obtain our concept of the unconscious from the theory of repression. The repressed is the prototype of the unconscious for us. We see, however, that we have two kinds of unconscious - the one which is latent but capable of becoming conscious, and the one which is repressed and which is not, in itself and without more ado, capable of becoming conscious. This piece of insight into psychological dynamics cannot fail to affect terminology and description. The latent, which is unconscious only descriptively, not in the dynamic sense, we call preconscious; we restrict the term unconscious to the dynamically unconscious repressed; so that now we have three terms, conscious (Cs.), preconscious (Pcs.), and unconscious (Ucs.), whose sense is no longer purely descriptive. (ibidem, p. 43)

The repressed, as mentioned above, is what Freud calls "the state in which the ideas existed before being made conscious" (ibidem). That is what keeps the unconscious content, including the Id, underneath, withdrawn from knowledge. However, in order to not confuse the terms "unconscious" and "repressed" by mistaking them for synonyms, it must be emphasized that "the unconscious does not coincide with the repressed; it is still true that all that is repressed is unconscious, but *not all that is unconscious is repressed*" (ibidem, p. 36). Hence, it is relevant to remember that part of the unconscious may not be, in fact, repressed, as part of the Ego itself is actually unconscious, but not repressed, just as it can be seen in the illustration below, known as the Structural/Topographical Model of the Mind as an Iceberg.

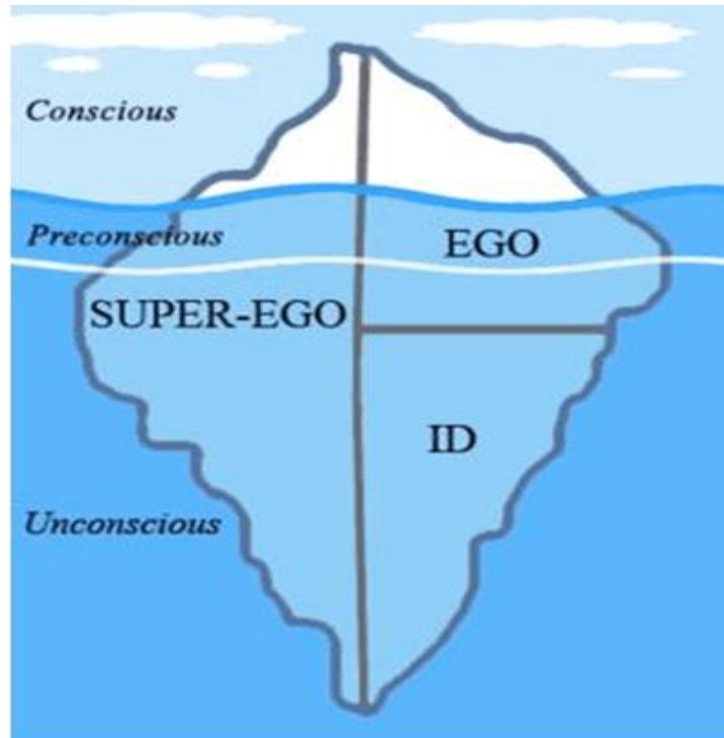


Figure 1. Structural/Topographical Model of the Mind as an Iceberg, extracted from:
https://psychology.wikia.org/wiki/Ego,_Superego_and_Id

Once established what Freud defines as Id and as unconscious, the Id being unconscious by definition, as it is fundamentally repressed, just as represented in the picture above, it can be observed how the manifestation of the uncanny happens when an external factor brings up a sensation that draws attention to something remaining within the Id, as if the uncanny were a manifestation of the Id acting out, somehow about to break the dried-up pond's surface, recalling the metaphor presented by Freud in one of the examples mentioned above. Hence, Freud defines it as the return of the repressed, or as Schelling calls it, that which ought to have remained hidden, but has come into the open. Freud describes this connection as follows: "This uncanny element is actually nothing new or strange, but something that was long familiar to the psyche and was estranged from it only through being repressed" (FREUD, 2003, p. 148).

In the second part of the essay *Das Unheimliche*, once having established what he deems uncanny and its relation with the repressed, Freud advances his theory of the uncanny by analyzing the short story "The Sandman" (*Der Sandmann*) (1816), written by German writer Ernst Theodor Amadeus Hoffmann, known as E. T. A. Hoffman. Hoffman's story is about a young man called Nathanael, who fears a mythological creature known as Sandman: according to legend, the Sandman visits children at night and throws sand into their eyes, thus

tearing their eyes out. Nathanael identifies this mythological creature with a man he knows in his childhood, who used to work with his father and has a repulsive appearance and behavior. Once an adult, Nathanael meets a man who resembles this man who worked with his father and has a similar name, then he begins to suspect both men might be the same, both of them possibly being the Sandman. The first uncanny aspect of the story is defined as this creature of his childhood nightmares coming back to his adult life, a fear once repressed, coming to surface once more. A blurred view of life, when the line separating dreams and reality becomes unclear and the fantastic elements, such as the possibility of the existence of a mythological creature and this creature haunting the protagonist, are not aspects that can be accepted as natural within the world of the narrative. Hence, they are uncanny, because that which was supposed to stay hidden, occult, repressed, such as Nathanael's childhood fear, comes to surface.

Another uncanny aspect Freud identifies in this short story is the meeting between Nathanael and Olimpia, with whom he falls in love, until the moment he discovers she is not human, but an automaton, a doll, and he sees her having her eyes taken away. The sight of someone believed to be human having her eyes removed and being, in fact, inhuman is completely unnatural, hence uncanny.

In the final part of this essay, Freud summarizes a list of ways through which the uncanny manifests: those being mostly related to eerie feelings we may experience in adulthood that remind us of earlier psychic stages, regarding our unconscious or primitive experience of the human species, as he explains that instinctual urges may remain, even though the belief is lost, concerning things such as superstitions, the power of the psyche, which he calls animistic conceptions of the universe:

a view characterized by the idea that the world was peopled with human spirits, by the narcissistic overrating of one's own mental processes, by the omnipotence of thoughts and the technique of magic that relied on it, by the attribution of carefully graded magical powers (mana) to alien persons and things, and by all the inventions with which the unbounded narcissism of that period of development sought to defend itself against the unmistakable sanctions of reality. It appears that we have all, in the course of our individual development, been through a phase corresponding to the animistic phase in the development of primitive peoples, that this phase did not pass without leaving behind in us residual traces that can still make themselves felt, and that everything we now find 'uncanny meets the criterion that it is linked with these remnants of animistic mental activity and prompts them to express themselves. (FREUD, 2003, p 147)

Other uncanny situations listed by Freud are such as the appearance of *Doppelgängers*, the castration complex, the uncanny related to lifeless objects that may trick

us into believing or suspecting they are living beings: that is, something is uncanny when it seems to be something that is not, but the resemblance is so uncanny that it becomes disturbing. He also mentions as another uncanny situation the compulsion to repeat, which he explains it as a situation that becomes uncanny when happening in an unintended way, such as, for example, if

one may, for instance, have lost one's way in the woods, perhaps after being overtaken by fog, and, despite all one's efforts to find a marked or familiar path, one comes back again and again to the same spot, which one recognizes by a particular physical feature. Or one may be groping around in the dark in an unfamiliar room, searching for the door or the light switch and repeatedly colliding with the same piece of furniture (ibidem, 144)

Once summarizing the many possible causes for the uncanny to manifest, Freud finishes the study by distinguishing how the uncanny can manifest differently in real life than it does in literature, since, according to him:

The uncanny that we find in fiction - in creative writing, imaginative literature - actually deserves to be considered separately. It is above all much richer than what we know from experience; it embraces the whole of this and something else besides, something that is wanting in real life. [...] many things that would be uncanny if they occurred in real life are not uncanny in literature, and that in literature there are many opportunities to achieve uncanny effects that are absent in real life. Among the many liberties that the creative writer can allow himself is that of choosing whether to present a world that conforms with the reader's familiar reality or one that in some way deviates from it. We accept his choice in every case. (ibidem, p. 155-156)

Therefore, once a writer is creating a fantastic world, the laws that rule such reality do not apply as those we know from our reality. Hence, the uncanny can manifest itself differently in this fantastic world. Freud exemplifies it with fairy tales: seeing a fantastic creature in a fairy tale, or even seeing Snow White rising from the dead, does not create an uncanny situation, because fantastic worlds are ruled by different rules: it is expected and accepted as normal to see fantastical creatures in a fairy tale as well as that the princess is expected to come back after being poisoned and that is not perceived as eerie or uncanny at all, as it is a magical situation. That is what happens in narratives that Todorov considered as belonging to the marvelous genre: there is no place for the uncanny in narratives whose rules are different than ours, in which magical creatures and strange events, such as a person coming back from the dead or a ghost appearing, are accepted as normal within those fictional rules: in those stories “we adapt our judgement to the conditions of the writer’s fictional reality and treat souls, spirits and ghosts as if they were fully entitled to exist, just as we are in

our material reality”(ibidem, p. 156). However, the fictional universes in which the uncanny can manifest itself are those in which

the writer has to all appearances taken up his stance on the ground of common reality. By doing so he adopts all the conditions that apply to the emergence of a sense of the uncanny in normal experience; whatever has an uncanny effect in real life has the same in literature. But the writer can intensify and multiply this effect far beyond what is feasible in normal experience, in his stories he can make things happen that one would never, or only rarely, experience in real life. In a sense, then, he betrays us to a superstition we thought we had surmounted; he tricks us by promising us everyday reality and then going beyond it. We react to his fictions as if they had been our own experiences. By the time we become aware of the trickery, it is too late: the writer has already done what he set out to do. (ibidem, p. 156-157)

That is exactly what Edgar Allan Poe and Fyodor Dostoyevsky do in the writings this thesis analyzes: both of them do not set their narratives in a marvelous world, where doubles or demons are supposed to exist as a naturalized aspect. Their narratives take place in what we are supposed to believe as it being a representation of the real world, only, in these representations, a few shadows seem to move in unexpected manners: some people meet others who look too much like them, have their same names, or act due to strange impulses with which they cannot reason. Both writers flirt with the fantastic while portraying the human psyche in such a detailed matter, that they even foresaw what psychoanalysis was yet to investigate years later. In order to observe more closely how such approximation with psychoanalysis took place in their writings, the following parts of this chapter will focus on analyzing the presence of the uncanny in the writings of Fyodor Dostoevsky and Edgar Allan Poe and how such presence also indicates both writers dealt with the unconscious mind as a relevant element in their work.

1.2 PSYCHOANALYSIS AND POE: A LONG LASTING RELATIONSHIP

It is not new that Edgar Allan Poe’s work shed light on psychology and psychoanalysis. This section demonstrates how many scholars have pointed out how close Poe came to foresee in his fiction much of what Freud would later develop and study scientifically. Poe’s work is so close to that of Freud that it can be observed how

Poe conceives of a world which is a mirror image of Freud's own. This world is one in which the conditions which allowed Freud to find a discourse of fact allowed Poe to form from those conditions a certain type of fiction. This reversal of

polarities allows us to see how Freudian concepts can be reapplied to the discourse from which they took form and yet also how that discourse requests that conceptual process (BLOOM, 1988, p. 8)

Reapplying such concepts to the discourse from which they took form, as Bloom states, is exactly what this thesis aims at doing. However, this is not a wholly new discovery at all: the writings of Edgar Allan Poe came so close to psychoanalysis that studies regarding his connection to the field have been happening for quite some time. In 1933, the French psychoanalyst Princess Marie Bonaparte wrote a book called *Edgar Poe: Étude psychoanalytique*, translated into English, in 1949 as *The Life and Works of Edgar Allan Poe: A Psycho-Analytic Interpretation*, which included a foreword by Sigmund Freud. In her study, Bonaparte analyzes in detail Poe's biography, connecting his choices of themes to events that happened in his life, as one leading to another, such as losing his mother as a child to his taste for ghostly topics, usually linked to dead women who somehow seem to return from the dead.

In the chapter dedicated to Poe and psychoanalysis of his thorough study of Poe's legacy, *The Afterlife of Edgar Allan Poe* (2004), Scott Peeples, comments on Bonaparte's work, mentioning its relevance in psychoanalytic literary theory as well as observing how her work was often criticized for plunging too deep into Freudian theories, such as her far-fetched Oedipal interpretations of Poe's writings. He brings different points of view from different critics who have read and written about Bonaparte's work, most of whom affirm that she treated Poe as a patient whose writings only reflected his inner issues instead of a writer who pondered upon his use of themes as structures: "Allen Tate, Floyd Stovall, Roger Forclaz, and Kaplan and Kloss all raise the same objection to *The Life and Works*, that Bonaparte reduces genius to neurosis or ignores the role of consciousness in the creation of art" (PEEPLS, 2004, p. 40).

He continues exploring how critics objected Bonaparte's work, by quoting Kaplan and Kloss, who claimed that her book is "not a literary explication, but rather a clinically detailed case study of a neurotic man who happened to be a writer" (KAPLAN&KLOSS, 2000, p. 193, apud PEEPLS, 2004, p. 41). Even though Peeples does not deny such a statement, as he observes that, indeed, "Bonaparte's true subject is Poe" (ibidem), he proceeds adding that "the fact that Poe happened to be a writer makes all the difference to Bonaparte, and to the students and fans who are fascinated with the kinds of connections between life and art that Bonaparte explores" (ibidem, p. 41). Peeples also quotes Forclaz's critique to Bonaparte in which, according to Peeples, he "takes offense at Bonaparte's treating her investigation as a scientific study: "A system that pretends to explain literature only by means of the

unconscious and of early childhood, without taking into account literary movements or the intellectual climate of an era or country, can hardly be called scientific (FORCLAZ, 1987, p.188, apud PEEPLES, 2004, p. 40). Nonetheless, Bonaparte's work never aimed at excluding the possible interpretations of Poe's work once one does take into consideration literary movements or the artist's intellectual efforts. Peeples even quotes her when emphasizing how her work did not mean to exclude other types of readings, affirming that: "She admits that how some men with mysterious gifts turn their dreams into works of art "is an aesthetic problem still unsolved" (BONAPARTE, 1949, p. 664, apud PEEPLES, p. 40).

Once demonstrating how her work has been strongly criticized, Peeples explains why he considers it, in fact, "admirable and courageous" (p. 46), as he demonstrates how she "comes much closer than any of her predecessors and most of her successors to writing a convincing inner biography of Poe, an anatomy of his unconscious" (p. 39), as well as praising her work as

one of the great achievements of Poe scholarship for a number of reasons. Bonaparte was the first critic to write extensively (by which I mean hundreds of pages) on the Poe canon, covering most of the fiction and poetry as well as Eureka with an eye for detail - she was a close reader of the first order. Not surprisingly, then, she simply found things in Poe's works that have since become part of standard readings. Readers tend to remember her more far-fetched Oedipal interpretations, but we should also acknowledge, for instance, that her analysis of the dying woman tales was groundbreaking: "In order that Poe might become the kind of artist he was, a woman had first to die," she writes, equating Usher and Egaeus and the narrators of "Ligeia" and "The Oval Portrait" with Poe but still establishing the framework for many subsequent discussions of these stories. [...] Bonaparte's study makes clear that when it comes to psychoanalytic interpretation, Poe is not just another writer. (p. 38).

Peeples also continues, mentioning many other relevant works regarding reading Poe's works through the lens of psychoanalysis. Another one to be highlighted is D.H. Lawrence, who wrote a chapter on Poe in *Studies in Classic American Literature* (1923). According to Peeples, Lawrence does not actually mention Freud, however,

his reading of Poe's personality, conflated with those of a handful of Poe's narrators, has a distinctively psychoanalytic feel to it; although at times preposterous, it is a groundbreaking interpretation, perhaps the earliest reading of Poe's fiction that is of more than historical interest to students of Poe in the twenty-first century (ibidem, p. 35).

Another relevant work to have already explored the connection between Poe and psychoanalysis was Clive Bloom's *Reading Poe Reading Freud: The Romantic Imagination in Crisis* (1988). In this study, Bloom observes many different points of connection between the writings of Edgar Allan Poe and those of Freud, in which he investigates the

developments of late critic regarding psychoanalysis, within which he emphasizes Poe's relevance due to the fact that

Poe's work is linked to the antecedents of psychoanalysis and, at the same time, represents a permanent 'doubt' lurking at the centre of applied psychoanalysis. In finding Poe's neuroses psychoanalysis encounters its own. Consequently, writers such as Marie Bonaparte have highlighted the curious resemblance of Poe's theories in 'Eureka' to those of Freud's 'Beyond the pleasure Principle'. It is argued by her, as by others, that these resemblances are purely artificial, yet she validates Freud's concepts by, among other texts, analysing 'Eureka', as if Poe was somehow dimly aware of the very Freudian concept of the 'life' and 'death' drives. (BLOOM, 1988, p. 3-4)

Bloom also compares the writings of both Poe and Freud, observing how their narratives are expressed as puzzles (ibidem, p. 4), as if to be deciphered or played by the reader. Also according to Bloom,

both Freud and Poe's texts traverse a landscape neither of science nor fiction; a world belonging neither to the psyche nor the text. Poe and Freud propose opposite functions for their discourses in which Freud uses the discourse of fiction to find truth and Poe exploits the discourse of truth to create fiction. However, considered as types of narrative the two discourses are curiously able to intermesh - it is quite possible to use a Poe tale as an analytic text which itself can be 'applied' if this narrative 'equivalency' is accepted as a conditioning factor in the production of both sets of texts. In this way Poe's tales become not just a peculiar parody of psychoanalysis but a mirror image of psychoanalysis where reversal and reflection condition the response of the discourse of analysis. (BLOOM, 1988, p. 4)

Bloom's work was also mentioned by Peeples, as he brings Bloom's statement regarding how "to Freud each patient was a text, whose fictional life was available for interpretation, whose words, syntax, and style were subject to a 'reading' which would reveal hidden and more profound depths" (BLOOM, 1988, p. 13, apud PEEPLES, 2004, p. 32). Another important critic, also mentioned by Peeples, is Daniel Hoffman, author of *Poe, Poe, Poe, Poe, Poe, Poe, Poe* (1990). In this book, Hoffman carried out a research pinpointed by his own personal experiences as a Poe reader as well as exploring different aspects of Poe's works, one of those often being how much of the poet's unconscious – perhaps more specifically, his Id – affected his writings, as Hoffman states that:

Edgar Poe was both insane and sane, but sane mostly, especially sane when writing his poems, his criticism, and his tales. For these are composed not, as he would have dearly hoped, out of the disinterested of the primary imagination alone; they are composed out of the sufferings and wounds of his bruised and beaten yet resilient ego, his ego that had the extraordinary power dipping, slipping, ripping down into his unconscious while not surrendering its willed control of the shad form of what he

wrote, yet depending for its content for its latent content, sometimes even for its manifest tent-upon the id. The work of Edgar I AM Poet. (1990, p. 46)

Observe the wordplay he creates by replacing *Ed* by *Id*, meaning that Poe's writing was guided by his Id – by that, he clearly does not mean the writing's structure, which Poe did explain, in his famous essay, "The Philosophy of Composition" (1845), how it was developed by means of an almost mathematical process, but the writing's content. Hoffman also affirms that Poe "pursues the pleasure principle until, like Freud, indeed, anticipating Freud, he goes beyond the pleasure principle." (ibidem) It can be noticed, then, how Hoffman compares Poe's work to that of Freud, not treating the writer or his texts only as content to be analyzed through psychoanalysis, but demonstrating how his writings presented strong psychoanalytic aspects, so much that he deems Poe's creative production can be interpreted as a form of self-treatment as he mentions the end of the short story *The Premature Burial*, in which the narrator discovers his fears of being buried alive being exaggerated once his terrors are explained away when, in the end of the story, what felt like being buried alive was nothing more than having fallen asleep in a narrow cabin of a sloop bearing a cargo of garden mould. For Hoffman,

What this rather labored sketch is trying to tell us is, 'I wish I could thus easily rid myself of these obsessive hallucinations.' Calling the *Premature Burial* a bugaboo tale, Eddie admits that he cannot shake himself free from the long shadow, the gasping breath, the feeling of fatal and foetal enclosure. (ibidem, p. 216).

Once demonstrating through an example how Poe used his fiction in order to make sense of his own inner conflicts, Hoffman even states that, due to having no access to the necessary mental illness treatments, "doomed to live in his own time, Poe had to be his own alienist. In 1844 there was no physician in America who could have given Poe a better understanding of his own terrors that he himself so painfully arrived at." (ibidem, p. 216).

Poe's writings come so close to a psychological analysis that, after such writings being read as the product of his own inner conflicts, as it was by Bonaparte, as well as a way to analyze himself, as stated by Hoffman, Poe even came to be deemed an amateur psychologist as the title of Brett Zimmerman's most recent work calls him. In *Edgar Allan Poe: Amateur Psychologist* (2018), Zimmerman defends the theory of how Poe did not write so many narratives about characters who went through mental breakdowns simply due to himself having mental issues or personal problems which were transposed to his writings, as many might have believed, but because Poe did go through the efforts of doing research and acquiring a wide knowledge regarding mental health problems, as well as regarding

phrenology, which, as mentioned in the previous subchapter, was believed to be a scientific knowledge back in Poe's days. Such knowledge was what led him into constructing narratives in which psychological aspects are strongly developed, so much that it was enough to be considered, just as Zimmerman claims in the title of his book, an amateur psychologist, since, for him, "the prescient Poe anticipates, through some of his unstable protagonists, modern findings in psychology and psychotherapy" (ZIMMERMAN, 2018, p. 9). Zimmerman claims that "Poe portrays many characters desperately in need of psychotherapy and medication", and anyone who has ever read any of Poe's short stories cannot disagree. Zimmerman defines his work's main goal as it follows:

while not claiming status as an exact-source study, though, this project demonstrates just how profound and impressive Poe's knowledge was when it came to mental illness and the therapeutic treatments in vogue - deeper than most remarkable Poe experts realize. (ibidem, p. 8)

Even though Zimmerman focuses mostly on Poe's knowledge of mental illnesses as the scholar considers such knowledge as being what led Poe to write to realistic stories related to inner conflicts (instead of on placing the poet on the patient's place by using his texts to analyze his mental conflicts, as if the texts were only a product of his mental conflicts), Zimmerman does admit that Poe's search for understanding the human mind and its puzzles may have been related to his own inner conflict, thus agreeing with Hoffman regarding Poe's use of his fiction as a way of self-treatment, as he states, in one of his conclusions of the chapter regarding *The Imp of The perverse*, that

More generally, Poe may have taken an interest in "impulsive insanity" not just for the sake of psychological verisimilitude in his characters but also as a realistic explanation of his own perverse impulses, which had been so detrimental to his reputation and personal relationships." (ibidem, p. 232).

In this work, however, the aim is not to treat texts as patients neither to read the works of Poe only as a product of his inner conflicts nor as a way to treat them, but to explore how the topic related to inner conflicts, focusing on the troubles within the unconscious, is highly strong in his works and how, through developing such writing this way, he explored, through fiction, much of what Freud would later study as science.

In order to better explore the approximation of Poe's work to that of Freud, it is relevant to point out the uncanny aspects present in the work of Edgar Allan Poe, mainly in

The Imp of the Perverse, which should be helpful to explore how the unconscious is a strong element in his writing.

1.2.2 *The Imp of The Perverse*: the Craft and the “Science” behind the Story

According to Gargano, “Poe’s stories at their best are psychological investigations” (GARGANO, 1968, p. 228, apud ZIMMERMAN, 2018, p. 72), and the strong psychological aspects of his works is exactly what this research aims at analyzing. One of Poe’s deepest short stories, when it comes to being a psychological investigation, can be said to be *The Imp of the Perverse*, first published in the July 1845 issue of *Graham’s Magazine*. In this short story, we have seventeen paragraphs, out of which the first eight ones are dedicated to an essay-like explanation of what the narrator calls his “Imp of the Perverse”.

The story begins with the narrator exploring what he considers to be a failure within the then considered as a scientific field of knowledge called phrenology, followed by a somehow leighty reflection of self-destructive impulses, as well as three different examples of how such impulses may manifest. Beginning a fictional short story by analyzing and criticizing current (believed to be) scientific theories as well as reflecting upon the human nature is somehow unusual, which makes the writing sound much at first more like a theoretical essay than like a fictional narrative. Such effect was not accidental as much as it was, in fact, intentional, for, according to Brett Zimmerman, it is an effective rhetorical device called

praeparatio (preparing an audience before telling them about something done): [...] “The Imp of the Perverse” begins with a short dissertation on that destructive and irresistible human impulse before the narrator provides three examples of it and finally his own case. [...] This essay-like introduction is not a failure of craft, as one critic contends, but a measure of Poe’s craftiness”. (ZIMMERMAN, 2005, p. 36-37)

We do know Zimmerman’s statement to be true, since Poe’s craftiness can be demonstrated not only by analyzing his fiction as well as by observing his description of how he saw the creative process as one that could not include any word that did not have any purpose concernig the development of the intended effect:

A skilful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents — he then combines such events as may best aid him in establishing this

preconceived effect. If his very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. (POE, 1842, p. 298)

Thus, knowing Poe would not apply a style without a purpose, we can agree with Zimmerman concerning the purpose of the use of *praeparatio* in this narrative: such rhetorical device can be read as a way to make the narrative more life-like, in a manner that makes the reader – especially the readers of Poe’s time, who lived in an age in which phrenology was highly discussed – feel like the facts to be introduced, once coming from such a prolific narrator – such as *The Imp of the Perverse*’s narrator, who refers to himself as being prolix – to be taken much more seriously than if they were simply told in a straightforward manner, without such a detailed and essay-like introduction. This rhetorical device also helps draw the attention of readers who might be interested in the discussions about phrenology, which were in vogue at the time. Thus, it makes the narrator sound more reliable at first, as someone in tune with the latest scientific discussions.

This study shall approach the short story in parts, through a close reading as a way to explore in detail what was introduced in it by Poe and how, within this story, it can be identified as a seed of what would be later established by Freud as the unconscious as well as the death drive. For, just as it was observed by Peeples, and it must be reinforced through this research, Poe was hardly the first writer to explore the inner conflicts of the human mind, but “he dramatized to a startling degree a number of the concepts Freud would name and establish as the fundamentals of modern psychoanalysis” (PEEPLS, 2004, p. 38).

In order to make all aspects of the short story clear before identifying a preconfiguration of Freud’s psychoanalytic concepts in it, firstly it is necessary to explore what was this field of study called “phrenology” mentioned by Poe in this short story, as it is one of the foundations of this narrative: that is, it was based on questioning this faltered field of study that Poe developed his approach to the human psyche in a way that can be compared to Freud’s, yet through a literary work.

In the thorough study focused on the presence of psychology in Poe’s works, *Edgar Allan Poe: Amateur Psychologist* (2018), Brett Zimmerman dedicates an entire chapter to exploring the relevance of phrenology in Poe’s writing, as well as to the writer’s own beliefs and perspectives concerning phrenology. According to Zimmerman, phrenology, the so called scientific field – which by now has even been considered as a pseudoscience – was founded in

1809 by the German anatomist and physician Franz Joseph Gall in his study *The Anatomy and Physiology of the Nervous System in General, and of the Brain in Particular* (1809-1819). In his study, Gall proposes a theory based on the belief that “faculties of the mind as well as character traits manifest through special organs, or in separate portions of the brain” (ZIMMERMAN, 2018, p.44). Just as reported by Zimmerman, “the bumps and ridges of the skull – the shape of one’s head – could allegedly tell a phrenologist much about one’s character, as these bumps and ridges reflect the shape of the brain’s surface, beneath” (ibidem, p. 44).

According to phrenologists, the human brain could be seen as being divided into different portions and each of these being considered as an organ responsible for a different character trait, such as demonstrated in the map below, which is one of the figures used to illustrate Zimmerman’s chapter called “Poe and the Phrenologists; or, the headmasters of “bumpology””.

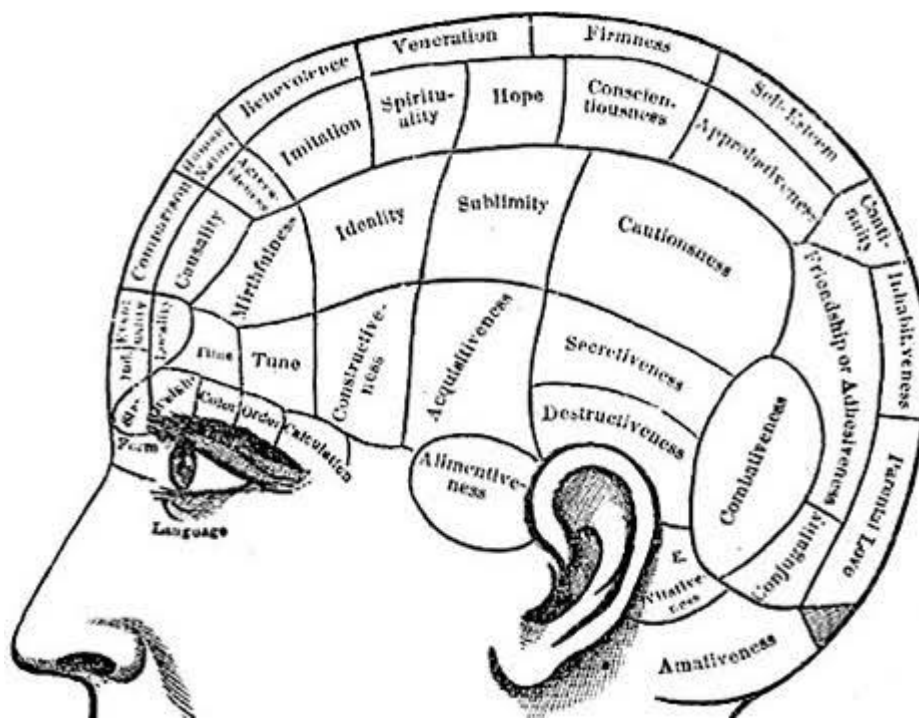


Figure 2 Phrenological Map, Side view

Source: adapted from *Self-Instructor in Phrenology And Physiology* by O. S. And L. N. Fowler, 1890, apud ZIMMERMAN, 2018, p. 46.

Hence, for phrenology, the bumps and portions of the head stand for organs responsible for various faculties: there is an organ for alimentiveness, which is what makes

the person feel the need to feed, the organ of amativeness, which makes people more eager for reproductive love, the organ for ideality, which brings a sense of beauty, of taste, and so on. Such and other organs were directly mentioned by Poe in his introduction to the story *The Imp of the Perverse*:

In the matter of phrenology, for example, we first determined, naturally enough, that it was the design of the Deity that man should eat. We then assigned to man an organ of alimentiveness, and this organ is the scourge with which the Deity compels man, will-I nill-I, into eating. Secondly, having settled it to be God's will that man should continue his species, we discovered an organ of amativeness, forthwith. And so with combativeness, with ideality, with causality, with constructiveness, -- so, in short, with every organ, whether representing a propensity, a moral sentiment, or a faculty of the pure intellect. (POE, 2006, p. 716)

However, Poe observed, in this story, that phrenology was, in fact, a faltered field of knowledge, for it only deemed the existence of organs for faculties and personality traits which could lead to human's well being: alimentiveness, as mentioned above, compelled men to eat, therefore, to survive, amativeness compels him to continue species, and so on. Notwithstanding, no organ identified by phrenologists could explain human behavior that leads to its destruction instead of its well being. As it was proposed by Poe in the very first lines of the story, phrenology, just as other theories exploring human nature previously proposed by moralists, failed at identifying something – what that is will only be described by Poe two paragraphs later, thus building up the reader's curiosity concerning this mystery that such theories were not able to explain, yet that is so innate to human nature:

the phrenologists have failed to make room for a propensity which, although obviously existing as a radical, primitive, irreducible sentiment, has been equally overlooked by all the moralists who have preceded them. In the pure arrogance of the reason, we have all overlooked it. (ibidem)

Now, what is that which we have all overlooked? Exactly the phenomenon whose name is the title of the short story: the imp of the perverse, or *perverseness* – for want of a better term, as the narrator himself says – as Poe goes on, through the voice of the narrator, to develop the subject. According to him, phrenology could have, a posteriori, identified such aspect (however, where in the human brain such organ could be found, that remains a mystery, unless one reads the story supernaturally, seeing what the narrator calls an *imp* as being an actual little devil who haunts the human mind, yet that is not a reading this thesis aims at reinforcing, however admitting the possibility of diverse readings). Therefore, in the

following passage, the narrator comments on how phrenology could have been somehow more complete once taking into consideration the following theory:

Induction, a posteriori, would have brought phrenology to admit, as an innate and primitive principle of human action, a paradoxical something, which we may call *perverseness*, for want of a more characteristic term. In the sense I intend, it is, in fact, a *mobile* without motive, a motive not *motivirt*. Through its promptings we act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say that, through its promptings we act, for the reason that we should *not*. In theory, no reason can be more unreasonable; but, in fact, there is none more strong. (ibidem, p. 717)

Such is the questioning that leads the narrator into exploring what are these promptings that make us act without comprehensible object or even act for the very reason that we should not, just as he puts it. He even emphasizes that this perverseness is as “unconquerable *force* which impels us, and alone impels us to its prosecution” (ibidem). In the following paragraphs, he brings three different examples of a behavior like this, which thoroughly contradict the portion of the brain deemed by phrenology as that of the combativeness:

The phrenological combativeness has for its essence, the necessity of self-defence. It is our safeguard against injury. Its principle regards our well-being; and thus the desire to be well is excited simultaneously with its development. It follows, that the desire to be well must be excited simultaneously with any principle which shall be merely a modification of combativeness, but in the case of that something which I term perverseness, the desire to be well is not only not aroused, but a strongly antagonistical sentiment exists. (ibidem)

This strongly antagonistical sentiment to combativeness which Poe deems as perverseness can be read as an unknown, somehow mysterious, aspect of the human psyche, which arises “when we persist in acts because we feel we should not” (ibidem). This unknown destructive urge can be read a literary preconfiguration of what Freud would later call death drive or death instinct: in Freud’s theory of the death drive versus life drive, he defines the existence of a “sharp distinction between ‘ego-instincts’ and the ‘sexual instincts’, and the view that the former pressure toward death and the latter towards a prolongation of life” (FREUD, 1961, p. 38). Thus, it can be understood that ego-instincts as related to what he deems as death drive: the tendencies towards going back to inanimate matter, just as Freud explains as “the ego-instincts arise from the coming to life of inanimate matter and seek to restore the inanimate state” (ibidem). It might sound strange, though, that some quotations call it drive while others call it instincts, yet, in the introduction to the essay *Beyond the Pleasure Principle* there is a brief explanation to that:

Now we have become accustomed, particularly since Freud emphasized the role of instincts in the conscious and unconscious life of man, to consider an instinct a drive, an impulsive or perpetually compelling aspiration to gratify a *need*. **In German, Freud uses the words *Trieb* and *Triebhaft*, which mean instinct, instinctual drive, a sense of being driven toward a certain even though not always comprehended goal.** Under the circumstances, the term "death instinct" ought to mean an aspiration, a drive to be dead. Perhaps Freud was right, even though neither the biologist nor the theologian would find it possible to agree with him. Let us assume that Freud was right. (ZILBOORG, 1961, p. XIV-XV, my emphasis)

Each of those instincts are represented as Eros and Thanatos: Eros, the life god, as representative of the sexual instincts, and Thanatos, the Ego-instincts. Zanini summarizes, in a clear manner, these concepts as being opposite drives that work towards a balance: Eros, the life drive, that compels self-preservation and the propagation of life, and Thanatos, the death and destruction drive. "Eros and Thanatos work together and in the same direction, always seeking the individual's balance" (ZANINI, 2015, p. 100, my translation)⁹. Hence, when exploring destructive impulses whose origins seem at first unclear, Poe was already developing, in his fiction, ideas that would be further developed in Freud's theoretical works.

Poe anticipates the twentieth-century existentialists in emphasizing the irrational aspects of human behavior. Perhaps he also anticipates modern psychological theories of masochism or the death wish or obsessive-compulsive neurosis, which involves persistent intrusions of unwanted thoughts or urges over which the person has no control. The imp of the perverse, then, is the opposite of reason. The phrenologists assigned a certain part of the brain (an inch or so above the ear) to the characteristic of Cautiousness; we might say that perverseness is the opposite impulse. (ZIMMERMAN, 2018, p. 54)

Thus, it can be observed how Poe did, in fact, put strong efforts in making his writing faithful to what he believed to be a psychological science at their time – not knowing, though, how his critics to phrenology (suggesting a perverseness organ, which had not been pointed by phrenologists) would, in fact, demonstrate through fiction an idea that would later be studied and named, in psychoanalysis, as the death drive, as well as the puzzles and traps of the unconscious, which were deeply explored by Freud. Hence, by criticizing a failure in phrenology, even though he did believe in that system, by pointing out the absence of an organ of perverseness, which he affirms had been overlooked, due to arrogance of reason, Poe scratched not only the surface as well as the invisible depths of what would later be studied as the unconscious and many of its puzzles.

⁹ Original text: "Eros e Tânatos trabalham juntos e na mesma direção, sempre na busca do equilíbrio do indivíduo."

1.2.3 The uncanny imp of the perverse: psychoanalytic investigation through close reading

The Imp of The Perverse brings the seeds to what Freud would later term the unconscious, the repressed. Jerrold Hogle (2002, p. 3), defines the unconscious as ‘a deep repository of very old, infantile, and repressed memories or impulses, the archaic underworld of the self’ and he also connects Poe’s writing to the understanding of the unconscious as developed by Freud:

several features of the Gothic, especially as practiced in the mid-nineteenth century by Edgar Allan Poe in America and the *romans frénétiques* (or “frenetic novels”) in France, eventually became a basis for Sigmund Freud’s fin de siècle sense of the unconscious. (HOGLE, 2002, p. 3)

The reason that leads to stating that Poe’s *Imp of the Perverse* explores inner conflicts of the unconscious mind can be better understood through a close reading, as well as to how Freud’s uncanny applies to this narrative. In order to prove this point, this chapter proceeds now analyzing the story closely, emphasizing its most meaningful paragraphs – which shall comprise a large portion of the narrative, because Poe did choose his words carefully in order to build the intended effect, and that shall be perceived – observing what is said and what meanings can be revealed through the text based on a psychoanalytical approach. Starting through the first paragraph, as it follows:

IN THE consideration of the faculties and impulses -- of the prima mobilia of the human soul, the phrenologists have failed to make room for a propensity which, although obviously existing as a radical, primitive, irreducible sentiment, has been equally overlooked by all the moralists who have preceded them. In the pure arrogance of the reason, we have all overlooked it. (POE, 2006, p.716)

Poe makes great use of rhetoric here to grasp the reader’s curiosity, not giving the audience a direct answer for at least the next two paragraphs, yet suggesting what such sentiment might be through mentioning its primitive and radical aspects. Once mentioning how moralists overlooked such sentiment, he makes us wonder that there might be something immoral about what this story shall reveal. However, when he finishes the paragraph generalizing it, stating that, in fact, we have all overlooked it, such statement only makes readers start trying to find it within themselves what it is that has been so completely overlooked, what they cannot understand about human nature, what even phrenology could

not explain about human nature. In short, what even the readers cannot grasp about their own beings – for it hides underneath, it lurks within. Still in the same long first paragraph, the narrator continues giving clues of what this sentiment is and what its use might be for humanity.

We saw no need of the impulse -- for the propensity. We could not perceive its necessity. We could not understand, that is to say, we could not have understood, had the notion of this primum mobile ever obtruded itself; -- we could not have understood in what manner it might be made to further the objects of humanity, either temporal or eternal. (ibidem)

He starts the paragraph by telling us it is an impulse: this primitive, radical sentiment, is an impulse. That alone might be enough to make readers connect the title in which the first word is “Imp” with “impulse” as coincidentally one word is formed out of the other’s three first letters: one might even wonder if there is an influence of some imp within most impulsive actions. Hence, it can be read an impulse that makes people act in a mischievous manner, once the title already plants in the reader’s mind the idea of the imp, which, according to the Cambridge dictionary is defined as a “small evil spirit”, and, according to the Collins dictionary, as a “small demon or devil” or “a mischievous child”. Now, what good such impulse may bring, how it can further the objects of humanity? That is what puzzles the narrator and, once developed throughout the narrative, shall just as well puzzle the reader. It shall puzzle them so much that it may create a feeling of the uncanny, for, as one of the ways to define the uncanny goes, it is “everything that was meant to remain secret and hidden and has come into the open” (SCHELLING, *apud* FREUD, 2003, p. 132). What the narrator of this short story seems to be peeking at, and it can be already perceived, even if partially, through these first sentences, is something secret, so hidden that phrenology was not able to find it in its explorations of human nature. The reason for such incompleteness, according to the narrator, is due to its procedure methods, because, just as he mentions below, phrenology works *a priori*:

It cannot be denied that phrenology and, in great measure, all metaphysicianism have been concocted **a priori**. The intellectual or logical man, rather than the understanding or observant man, set himself to imagine designs -- to dictate purposes to God. Having thus fathomed, to his satisfaction, the intentions of Jehovah, out of these intentions he built his innumerable systems of mind. In the matter of phrenology, for example, we first determined, naturally enough, that it was the design of the Deity that man should eat. We then assigned to man an organ of alimentiveness, and this organ is the scourge with which the Deity compels man, will-I nill-I, into eating. (POE, 2006, p. 716)

Poe's narrator criticizes phrenology throughout this narrative by arguing that their mistake was to proceed with their analysis a priori, when a better understanding of the subject could be achieved once proceeding a posteriori, as the narrator claims to do when exploring what the imp of the perverse is. He defends that "it would have been wiser, it would have been safer, to classify (if classify we must) upon the basis of what man usually or occasionally did, and was always occasionally doing, rather than upon the basis of what we took it for granted the Deity intended him to do" (ibidem). Hence, what he proceeds to call an analysis a posteriori is supposed to be based on observing human actions and their tendencies of thought, instead of what it is believed for an almighty being to have intended upon.

Induction, a posteriori, would have brought phrenology to admit, as an innate and primitive principle of human action, a paradoxical something, which we may call perverseness, for want of a more characteristic term. In the sense I intend, it is, in fact, a mobile without motive, a motive not motivirt. Through its promptings we act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its promptings we act, for the reason that we should not. In theory, no reason can be more unreasonable, but, in fact, there is none more strong. (ibidem)

When stating that "through its promptings we act, for the reason that we should not" (ibidem), Poe puzzles the reader into seeking to understand why would someone act for the reasons they should not, and the first possible answer seems to be that this reason may be originated from a self-destructive impulse: hence, the roots of the idea behind the imp of the perverse shall be explored as being connected to Freud's theory of the death drive.

When asserting that "no reason could be more unreasonable" (ibidem), Poe is developing, through his narrator's speech, a seed of concepts that modern psychology would only later develop, within the field of psychoanalysis, such as when Freud explored the repressed and how it manifests:

when we put certain tasks before the patient, he gets into difficulties; his associations fail when they should be coming near the repressed. We then tell him that he is dominated by a resistance; but he is quite unaware of the fact, and, even if he guesses from his unpleasurable feelings that a resistance is now at work in him, he does not know what it is or how to describe it. (FREUD, 2019, p. 97)

Once the patient becomes unaware of how to describe unpleasurable feelings as well as the source of a resistance to understand it, Freud claims they are faced with the repressed: once an action or a strange thought cannot be reasonably explained, sounding, thus, unreasonable, the reason for such action or thought may lie repressed. Thus, what is repressed dialogues with Poe's Imp of the Perverse. As Zimmerman puts:

The imp of the perverse is entirely unreasonable, irrational, illogical. It is a fundamental human drive for which phrenologists have failed to assign a section of the brain. They have only accounted for those logical tendencies of humans such as the reasonable wish to nourish ourselves, to protect ourselves, and to continue the species. We remember Spurzheim insistence that "the Creator could not bestow any faculty absolutely hurtful on man", but the imp of the perverse is an illogical motivating factor that compels us to want to harm or even bring destruction down upon ourselves. (ZIMMERMAN, 2018, p. 54)

Hence, it can be observed how both the repressed, as established by Freud, and Poe's imp of the perverse possess common traits: they both sound unreasonable, irrational, and illogical. In the short story, Poe's narrator tells readers about his puzzlement regarding what he calls an "overwhelming tendency to do wrong for the wrong's sake", as well "a radical, a primitive impulse-elementary", which seems to be moved by reasons apparently unknown or perhaps moved instead by lack of reason. He continues, in the following passage, affirming it might be a modification of what phrenology deems as combativeness (an initial understanding of life drive, perhaps?), yet he disagrees with his own conclusions, such as it follows:

when we persist in acts because we feel we should not persist in them, our conduct is but a modification of that which ordinarily springs from the combativeness of phrenology. But a glance will show the fallacy of this idea. The phrenological combativeness has for its essence, the necessity of self-defence. It is our safeguard against injury. Its principle regards our well-being; and thus the desire to be well is excited simultaneously with its development. It follows, that the desire to be well must be excited simultaneously with any principle which shall be merely a modification of combativeness, but in the case of that something which I term perverseness, the desire to be well is not only not aroused, but a strongly antagonistical sentiment exists. (POE, 2006, p. 717)

Once stating that what he terms perverseness is antagonistical to the desire to be well, he is touching upon the subject Freud would later further develop as the pleasure principle, which can be paralleled to Poe's expression "desire to be well". Since, as the narrator claims, "the desire to be well must be excited simultaneously with any principle which shall be merely a modification of combativeness" (ibidem), it can be concluded that the principles of phrenology he attempts to apply here do not work, for they do not comprehend the complexity of human psyche. Yet, he questions it, having phrenology as his theoretical basis, he seems to be eager to achieve a more complex and more complete understanding of the human mind, which comes as close as any writer ever came to Freud's psychoanalysis. Once what he deems as perverseness goes against phrenology's combativeness, it is actually working as a death drive, which exists in order to maintain balance with life drives, which according to

Freud's development of psychical stability is achieved through pleasure and unpleasure, as he explains in the following passage:

unpleasure corresponds to an increase in the quantity of excitation and pleasure to a diminution. [...] every psychophysical motion rising above the threshold of consciousness is attended by pleasure in proportion as, beyond a certain limit, it approximates to complete stability, and as attended by unpleasure in proportion as, beyond a certain limit, it deviates from complete stability; while between the two limits, which may be described as qualitative thresholds of pleasure and unpleasure, there is a certain margin of aesthetic indifference. (FREUD, 1961, p. 2)

What is described by Freud as deviating from stability, thus leading to unpleasure, is similar to what Poe's narrator states as being antagonistical to the combativeness trait, or perverseness. Thus, it can be observed how Poe's perverseness principle approaches a similar idea to that of Freud of going beyond the pleasure principle, that is, not acting as guided by pleasure, by what brings pleasure. Freud explains that, even though there is a tendency in the mind to follow the pleasure principle, such tendency can be opposed by other forces, such as when the Ego is driven towards the reality principle instead of the pleasure principle. According to Freud,

there is no doubt that the resistance of the conscious and unconscious ego operates under the sway of the pleasure principle: it seeks to avoid unpleasure which would be produced by the liberation of the repressed. Our efforts, on the other hand, are directed towards procuring the toleration of that unpleasure by an appeal to the reality principle. (ibidem, p. 14).

Thus, similarly to the line of thought of Poe's narrator in *The Imp of the Perverse*, Freud's understanding of the pleasure principle is that it mostly directs the conscious and the unconscious, just as, for Poe's narrator, we should be guided by a necessity of self-defence, a safeguard of our well-being, a desire to be well: yet, as Poe further develops his essay-like introduction to the story, that is not actually what always happens, since, according to Poe's narrator, once a thought contrary to our own well-being arises, it might be difficult to resist such urges, since "That single thought is enough. The impulse increases to a wish, the wish to a desire, the desire to an uncontrollable longing, and the longing (to the deep regret and mortification of the speaker, and in defiance of all consequences) is indulged" (POE, 2006, p. 717). When Poe describes the irresistible impulses the narrator cannot help but follow, such impulses can be understood as, according to Freud, having the "unconscious system as their point of impact" (FREUD, 1961, p. 28). Such description of an impulse as provided by Poe's narrative can be related to Freud's observations regarding the manifestation of the power of

the repressed, once one is not able to follow the pleasure principle, but is impelled towards what he calls compulsion to repeat:

how is the compulsion to repeat - the manifestation of the power of the repressed - related to the pleasure principle? It is clear that the greater part of what is re-experienced under the compulsion to repeat must cause the ego unpleasure, since it brings to light activities of repressed instinctual impulses. That, however, is unpleasure of a kind we have already considered and does not contradict the pleasure principle: unpleasure for one system and simultaneously satisfaction for the other. But we come now to a new and remarkable fact, namely that the compulsion to repeat also recalls from the past experiences which include no possibility of pleasure, and which can never, even long ago, have brought satisfaction even to instinctual impulses which have since been repressed. (ibidem, p. 14)

For Freud, the manifestation of a compulsion to repeat can give an action “the appearance of some ‘daemonic’ force at work” (ibidem, p. 29), which sounds like an adequate way to describe Poe’s short stories in general, once many of his narrators suffer seemingly unexplicable compulsions that sound like they are haunted by demons, thus, having what Freud calls a ‘daemonic’ aspect.

Once Freud states that this compulsion to repeat is connected to repressed instinctual impulses, which are brought to light, we have here a manifestation of the uncanny, since the repressed, once brought to light, can be seen as that which had been hidden, should have remained secret, as Schelling defines the term “*unheimlich*”, yet has come to light, and this coming to light causes an uncanny sensation: the narrator confesses he is eager for something that is not pleasurable, thus he is not being guided by the pleasure principle, nor is this action bringing any good consequences, thus he is not either being guided by the reality principle, yet he is unable to resist such urges. Seeking a reason for this unusual behavior is what makes the situation uncanny, for such reason can be understood as it being related to the death drive: he may be, somehow, even though being unaware of it, eager to return to an inanimate state, thus acting beyond the pleasure principle, for, as Freud mentions, this situation does not contradict the pleasure principle, but actually goes beyond it, as it can be understood through a different line of analysis, that which is regarding what he calls compulsion to repeat. In the 1919 essay, *The Uncanny*, Freud explains in more detail why and how the compulsion to repeat happens and what makes it uncanny, such as it follows:

In the unconscious mind, we can recognize the dominance of a compulsion to repeat, which proceeds from instinctual impulses. This compulsion probably depends on the essential nature of the drives themselves. It is strong enough to override the pleasure principle and lend a demonic character to certain aspects of mental life; it is still clearly manifest in the impulses of small children and dominates part of the course taken by the psychoanalysis of victims of neurosis. The foregoing discussions have

all prepared us for the fact that anything that can remind us of this inner compulsion to repeat is perceived as uncanny. (FREUD, 2003, p. 145)

Once Freud mentions how this compulsion may lend a demonic character to certain aspects of mental life, it can be understood how such theory applies to Poe's *Imp of the Perverse*, since Poe's narrator brings different examples of behaviors he deems to be caused by his imp of the perverse, behaviors caused by a mere thought, which he describes as being "far more terrible than any genius or any demon of a tale" (POE, 2006, p. 718) as well as leading to "demoniacally impatient" (ibidem) passions. Twice he uses words related to supernatural demons, besides the use of the word "imp" both in the title of the story and throughout the narrative. The use of such words may have led more superstitious readers to read the story as a fantastic tale about a man haunted by a demon, who in the fictional world of the story might be read as a real being who influences the narrator. Yet, once psychoanalysis came to be, it is difficult to read this narrative without interpreting the imp of the perverse as the repressed acting upon the narrator, leading him towards unwanted paths, perhaps even towards death.

Once establishing a more concrete connection between *The Imp of the Perverse* and some of the major points of Freud's work, such as the uncanny, the pleasure principle and the death drive, it is also relevant to explore how one of the examples exposed by the narrator as a manifestation of the Imp, which follows below, was also highly connected to an even more recent psychological research, known as the "High Place Phenomenon", or simply as "HPP", as it is also called. In the following paragraph, one of the most striking passages of this story, the narrator describes the urge one has to jump once standing at the edge of a precipice as the most outstanding example of a manifestation of the imp:

We stand upon the brink of a precipice. We peer into the abyss -- we grow sick and dizzy. Our first impulse is to shrink from the danger. Unaccountably we remain. By slow degrees our sickness and dizziness and horror become merged in a cloud of unnamable feeling. By gradations, still more imperceptible, this cloud assumes shape, as did the vapor from the bottle out of which arose the genius in the Arabian Nights. But out of this our cloud upon the precipice's edge, there grows into palpability, a shape, far more terrible than any genius or any demon of a tale, and yet it is but a thought, although a fearful one, and one which chills the very marrow of our bones with the fierceness of the delight of its horror. It is merely the idea of what would be our sensations during the sweeping precipitancy of a fall from such a height. And this fall -- this rushing annihilation -- for the very reason that it involves that one most ghastly and loathsome of all the most ghastly and loathsome images of death and suffering which have ever presented themselves to our imagination -- for this very cause do we now the most vividly desire it. And because our reason violently deters us from the brink, therefore do we the most impetuously approach it. There is no passion in nature so demoniacally impatient, as that of him who, shuddering upon the edge of a precipice, thus meditates a Plunge. To indulge, for a

moment, in any attempt at thought, is to be inevitably lost; for reflection but urges us to forbear, and therefore it is, I say, that we cannot. If there be no friendly arm to check us, or if we fail in a sudden effort to prostrate ourselves backward from the abyss, we plunge, and are destroyed. (POE, 2006, p. 718)

According to scholar Brett Zimmerman, in the eighth chapter of his 2018 book *Edgar Allan Poe: Amateur Psychologist, Impulsive Insanity*, there is a recent research led by psychology doctoral student Jennifer Hames, concerning a psychological concept she called the “High Place Phenomenon”, which, according to Hames, is the urge some people have to jump from high places, such as a bridge, a building, even if these people have never considered taking their own lives, even if for a second – yet, when close to a high place, the urge to jump suddenly appears. In 2012, Jennifer Hames published, along with other psychology doctoral students, in the *Journal of Affective Disorders* a study called: *An urge to jump affirms the urge to live: An empirical examination of the high place phenomenon*. The title of the study already points out to how impulses towards death, which may be linked to Freud’s death drive, function as a way to balance life drives, thus they work to affirm each other. According to Zimmerman’s chapter, Hames and her colleagues performed their research through the following method:

They initiated an online questionnaire that was responded to by 432 undergraduate college students who were asked three questions: Item 1 - When standing on the edge of a tall building or walking on a bridge, have you ever had the urge to jump? How often has this happened in your lifetime! Item 2 - When you see a tall building or are walking on a bridge, have you ever thought about what it would be like to jump off of it? How often has this happened in your lifetime? Item 3 - When you are inside a tall building have you ever imagined jumping out a window? How often has this happened in your lifetime? (1117) The numbers in the tables they provide are complex but I shall summarize their findings. "As anticipated," they write, "the phenomenon was commonly reported in the general population, even among lifetime non ideators" (117). To the first question (Item 1), lifetime suicide ideators reported the urge to jump more often than non-ideators but even 17.3% of this second group reported having the urge to leap from a tall building or bridge at least once. As for Item 2, not having the urge but simply imagining what it would be like to throw themselves off a tall building or bridge, "43% of lifetime non-ideators reported having had the experience at least once in their lives" (1118). As for the question about imagining jumping out of a window of a tall building, "nearly 24% (of lifetime non-ideators) endorsed the occurrence" (1118). When we take all three items in the questionnaire as representing aspects of the high place phenomenon (HPP), more than 50% of people with no thoughts of suicide reported experiencing the HPP at least once. (ZIMMERMAN, 2018, p. 172)

Through scientific research, Hames and her colleagues investigated the existence of something that seemed to have already been quite understood by Poe, as it was described as being experienced by more than one of his narrators: it was not only the narrator of *The Imp*

of the *Perverse* who described going through a high place phenomenon sensation, as a very similar event also occurred to Pym, the protagonist of Poe's one and only novel, *The Narrative of Arthur Gordon Pyn of Nuntucket*, published for the first time in 1837, as a serialized publication in *Southern Literary Messenger*. In this novel there is a scene in which the protagonist and a friend are going down a precipice and, while his friend has already gone down to the bottom, Pym is still on his way down. That is when he confesses that the more earnestly he struggled not to think, the more intensely vivid became his conceptions, and the more horribly distinct. Until he eventually begins, as observed by Zimmerman, anticipating the sensations of the fall itself, which make him become "consumed with the irrepressible desire of looking below [...] my whole soul was pervaded with a longing to fall; a desire, a yearning, a passion utterly uncontrollable" (POE, *apud* ZIMMERMAN, 2018, p. 177). To those quotes, Zimmerman cleverly adds one from *The Imp of the Perverse*, which seems to perfectly complete the paragraph and together they sound like both of them had been written in the same text, were it not for a knowledgeable reader of Poe to be aware of the fact they belong to different stories: "If there be no friendly arm to check us" Poe writes, in *The Imp of the Perverse*, "we plunge and are destroyed" (POE, *apud* ZIMMERMAN, 2018, p. 177). Hence, it is observed how, in two of his fictional writings, Poe anticipated in 175 years a concept that would be developed in psychology only in the year of 2012.

Be the story either inspiring or somehow predicting future psychological developments, it is peculiar to notice how Poe's narrator in this work pursues a line of thought leading to what would later be studied as the unconscious, exploring reasons for actions that would be considered seemingly unreasonable, even though he appears to deny in his speech that there could be any explanation for it other than what he calls perverseness, once laying out the examples in which the imp manifests: "Examine these similar actions as we will, we shall find them resulting solely from the spirit of the Perverse. We perpetrate them because we feel that we should not. Beyond or behind this there is no intelligible principle" (POE, 2006, p. 718-719). Once affirming there is no intelligible principle behind such actions, he states that the developments of science back then could not explain why one acts that way as well as seem to imply that there must be more to the human psyche than what was understood those days: there must be something we cannot easily access, for it remains hidden. Hence the *Imp of the Perverse* is so strong, for it acts without being noticed most of the time, influencing one to commit atrocities that often lead to their downfall. Such seems to be the logic behind most of Edgar Allan Poe's short stories, in fact, once the imp of the perverse can be read as an essence that pulses through most of his fiction. As Hoffman affirms,

Poe's fallen creatures are indeed twice self-doomed, doubly victims of their Imp of the Perverse. First their spirit of perversity compels them to commit atrocities and unreasonable crimes – to torture a cat, to murder the wife, to terrify and kill the benevolent old man. The second, equally gratuitous act of perversity is, after having committed the Perfect Crime (all the more perfect for its gratuitousness), inexorably to incriminate oneself by leading the policeman to the exact spot where the victim is entombed. (HOFFMAN, 1972, p. 12)

Just as remarked by Hoffman, Poe's narrators tend to be doubly victims of their Imp of the Perverse: that is the case of the narrator of "The Black Cat", who murders his wife, tortures the cat and, in the end, leads the authorities to the corpse of his murdered wife, as well as is the case of the narrator of "The Tell-Tale Heart", who murders an old man and, believing he hears the old man heart beating from beneath the floorboards where he had hidden the body, confesses the crime and shows the police where he had put the victim's body; and, obviously, that is also the case of the narrator of "The Imp of the Perverse" narrator.

The narrator takes eight paragraphs exploring a demonstration of what he calls the imp of the perverse and how it affects people: he gives examples of situations in which the imp can appear, such as when people procrastinate important tasks or feel the urge to jump from a cliff. All of that is performed in order to make the reader complacent with his situation or, perhaps, even identify with him and do not fancy him mad, as he says it himself, justifying his introduction to the narrative. In the end, he finally reveals the reason behind such essay-like introduction to his story: that is to prove himself sane even though he has committed a crime and cannot help but to give himself away and confess the crime – which is a recurrent rhetorical procedure in several of Poe's tales.

I have said thus much, that in some measure I may answer your question, that I may explain to you why I am here, that I may assign to you something that shall have at least the faint aspect of a cause for my wearing these fetters, and for my tenancing this cell of the condemned. **Had I not been thus prolix, you might either have misunderstood me altogether, or, with the rabble, have fancied me mad.** As it is, you will easily perceive that I am one of the many uncounted victims of the Imp of the Perverse. (POE, 2006, p. 719, my emphasis)

Thus, in a first moment, he falls victim to his imp by committing a crime, which, as he describes, was not performed by a momentary impulse, instead, he affirms that "It is impossible that any deed could have been wrought with a more thorough deliberation. For weeks, for months, I pondered upon the means of the murder." (ibidem) He continues describing how he pondered upon the method of murder, rejecting thousand schemes that

could have led to detection, and finally arriving at the chosen method, which was never discovered by the authorities: he decided to kill a man by poisoning his night reading candle. "The next morning he was discovered dead in his bed, and the Coroner's verdict was -- "Death by the visitation of God." (ibidem) Once revealing he has committed a crime and that is why he had been, for eight paragraphs, disserting about this strong perverseness within human psyche, it is then revealed why he was not only victim to the imp once, but twice: the second time being the reason why the power of perverseness was stronger than his own will to be well, which is when he could not avoid confessing his perfect crime.

Once the crime was committed, he could only dwell on the perfection of its execution. The narrator reveals he did even inherit the victim's estate, yet, the sense of safety that the crime could never be discovered afforded him, as he affirms, gave him "more real delight than all the mere worldly advantages accruing from my sin" (ibidem), that is, having inherited the dead man's state gave him less pleasure than the delight of knowing he committed a perfect crime and that he was safe from being discovered, just as the narrative expresses: "It is inconceivable how rich a sentiment of satisfaction arose in my bosom as I reflected upon my absolute security" (ibidem). However, gradatively, such feeling of security begins to weaken, as he starts to feel the need of telling himself he was safe, until the moment he accidentally whispers to himself: "I am safe -- I am safe -- yes -- if I be not fool enough to make open confession!" (ibidem). That was the equivalent of standing at the brink of a precipice, as he exposes as an example of a manifestation of the imp a few paragraphs before, and there is no friendly hand to stop you from plunging into the abyss. Once the idea of confessing the crime enters his brain, it seems there is nothing else that can be done but following such perverse urge, as he has no remembrance of ever succeeding at resisting such urges:

No sooner had I spoken these words, than I felt an icy chill creep to my heart. I had had some experience in these fits of perversity, (whose nature I have been at some trouble to explain), and I remembered well that in no instance I had successfully resisted their attacks. (ibidem)

Once at the brink of this precipice towards confession followed by his own imminent annihilation, he feels strongly tempted to follow such perverse urge, which overpowers his will to live, as his death drive wins the battle against his life drive. He compares the arising of such as urge to confess to being haunted by the ghost of the one he had murdered: "my own casual self-suggestion that I might possibly be fool enough to confess the murder of which I had been guilty, confronted me, as if the very ghost of him whom I had murdered -- and beckoned me on to death." (ibidem) This urge to confess may be understood as an idea

coming from his unconscious, which, once coming to surface unexpectedly, cannot be explained reasonably, for its motifs are not as logical as one would expect if following a line of thought based only on what is understood based on conscious perceptions. The reason behind such urge may be, in fact, explained once one realizes the influence of one's Id upon their behavior, that is, how what remains unknown within oneself, has a strong power over their actions, and, if not controlled by their Superego (which, perhaps, could be the friendly arm to hold them to plunge a dive into the abyss), one is then doomed to fall, giving in to their Id's primitive will of self-destruction, giving in to his death drive. However, considering Freud's dissection of the Ego itself, such unknown urge may come from the Ego itself, its unconscious part, and once something within it exercises power over the entire psyche, without itself being conscious, as Freud explains, one may land in endless obscurities if trying to approach it by habitual forms of expression:

We have come upon something in the ego itself which is also unconscious, which behaves exactly like the repressed - that is, which produces powerful effects without itself being conscious and which requires special work before it can be made conscious. From the point of view of analytic practice, the consequence of this discovery is that we land in endless obscurities and difficulties if we keep to our habitual forms of expression and try, for instance, to derive neuroses from a conflict between the conscious and the unconscious. (FREUD, 2019, p. 156)

Such endless obscurities, however, in the case of this narrative, do not seem to apply only from the analytic point of view, but from the narrator's point of view when facing himself, when trying to decipher his own unconscious urges, which he considers a primitive urge, deemed as perverseness. Such urge is so powerful that it overpowers his Superego when trying to remain safe, and the way he describes it is somehow like it has a will of its own and it follows him. He tells the reader he even tries to physically run from this urge to confess the crime, as if it were physically chasing him down the street, yet he is not able to win the race:

At first, I made an effort to shake off this nightmare of the soul. I walked vigorously -- faster -- still faster -- at length I ran. I felt a maddening desire to shriek aloud. Every succeeding wave of thought overwhelmed me with new terror, for, alas! I well, too well understood that to think, in my situation, was to be lost. I still quickened my pace. I bounded like a madman through the crowded thoroughfares. (POE, 2006, p. 719)

Such agony bursts within him become ever stronger, they grow stronger than himself, until he eventually weakens and gives in to his imp, by letting out the secret so long buried within himself: "The long imprisoned secret burst forth from my soul." (ibidem).

Poe's most iconic narrative, when it comes to expressing psychoanalytic ideas before psychoanalysis was even developed, ends in a not so pessimist manner, once the narrator closes his report by emphasizing he is done with telling his story and wondering where he (perhaps his soul?) will be by the next day: "Having related all that was necessary for the fullest judicial conviction, I fell prostrate in a swoon. But why shall I say more? To-day I wear these chains, and am here! To-morrow I shall be fetterless! -- but where?" (ibidem) He reveals having finished the confession that led him to damnation, yet, he leaves an open ending, as to say the chains that imprisoned him on Earth will be gone once he is free from his mortal coil – and perhaps this was his goal all along, even though he was not yet aware of it, as this subject may represent

the longing of the living body to die, of the organic to become inorganic, of the differentiated consciousness in the agony of its separateness to experience the frightening ecstasy of its reintegration into the unity from which it has been exiled - the unity of personal annihilation (HOFFMAN, 1990, p. 268)

The comparison above can be linked to that of Freud's essay in *Beyond the Pleasure Principle*, in which the death drive's goal is exactly that: to bring the organic matter back to its original, inanimate state. "Thus Poe had unflinchingly seen beyond the pleasure principle three quarters of a century before Freud, in another terminology, defined the meaning of his Imp". (ibidem)

As observed by Hoffman, Poe anticipated Freud's ideas through his fiction. Hence, the Imp of the Perverse can be read as an analogy to dealing with unconscious urges, which, once repressed, come to surface unexpectedly. Hoffman analyzes it as: "What else can happen then but that other self, which the Imp of the Perverse, usually itself submerged, has now repressed, must come wailing out of the wallboards into the conscious world again." (HOFFMAN, 1990, p. 12) And such is what happens in many of Poe's tales, so much that Hoffman even affirms they have been "*written by his Imp of the Perverse [...] He is the author of the tales of compulsive crime, of irrepressible self-incrimination, of murder, of suicide, of the self divided against itself*" (ibidem, p. 174-175). Hoffman even states that "Poe speaks with unexampled knowledge of the hidden self within the self" (ibidem, p. 207) in this narrative, in which the narrator is tormented by a double compulsion, first to murder his victim, than to confess the crime. Hoffman brightly explores this narrative through a psychoanalytical approach when wondering: "Who, or what, is the Imp of the Perverse but a portion of the ego separated out from the rest, which seeks the destruction of that which is

separated from?” (ibidem, p. 208). He continues to observe how this narrative proposed a battle of life drive against death drive, since “life is on a collision course with death; the death-wish betrays, whenever it can, the life instinct”: just as proposed by Freud in his essay *Beyond the Pleasure Principle*, in 1920, such battle is already represented by Poe in a short story written and published three quarters of a century before, just as observed by Hoffman above.

Hoffman, throughout his thorough study of Edgar Allan Poe life and works in *Poe, Poe, Poe, Poe, Poe, Poe, Poe* (1990), emphasizes repeatedly the importance of the Imp of the Perverse in Poe’s work, as well as how, through his fiction, Poe expressed “the terrible war of superego upon the id, the endless battle between conscience and impulse, the unsleeping enmity of the self and its Imp of the Perverse” (ibidem, p. 221). According to Hoffman, “these struggles are enacted and reenacted in Poe’s work - but always in disguise” (ibidem).

Hoffman praises Poe’s ability to explore the depths of human psyche so much that he affirms that Poe “delved more deeply, probed the recesses of the self with greater intensity and a more unflinching honesty than any before him” (ibidem, p. 293) and that is the reason why Hoffman believes “Poe must be granted the honor of a monument among those of the writers who bring us their deepest truths” (ibidem). For Hoffman, “Few writers have lived with their unconscious pulsations so close to the surface of their skins. Few have been able to summon these images, or been able to escape them, as was Edgar Poe” (ibidem, p. 316), and such a statement cannot be denied. However, he did state few, and among those few, Poe was a remarkable icon: yet, there is another iconic writer who can be said to have come as close to his unconscious pulsations when writing, and that is the giant Russian writer Fyodor Dostoevsky, whose work can also be read under the light of psychoanalysis, as it shall be done throughout this research, starting with finding how the unconscious is expressed as a relevant theme in his *Notes from Underground*, as well as how other of Freud’s theories can be useful to analyze his writings.

1.3 The Plunge into the Underground: a preconfiguration of the unconscious in *Notes from Underground*

Dostoevsky is not only a giant Russian writer due to his insightful perspective towards the society of his time, which he depicted in his novels as a way to criticize its poverty and social imbalances, as, for instance, when making the protagonist a young criminal who eventually surrenders to justice, in *Crime and Punishment*, or a poor civil servant who clearly

feels like a lesser man in comparison to others, such is the case of mister Golyadkin in *The Double*. The plurality of ideas expressed in it was the object of an extensive and deep analysis performed by Mikhail Bakhtin in *Problems of Dostoevsky's Poetics* (first published in 1963), in which he affirms that Dostoevsky's work is highly innovative, a completely new type of artistic thinking in which he identifies a phenomenon he calls polyphony: “a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices” (BAKHTIN, 1984, p. 6).

The presence of such plurality is connected to the fact that Dostoevsky's works tend to deal with humanity's contradictory nature, thus deviating from what one would consider as sheer rationality. Once deviating from reason, Dostoevsky's work moves towards a realm where reason has no total power, which would be deeply explored by Freud in psychoanalysis: the unconscious. As observed by Louis Breger, “the insights to be found in his novels parallel those in Freud”, as he states that we can consider “Dostoevsky as a psychoanalyst, the Freud of fiction” (BREGER, 1989, p. 7) According to Breger, “literature may be likened, not just to the display of unconscious contents, but to the psychoanalytic process in which these contents are analyzed and understood” (ibidem, p. 6).

Such closeness of Dostoevsky's writing to the psychoanalytic work has been the object of study of a few scholars: aforementioned Louis Breger developed a throughout analysis of Dostoevsky's life and works in his book called *Dostoevsky: The Author as Psychoanalyst* (1989), observing the existent connections between his biography and his works, demonstrating how the unconscious contents are latent in his works, so much that he can even be considered as “a fellow psychoanalyst, someone who, in the creation of his novels, carried out an exploration of himself and his fellow man.” (ibidem, p. 7). Breger observes how Dostoevsky's works are not only a reflection of his unconscious contents, as well as they can be understood as an analysis of the unconscious of his fellow man as well, as, through telling narratives, he proceeded to dive into unconscious contents, exposing and seeking to understand them, making his characters reveal their nature as representative of individuals, contradictory as they may be, hence a display of a plurality of consciousnesses.

Besides Louis Breger, other scholars have also perceived the presence of what can be called Freudian aspects in Dostoevsky's work: in the essay *The underground of one and of the other: Freud in Dostoiévski or Dostoiévski in Freud?* (2006), Bruno Wagner Santana proposes to illustrate how Dostoyevsky's work can be perceived as a precursor of ideas that would be developed by psychoanalysis later, as well as how it explores, through fiction, what would later be developed as the concept known as unconscious. Santana analyzes *Notes from*

Underground from beginning to end, demonstrating the presence of several traces of Freudian principles throughout the narrative: in order to proceed to prove his point, Santana performs a close reading of *Notes from Underground*, observing how the disturbed narrator shows evidence of being aware of his unconscious throughout his tragic narrative.

Another scholar who has observed the closeness of Dostoevsky to Freud was psychoanalyst Heitor O' Dwyer de Macedo, author of *Os Ensinos da Loucura (Clinical Lessons on Life and Madness: Dostoevsky's Characters)*, in which he points out how

in Dostoevsky, the greatness or the misery of the main characters follows their discovery of the unconscious. The fact that these characters have been constructed based on their trauma regarding their encounter with their unconscious is surely one of the main reasons for the permanence of his work. (DE MACEDO, 2014, Introduction, p. XI, my translation)¹⁰

When analysing *Notes from Underground*, Heitor O' Dwyer de Macedo also observes how

Dostoevsky presents his characters engaged in a struggle with an unsettling discovery they are unable to name, but whose effects they bravely admit. Since Dostoevsky shares with them this experience of the unnamable, the reader is invited to join in this search rooted in speech - Dostoevsky's characters speak all the time - a dizzying search for a point of unknown which, as we now know, is called the unconscious. (DE MACEDO, 2019, p. 5, my translation)¹¹

Macedo tells how he got to know Dostoevsky's work, which he read for the first time when he was only fourteen, and how this reading affected his choice of profession as well as his perspective towards life and understanding of human nature. He even goes to the length of commenting how strong can be the influence of an author on a fourteen-year-old, especially when that author is Dostoevsky: "If the author is Dostoevsky, it may be that the child will become a criminal. Or a psychoanalyst" (ibidem, p. 2). In a review of Macedo's book, the great scholar, and one of the main translators of Russian literature into Portuguese, Boris Schnaiderman affirms that "we have, with this book by Heitor O'Dwyer de Macedo, an evidence of the richness of perspectives that Dostoevsky's work offers and the multiplicity of paths through which it can be approached" (SCHAINDERMAN, 2014, p. 137, my

¹⁰ "Em Dostoiévski, a grandeza ou a miséria das personagens fundamentais da obra acompanha a descoberta que fazem do inconsciente. O fato de tais personagens terem sido construídas desde o trauma do encontro com o inconsciente certamente é uma das principais razões de sua perenidade."

¹¹ "Dostoiévski apresenta suas personagens às voltas com uma descoberta escandalosa que elas não conseguem designar, mas cujos efeitos aceitam corajosamente. Como Dostoiévski compartilha com elas essa experiência do inominável, o leitor, por sua vez, é convidado a participar de uma busca ancorada na palavra – as personagens de Dostoiévski falam o tempo todo – busca vertiginosa em torno de um ponto de desconhecido que, como sabemos hoje, se chama inconsciente."

translation).¹² Schnaiderman also mentions how Macedo connects the book *Notes from the Underground* to his work as a therapist, which makes sense once the narrative is told in a tone of confession, which could be understood as if the narrator were, indeed, seeking to unburden his soul of his afflictions, thus he decided to do it through telling it in a shape of a narrative.

Published in 1864, *Notes from the Underground* tells the story of the unnamed underground man. The narrative is divided in two parts: the first part is composed of eleven sub-chapters throughout which the homodiegetic narrator develops his explanation of why he considers himself an underground man: he confesses to consider himself a despicable person who suffers for it, yet sadistically seems to take delight in his own pain. This study will focus more closely on this first part of the narrative, as it is throughout this part that the narrator demonstrates being at once hyperconscious as well as being somehow as close to being aware of his unconscious as he could be. There are evidences throughout the text that can demonstrate how, when writing this story, Dostoevsky may have drunk from a similar fountain from which Freud later did when developing his essay *Beyond the Pleasure Principle*, due to the fact that ideas close to the death drive can be observed in this narrative.

In the second part, called *A Propos of the Wet Snow*, the narrator tells a story that took place when he was a young man of twenty-four (he is, at the moment of telling the narrative, forty years old) and met a young prostitute called Liza. What he said to this girl twenty years in the past still seems to echo through his mind, as he sadistically questioned her and made her feel guilty for her place in society, even though she was abandoned and sold by her own father, and then forced to become a prostitute, and did not follow such path by choice. He tells her about a dead woman being taken in a coffin out of a cellar and buried in a wet grave, and asks her if she does not worry about her own future, only to scare and torment the poor girl.

The underground man begins by introducing himself as “a sick man, a spiteful man, a rude man” (DOSTOEVSKY, 2018, p. 4). Yet, he does not try to hide his nature in any manner: he even affirms to take pleasure in being that way. Nonetheless, he does admit that

Every man has reminiscences which he would not tell to everyone, but only to his friends. He has other matters in his mind which he would not reveal even to his friends, but only to himself and that in secret. **But there are other things which a man is afraid to tell even to himself, and every decent man has a number of such things stored away in his mind.** The more decent he is the greater the number of such things in his mind. (DOSTOEVSKY, 2018, p. 26, my emphasis)

¹² “Temos com esse livro de Heitor O’Dwyer de Macedo uma evidência da riqueza de perspectivas que a obra de Dostoiévski nos oferece e da multiplicidade dos caminhos para a sua abordagem.”

However, the underground man does not consider himself a decent man, much the opposite instead. Hence, all he would have stored away in his mind, were he a more decent man, as he believes he ought to, is actually being revealed throughout this narrative. What can it be that remains stored away, that a man is afraid to tell even himself, if not that which is repressed? The narrator is attempting to free himself, through telling his story, from the repressions within his mind, thus, becoming as aware as possible of what he held repressed. He states how he prides himself on having a disease, which he describes as being a hypertrophied consciousness. Now, one may wonder about a seemingly contradictory aspect here: how can it be possible, though, to investigate in this narrative

a certain prefiguration of the Freudian Unconscious if, however, the anti-hero [...] of the text brags so much about his hyper conscience? Notwithstanding, I warn you: what is this underground man conscious of, if not another dimension within himself, beyond the rational aspect in vigor in the psyche and which insists on permeating his actions? (SANTANA, 2006, p. 20, my translation)¹³

Once it can be observed how, being so much conscious of himself, the narrator becomes capable of reaching into the depths of his psyche, another question may arise: what is it that he finds in this other dimension, that does not follow reason, yet it is there, an integral part of his being just as well? For Santana, this is what he calls ‘Another’ conscience, which

comprehends a completely subversive side of man, regarding Another rationality, which insists on escaping all forms of determination as expected. Therefore, even though we cannot yet speak of the Unconscious itself, as Freud did, in Notes from Underground there is a very strong glimpse of this concept, something that propels the human being in their actions and operates in an unlikely manner, not completely rational; and that is how the underground man demonstrates that there is an indetermination aspect of the human being that may never be completely explained - which would represent the death of man’s unified aspect. (ibidem, my translation) ¹⁴

¹³ “uma certa prefiguração do Inconsciente freudiano- se, no entanto, o anti-herói [...] do texto vangloria-se de sua hiper-consciência? Porém, alerta-lhes: do que é que ele, o homem do subsolo, tem consciência senão de uma dimensão outra dentro de si mesmo, para além do aspecto racional que vigora no psiquismo e que insiste em permear seus atos?”

¹⁴ “abrange um lado inteiramente subversivo no Homem, de uma racionalidade Outra, que persiste em escapar a todas formas de determinação esperadas. Dessa forma, ainda que não possamos falar do Inconsciente propriamente dito, assim como falou Freud, em Memórias do Subsolo há um vislumbre muito forte de tal noção, de algo que impulsiona o ser humano em suas ações e que opera de outra maneira, de forma não inteiramente racional; e é assim que o homem do subterrâneo nos atesta que há um fundo de indeterminação no ser humano que nunca poderá ser abarcado totalmente -o que representaria a morte do aspecto singular do homem (SANTANA, 2006, p. 20)

Thus, even though it cannot be stated that the unconscious is completely presented by the underground man, the manner through which he expresses his contradictory nature, affirming to have a very acute conscience and being aware of the existence of reminiscences man does not reveal even to himself, he expresses a strong glimpse of what Freud would study as the unconscious. The reconciliation with issues kept repressed that one may reach through psychoanalysis also seems to be the goal of the underground man, since, at one point of the narrative, he affirms that “in spite of all these uncertainties and jugglings, still there is an ache in you, and the more you do not know, the worse the ache” (DOSTOEVSKY, 2018, p. 10). Hence the more you attempt at understanding yourself, the less it aches, if you somehow succeed in your attempt. So he proceeds with his narrative, until he comes to a point in which he questions the reason behind apparently unreasonable actions, which do not coincide with one’s best interest, does not bring any advantage, yet, people go on with such actions for reasons seemingly unknown. He questions the fact that “no one is capable of acting consciously against their own interests” (ibidem, p. 20), since,

if we look into our history, we will only see cases in which man has invested exactly against that which he was talking about, taking risks every second by going through completely unknown and uncertain places. All of that, Dostoevsky conceives, since he writes based on an unreasonable aspect of man; I would say he writes based on the unconscious, and only because of that is that the underground man criticizes the dream of a perfect society, entirely rational and perfect, for what would be man’s place there? (SANTANA, 2006, p. 24, my translation)¹⁵

Hence, finding no place for man to live freely in a completely rational and perfect society, he defends the theory that men can, indeed, act against their own interests only because man is a free creature, and in order to state himself as such, cannot follow established rules because that is what it is expected and/or what brings advantages. The narrator compares humans to a piano key and affirms that only acting according to reason is being a predictable creature, hence, men do act against their own well being simply in order to be free, even if unconsciously. In short, he defends the idea that man will even harm himself in order to state his free will. He reveals having heard that

¹⁵ Original text: “se olharmos a nossa história, não veremos senão casos em que o Homem investiu justamente contra aquilo de que ele falava, se arriscando a todo momento ao enveredar por caminhos totalmente desconhecidos e incertos. Tudo isso Dostoiévski concebe, pois parte ele de outra ordem, parte ele do fundo de desrazão que há no Homem; diria eu, parte ele do inconsciente, e apenas por causa disso é que o homem do subsolo critica o sonho de uma sociedade perfeita, inteiramente racional e perfeita, pois qual seria o lugar do Homem aí?”

science itself will teach man (though to my mind it's a superfluous luxury) that he never has really had any caprice or will of his own, and that he himself is something of the nature of a piano-key or the stop of an organ, and that there are, besides, things called the laws of nature; so that everything he does is not done by his willing it, but is done of itself, by the laws of nature. Consequently we have only to discover these laws of nature, and man will no longer have to answer for his actions and life will become exceedingly easy for him. All human actions will then, of course, be tabulated according to these laws, mathematically, like tables of logarithms up to 108,000, and entered in an index; or, better still, there would be published certain edifying works of the nature of encyclopaedic lexicons, in which everything will be so clearly calculated and explained that there will be no more incidents or adventures in the world. (DOSTOEVSKY, 2018, p. 17)

When commenting that if human nature simply followed the laws of reason there would be no adventures in the world and concluding that like that human life would be too easily calculated, he is beginning to glimpse at that which Freud would later analyze as the unconscious, that is, breaking the unity of man, going against the idea that reason dominates the self and exploring what lies beyond seeking what is reasonable, what brings pleasure, thus, moving beyond the pleasure principle. The presence of a preconfiguration of Freud's ideas related to the death drive in this literary work has already been pointed out by other scholars, as Santana observes:

This idea, that there would be in man a tendency opposed to that which seeks to find only pleasure in relations, whatever they be, would appear in 1920, with the publication of *Beyond the Pleasure Principle*, in which Freud states a dualism of instincts, by opposing life instincts to death instincts. Such dualism came from the compulsion to repeat, in which Freud realized that the subject would keep repeating the actions that would bring him unpleasure. (SANTANA, 2006, p. 17, my translation)¹⁶

Heitor O'dweyer de Macedo has also noticed a seed of the death drive in Dostoevsky's underground man, as he comments (referring to the underground man's speech) how: "the monologue proceeds with the demonstration of the universality of the passion for chaos and destruction (which is what Freud calls death drive" (DE MACEDO, 2014, p. 18, my translation)¹⁷. That is an accurate description of what the underground man goes through when, in order to prove himself a free creature of will, he seeks chaos and destruction simply to get rid of being trapped and controlled by reason. He brings a hypothetical situation in

¹⁶ Original text: "Tal idéia, de que haveria no homem uma tendência oposta àquela que procura obter somente o prazer nas relações, sejam elas quais forem, aparecerá em 1920 com a publicação de "Mais-além do princípio de prazer", onde Freud instaura um novo dualismo pulsional, opondo as pulsões de vida às pulsões de morte. Tal dualismo decorreu da "compulsão à repetição", onde Freud percebeu que o sujeito queixoso continuava a repetir as ações que lhe eram fonte de desprazer;"

¹⁷ Original text: "O monólogo prossegue com a demonstração da universalidade da paixão pelo caos e pela destruição (é o que Freud chamará de pulsão de morte)"

which everything is perfect and man can live in complete peace, showered by blessings, having all of his interests attended, even though, he

would purposely do something perverse out of simple ingratitude, simply to gain his point. And if he does not find means he will contrive destruction and chaos, will contrive sufferings of all sorts, only to gain point! He will launch a curse upon the world, and as only man can curse (it is his privilege, the primary distinction between him and other animals), may be by his curse alone he will attain his object--that is, convince himself that he is a man and not a piano-key! If you say that all this, too, can be calculated and tabulated-chaos and darkness and curses, so that the mere possibility of calculating it all beforehand would stop all, and reason would reassert itself, then man would purposely go mad in order to be rid of reason and gain his point! I believe in it, I answer for it, for the whole work of man really seems to consist in nothing but proving to himself every minute that he is a man and not a piano-key! It may be at the cost of his skin, it may be by cannibalism! And this being so, can one help being tempted to rejoice that it has not yet come off, and that desire still depends on something we don't know?" (DOSTOEVSKY, 2018, p. 21)

By ending the paragraph posing this question regarding what is it that man's desires depend on, the narrator may be somehow approaching a preconfiguration of the unconscious: he recognizes the existence of something within himself which he is not able to comprehend, he is not able to reason with, yet he is aware of its presence, as it is there influencing his actions. For Heitor De Macedo, this is how Dostoevsky "begins his demonstration of the prevalence of the unconscious over all rationalization, of the existence of the psychical conflict, of the unconquerable aspect of desire" (DE MACEDO, 2014, p. 16, my translation).¹⁸

The connection proposed here can be observed in many extracts of the underground man's speech, as he opposes man's desires to reason: "if a desire should come into conflict with reason we shall then reason and not desire, because it will be impossible retaining our reason to be SENSELESS in our desires, and in that way knowingly act against reason and desire to injure ourselves" (DOSTOEVSKY, 2018, p. 19). Hence, the narrator is proposing that people cannot be fully guided by reason, as it can be contradictory to follow reasons and not to desire, thus posing man as a desiring creature, not wholly controlled by reason alone. If man were simply controlled by reason, the underground man defends that, in such case, there would be no room for desire, and hence, he proposes the question: "what is a man without desires, without free will and without choice, if not a stop in an organ?" (Ibidem, p. 19). Santana observes how this questioning of the centrality of reason and approaching man as a creature of desire brings Dostoevsky's work close to the work of psychoanalysis: "by

¹⁸ Original text: "É assim que Dostoiévski inicia sua demonstração da prevalência do inconsciente em relação a toda racionalização, da existência do conflito psíquico, do caráter indomável do desejo."

preserving in man his desiring aspect, both psychoanalysis and the underground man welcome randomness and chance as essential dimensions to understanding the human being” (SANTANA, 2006, p. 22, my translation)¹⁹.

Hence, recognizing the randomness of human desires, which do not need to be always rational, directed at bringing advantages, the underground man is taking a glimpse at something he confesses to be unknown to him, as he questions what it is that guides human desire. Thus, the underground man is glimpsing the existence of human instincts, as this unknown part of himself is something he does not recognize rationally, cannot consciously explore, because it “behaves like a repressed emotion. It can deploy driving forces without the Ego noticing the pressure” (FREUD, 2019, p. 69). Yet, in this case, the repressed emotions are noticed, as they come forward and become the focus of his conflicts.

Now, the underground man never does name this feeling which he affirms to direct man to act against his own will, yet he does argue about it: his argument refers to this feeling being somehow related to freedom, as he even goes as far as proposing to “better kick over the whole show and scatter rationalism to the winds, simply to send these logarithms to the devil, and to enable us to live once more at our own sweet foolish will” (DOSTOEVSKY, 2018, p. 19), when saying that, if humans were to be totally controlled by reason and only directed at their well being, there would be even a mathematical formula to predict man’s actions and responses and people would no longer be creatures of free will. Now, what is this element he could be glimpsing at, even though he does not name it? He proposes there is something within him, within men in general, that drives them to act badly, even though they cannot explain why. He defends the theory that it is to be able to express free will, to be a free man and not a piano key. This strangeness within posed by the underground man is what Freud would later call the “Id”.

Even though the underground man does not name this aspect that lurks within and influences his actions, he explores its existence, by questioning the wholeness of rationality upon human action, and such questioning is what leads him to a clearer understanding of himself and of human psyche. According to Freud, the role of word presentations is very important, because “through their intercession, they make the inner thought process into perceptions” (FREUD, 2019, p. 78), and that is what happens in literature, what happens strongly in *Notes from Underground*. These inner thought processes are expressed throughout the narrative as he

¹⁹ Original text: “ao preservar no Homem o seu caráter desejante, tanto a psicanálise quanto o homem do subsolo acolhem a aleatoriedade e o acaso enquanto dimensões essenciais para compreendermos o ser humano”

keeps himself at the border between recognizing his unconscious and introspection. If his narrative is never tedious, that is because it witnesses a vertiginous attempt at making his nameless angst fit into the scope of a representation (De Macedo, 2014, p. 10, my translation)²⁰

The entire narrative is an attempt at making sense of the contradictions within himself. This contradiction is the dual nature of man whose soul is inhabited by the underground. “The primacy of will over reason is the key to the meaning of the dual nature of the undergroundling, who in the process of revolt discovers that his soul is the battle-ground of two positive forces, good and evil will” (BEARDSLEY, 1942, p. 286). For Monroe C. Beardsley, Dostoevsky’s work contributed to psychology in more than one way:

First, he showed with great subtlety and insight that it is not only obvious biological frustration which causes the undergroundling's revolt; spiritual or intellectual frustrations of which he may not even be clearly aware, and which he may not appear to resent, may play havoc with his will. Secondly, Dostoyevsky studied and exhibited in detail many of the strange forms of sadism, masochism, schizoid tendencies, and paranoias which may be caused by the Under ground. The idea that man has within him this will to absolute freedom may be considered as a psychological hypothesis, like Nietzsche's "Will to Power" or Freud's "libido," to explain the phenomena of human madness. (ibid)

Now, once the connection between this story and psychoanalysis has been proposed and developed, it is relevant also to explore the possible meanings behind the title of this literary work and how this can also be connected to psychoanalysis: what is this underground to which the narrator refers? It is, “in his first embodiment, preeminently the man-worm, the common denominator of humanity, who is like everyone else and whose only motive is to be "original," that is, to do something – anything – which might for a moment relieve him of his terrible burden of nonentity” (ibid, p. 266). Beardsley also defends that

One of the most powerful symbols of the destiny of man ever conceived is the "Underground" of Dostoyevsky's novels; the story told by all of them is the story of man's striving to become free of its hard confinement and its oppressive spell. Viewed as a literary metaphor that forms the theme of all his work, the "Underground" has the force of an extraordinarily complex mesh of meanings, gathered up into a whole of experience and emotion. (ibidem, p. 265)

The use of the word “underground”, “подполье” (podpolie) can be understood as a metaphor for his isolation from society, as he affirms that he has been “for forty years listening to you through a crack under the floor” (DOSTOEVSKY, 2018, p. 25). However, when taking as

²⁰ Original text: “O homem do subsolo se mantém na fronteira entre o reconhecimento de seu inconsciente e a introspecção. Se sua narrativa nunca é enfadonha é porque dá testemunho de uma busca vertiginosa para fazer sua angústia inominável caber no âmbito de uma representação.”

reference Gaston Bachelard's ideas developed on *Poetics of Space* (1958), the use of "underground" can reveal other levels of meaning.

According to him, "a house constitutes a body of images that give mankind proofs or illusions of stability. [...] A house is imagined as a vertical being [...] Verticality is ensured by the polarity of cellar and attic. It is possible to oppose the rationality of the roof to the irrationality of the cellar" (BACHELARD, 1958, p. 17-18). Hence, the irrationality, the instincts, lie in the cellar, underground, mostly unseen, yet affecting everything else, as they take place underneath its surface. Bachelard deems the cellar as "the dark entity of the house, the one that partakes subterranean forces. When we dream there, we are in harmony with the irrationality of the depths" (ibid.). Hence, Dostoevsky's narrative of the underground can be read as taking place within this dark entity, where the narrator feels comfortable enough to confront his irrationality and embrace it, thus seeking to comprehend the depths of his psyche, perhaps even as close as possible to his unconscious self. The dark entity Bachelard refers to may be connected to the Id:

The Russian title of the *Notes from Underground*, *Zapiski iz podpolya*, suggests (pod, "under"; pol, "floor") vermin spawning and wriggling like maggots in the dark under the boards, gnawing at the foundations of a house and peering out with bloodshot eyes through grimy cracks, brooding over destruction and chaos with a rat-like intensity, perverseness, and resentment against the forces that keep them imprisoned. The undergroundling in his pure form appears first in the Notes, a remarkable attack on rationalistic metaphysics through a philosophy of malice. (BEARSDLEY, 1942, p. 166)

The description of the underground as presented above by Beardsley reminds us of Poe's use of the underground in his tale *The Tell-Tale Heart*, in which the protagonist is led to confessing his crime when hearing his murder victim's heart beating endlessly underneath the floorboards, which can be read as a story in which the protagonist is influenced by his imp of the perverse, which, unconscious, underground, leads him towards his own annihilation.

Hence, it can be observed how Poe's Imp of the Perverse can also be directly connected to Dostoevsky's underground, once both writers have come as close as possible to exploring the depths of human psyche, including some of Freud's main concepts, such as the unconscious, the Id and the death drive.

1.4 THE IMP FROM THE UNDERGROUND: GLIMPSES OF FREUD'S UNCONSCIOUS IN POE'S IMP OF THE PERVERSE AND DOSTOEVSKY'S UNDERGROUND

So far we have stated a connection between Edgar Allan Poe's *The Imp of the Perverse* and Freud's work, observing how, when the narrator of *The Imp of the Perverse* explores committing acts which he cannot reasonably explain, he is admitting that rationality does not rule alone over us, as he does give the ideas exposed in his narrative a universal aspect, mostly when giving examples of some cases in which the imp of the perverse manifests, he uses the first person in its plural form, as the first example begins with: "We have a task before us which must be speedily performed. We know that it will be ruinous to make delay. The most important crisis of our life calls, trumpet-tongued, for immediate energy and action" (POE, 2006, p. 718). The second example follows a similar structure, beginning as: "We stand upon the brink of a precipice. We peer into the abyss -- we grow sick and dizzy. Our first impulse is to shrink from the danger. Unaccountably we remain" (ibidem). As well as ending with "If there be no friendly arm to check us, or if we fail in a sudden effort to prostrate ourselves backward from the abyss, we plunge, and are destroyed. (ibidem)" Hence, it can be observed how the narrator is not simply talking about himself, but about humanity in general: humans in general may be doomed to become victims of the Imp of the Perverse, giving in to impulses whose origin they cannot identify – impulses that can only do harm to themselves, or even lead them to their complete annihilation. These impulses bring no advantage to the one who cannot help but to be guided by them, just as Dostoevsky's underground man observes:

What to be done with the millions of facts that bear witness that men, CONSCIOUSLY, that is fully understanding their real interests, have left them in the background and have rushed headlong on another path, to meet peril and danger, compelled to this course by nobody and by nothing, but, as it were, simply disliking the beaten track, and have obstinately, wilfully, struck out another difficult absurd way, seeking it almost in the darkness. So, I suppose this obstinacy and **perversity** were pleasanter to them than any advantage.... Advantage! What is advantage? And will you take it upon yourself to define with perfect accuracy in what the advantage of man consists? And what if it so happens that **a man's advantage, SOMETIMES, not only may, but even must consist in his desiring in certain cases what is harmful to himself** and not advantageous. (DOSTOEVSKY, 2018, p. 15, my emphasis)

For Dostoevsky's underground man, men can consciously act against their own interests, against their own well-being, and even desire harm upon himself in order to state

himself as a creature of free will, not dominated by reason. Hence, irrationality has a great role in this work, as it is questioned by the underground man just as it is by the narrator of Poe's Imp, each one being led to a distinct conclusion: the Imp narrator stating it as perversity, while the underground man sees such irrationality as a way man finds to affirm his freedom against the laws of nature. Even though the translated passage above shows the word "perversity", the original text does not directly mention it: the expression used by Dostoevsky in Russian in this passage is "своеволие", which can be translated more literally as "free will", yet a will that may even contradict the logical thinking, according to the Russian Wiktionary, "Викисловарь". The translator, Constance Garnett, however, seemed inclined to interpret the expression, in the context of the narrative, as "perversity", which, even though usually being a word that recalls evil intentions (as the narrator of Poe's Imp even demonstrates by relating it to the influence of an Imp, which is a word that means little devil), does not completely disagree with the Cambridge Dictionary's definition for the word: "the quality of being strange and not what most people would do or expect". Hence, it can be observed that there is, in fact, a tendency to perversity in the underground man as well as in the narrator of Poe's Imp.

For the underground man, as mentioned above, man will be irrational, in order to be free. For the narrator of the imp of the perverse, he will commit irrational atrocities due to being influenced by the imp of the perverse, whose influence is highly irrational, being it entirely unreasonable, just as it was mentioned in the beginning of this chapter as observed by scholar Brett Zimmerman. The underground man goes to the length of exploring in detail why man will do harm to himself, even going against reason, simply to assert his individuality. For him, reason is not enough to satisfy all human nature, even though it plays a relevant role in it:

reason is nothing but reason and satisfies only the rational side of man's nature, while **will is a manifestation of the whole life, that is, of the whole human life including reason and all the impulses**. And although our life, in this manifestation of it, is often worthless, yet it is life and not simply extracting square roots. Here I, for instance, quite naturally want to live, in order to satisfy all my capacities for life, and not simply my capacity for reasoning, that is, not simply one twentieth of my capacity for life. What does reason know? Reason only knows what it has succeeded in learning (Some things, perhaps, it will never learn: this is a poor comfort, but why not say so ankle) and human nature acts as a whole, with everything that is in it, consciously or unconsciously, and, even if it goes wrong, it lives. I suspect, gentlemen, that you are looking at me with compassion: you tell me again that an enlightened and developed man, such, in short, as the future man will be, cannot consciously desire anything disadvantageous to himself that that can be proved mathematically. I thoroughly agree, it can--by mathematics. But I repeat for the hundredth time, **there IS one case, one only when man may consciously,**

purposely, desire what is injurious to himself, what is stupid, very stupid—simply in order to have the right to desire for himself even what is very stupid and not to be bound by obligation to desire only what is sensible. Of course, this very stupid thing, this caprice of ours, may be in reality, gentlemen, more advantageous for us than anything else on earth, especially in certain cases. And in particular **it may be more advantageous than any advantage even when it does us obvious harm, and contradicts the soundest conclusions of our reason concerning our advantage**—for in any circumstances it preserves for us what is most precious and most important—that is, our personality, or individuality. (DOSTOEVSKY, 2018, p. 20, my emphasis)

Now, the underground may also be related to the imp in its connections to a tendency to do evil as an eerie superstition seems to lurk within both character’s minds, the underground man as well as the Imp narrator, regarding suspicions on the influence of the devil, even if only in a metaphorical sense, as the underground man himself questions towards where having an independent choice, to which he refers in the following passage, may lead: “What man wants is simply INDEPENDENT choice, whatever that independence may cost and wherever it may lead. And choice, of course, the devil only knows what choice” (ibidem, p. 18). For Beardsley, the underground man “feels that, in the act of revolt, he has created a new ego, a negative little beast within who mocks at everything, has shocking ideas, is malicious and vengeful - and this little beast is part of himself, just as much as is his desire for the good” (BEARDSLEY, 1942, p. 286)

The observations that Freud’s ideas concerning an internal division of human psyche can be found in *Notes from Underground* has also been expressed also by Heitor O’Dwyer de Macedo, as he observes how “the struggle of the underground man is that of an infertile battle against his stalker Superego in a landscape where there is nobody else” (DE MACEDO, 2014, p. 30, my translation).²¹ De Macedo also affirms that the underground man describes “in a remarkable way how the encounter with the unconscious makes him lose all power over himself” (ibidem, p. 14, my translation).²²

Thus, we can see how the underground man acts under the influence of his own imp of the perverse. Moreover, we can observe how both Poe and Dostoevsky, writing their fiction works years before Freud, demonstrated, throughout their narratives, a literary preconfiguration of what Freud would explore as being the unconscious mind: that is because the narrators of these fictions – *The Imp of the Perverse* and *Notes from Underground* – explore unconscious contents of human psyche when describing actions moved by motifs

²¹ Original text: “O combate do homem do subsolo é de uma guerra estéril contra um Superego perseguidor em uma paisagem na qual não há ninguém.”

²² Original text: “O homem do subsolo descreverá de maneira notável como o encontro com o inconsciente o faz perder todo poder sobre (si) mesmo.”

other than reason, once they both question what propels such actions. The underground man questions it as he says that

without any sudden outside provocation, but simply through **something inside him which is stronger than all his interests**, he will go off on quite a different track--that is, act in direct opposition to what he has just been saying about himself, in opposition to the laws of reason, in opposition to his own advantage (DOSTOEVSKY, 2018, p. 15-16, my emphasis)

While the narrator of *The Imp* describes this feeling as “a radical, a primitive impulse-elementary. It will be said, I am aware, that when we persist in acts because we feel we should not persist in them (POE, 2006, p. 717)” and not yet satisfied with such description, he continues questioning what is this impulse that leads man against themselves, going against their own desire to be well: “in the case of that something which I term perverseness, the desire to be well is not only not aroused, but a strongly antagonistical sentiment exists” (ibidem). Now, what is this antagonistical sentiment? What is this something inside man, stronger than all his interests? Is it just perverseness? Or is it an instinct?

These literary descriptions by Poe and Dostoevsky sound close to Freud’s explanation of what he calls the “unconscious” as well as the different drives that rule over us, such as the life drive and the death drive. For Freud, the state in which ideas resided before becoming conscious is called repression and the force which induced the repression is called resistance in analytical work. The concept of the unconscious is thus obtained from the theory of repression: the repressed is the prototype of the unconscious. Freud claims there are two types of unconscious: a latent unconscious, capable of becoming conscious, and the repressed unconscious, which is not capable of becoming conscious. The latent unconscious is what Freud calls preconscious, as it is closer to the conscious.

The unconscious is not equal to the repressed: according to Freud, everything that is repressed is unconscious, however, not everything that is unconscious is repressed, since, just as it was mentioned above, there is the preconscious, the latent part of the unconscious which is able to become conscious. Hence, we may observe that both the protagonists of *Notes from Underground* and *The Imp of the Perverse* seek to explore their unconscious, allowing preconscious contents to be revealed throughout the narrative as they become aware of it. Freud says that the “unconscious coincides with the latent ability to become conscious” (FREUD, 2019, p. 51), and that is how they come to question concerning what is this invisible instinct that leads them to being perverse or irrational. Either case, when confessing being

drawn to perversity or to whatever contradicts reason, they also both approach another of Freud's main theories regarding human behavior which is that of the death drive.

As it was mentioned above, both narrators are influenced to seek destructive paths, and why does man seek such paths? Why would one rather harm himself instead of seeking his well being? Freud seems to have quite the answer for that strange situation, which has been glimpsed poetically by both the writers analyzed in this study: "the ego-instincts arise from the coming to life of inanimate matter and seek to restore the inanimate state" (FREUD, 1961, p. 38). In his essay *Beyond the Pleasure Principle*, Freud analyzes what drives man to act, coining the concepts of what he calls pleasure principle and the reality principle. According to the pleasure principle, humans will only seek to achieve pleasure and will do it through the shortest and fastest way possible, once guided by the Id, in which reside the primitive impulses related to aggressive instincts, as well as sexual and basic instincts, such as eating; unlike the pleasure principle, the reality principle functions to control such urges, allowing pleasure to be sought eventually, yet not through the shortest route, but adjusting the actions to the cultural and moral rules surrounding it, which are enforced by the Superego, which works to supervise the impulses of the Id. In his essay, Freud claims there are opposite instincts, which lead towards life as well as towards death, the life drive and the death drive.

Hence, the death drive can be observed as being present in the literary texts analyzed in this study: the death drive, also called Ego instinct, according to Freud, can be explained as existent due to the fact that:

everything living dies for internal reasons becomes inorganic once again then we shall be compelled to say that 'the aim of all life is death, and, looking backwards, that 'inanimate things existed before living ones'. [...] In this way the first instinct came into being: the instinct to return to the inanimate state. (p. 32)

Both the narrators of *Notes from Underground* and *The Imp of the Perverse* demonstrate to perceive the influence of this instinct, which they attempt to understand, each one in their own way, but both being driven to what they call perversity or a sort of action that contradicts reason. Yet, is this perversity originated only from Ego instincts? Or could it be explained also by the fact that human psyche is not defined as having a unity, cannot be fully guided by rationality, but, as Freud proposed, it is divided into different parts, each having a different type of influence upon our behavior.

The Id, as seen previously in the illustration of the mental apparatus scheme, is completely unconscious. However, its influence upon the Ego is undeniable. Freud begins by

expressing the idea of the Id as the following: “the other psychological portion in which the entity continues and behaves like the unconscious” (FREUD, 2019, p. 188) He explains that “an individual is now for us a psychological Id, unrecognized and unconscious, upon which the Ego superficially sits” (ibidem). Hence, we can read this perversity the narrators refer to in their respective stories as their Id, an incomprehensible, primitive, part of themselves.

Freud even proposed the following metaphor, in which he presents the Ego, where we have reason and prudence, as a rider, riding the Id, who can be seen as a wild horse with a will of its own. He continues by explaining how the Ego, when riding a wild Id-horse whom he cannot always manage to control, “doesn’t want to separate from the horse, often leaving no choice but to drive it where it wants to go, just as the Ego fosters the will of the Id into actions as if of the Id’s own will” (ibidem, p. 214). Peculiarly enough, such metaphor of the division of the psychic apparatus as horse and rider can be observed in one of Edgar Allan Poe’s short stories, *Metzengerstein*. This literary representation of the divided self can be observed in many of Edgar Allan Poe's short stories as well as in Dostoevsky’s works: in these narratives, what matters is not finding any definitive answer to why or how this fragmentation exists or if it is possible to cease it - that we shall leave to psychoanalysis – instead, their focus “seems to be the fall, the ruin, the annihilation, the questioning, the destruction as a way to protest and seek in vain for a lost totality” (PHILIPPOV, 2013, p. 6, my translation)²³.

The protagonist is usually a divided self, who struggles with an inner battle. However, in some of those stories this battle is not portrayed as completely internal, but it becomes physical: that is what happens when these internal battles gain greater proportions, thus creating doubles, that can be read as projections of their Imps of the Perverse, when their Ids and Superegos cannot find enough space within to fight, and must come out into the physical worlds of the narratives. This is what I analyze in the next chapter, observing when the repressed self seems to come to life, projected as another being, as it happens in Edgar Allan Poe’s *William Wilson* and in Dostoevsky’s *The Double*.

²³ Original text: “Parece ser a queda, a ruína, a aniquilação, o questionamento, a destruição como forma de protesto e busca em vão de uma totalidade perdida.”

2. DOUBLE MINDS

2.1 THE IMPORTANCE AND MEANING OF *DOPPELGÄNGERS* IN LITERATURE

The figure of the *Doppelgänger* has been present in our culture ever since the rise of primitive civilizations. At first, it appeared as a form of denying death as meaning an absolute end to one's existence: the concept of death as a complete annihilation of the self was thus "denied by a duplication of the self incorporated in the shadow or in the reflected image" (RANK, 1971, p. 83). According to the thorough study performed by Otto Rank in his book *The Double: a psychoanalytic study* (1971), "the most primitive concept of the soul of the Greeks, Egyptians, and other culturally prominent peoples coincides with a double which is essentially identical with the body" (ibidem). Rank also explains how, according to Erwin Rohde (1903), this primary concept of the soul leads to a duplication of the person, to the formation of a second self. In literature, this figure of the double has become popular among many writers, mostly when they step into the blurred line that separates realistic stories from those that include fantastic elements.

The interesting peculiarity about narratives with *Doppelgängers* is exactly how they can play with fantastic elements without ever completely surrendering to it, always keeping readers on their toes, hanging to the end of the narrative on the hesitation between believing the fantastic possibility of the existence of a doppelganger or being skeptical and reading the stories as those of madmen who lost their minds as an explanation for the fantastic elements presented. That is what Todorov (1975) meant when dividing the fantastic genre into two different realms: that one of the marvelous, when the story is set in a fantastic world where unreal beings and events are real within the rules that constitute that fictional universe, and the uncanny (not to be confused with Freud's uncanny, for they are different tigs), the strange, in which the fantastic elements are explained through rational ways in the end. Yet, there is the pure fantastic, in which the reader is left hanging in-between believing or not the fantastic or supernatural elements to be really fantastic or possibly explained through some rational manner: and the stories to be analyzed in this thesis fit this category, for they do just that, they leave readers hanging in-between, divided between fantasy and a reality within the fantasy.

Before diving into the fictional works themselves, it is important to understand how and why writers so often use the figure of the *Doppelgänger* in their works, which is, in fact, directly related to the work of psychoanalysis, since

This use of the double-theme derived not so much from the author's conscious fondness for describing preternatural situations (Hoffman), or separate parts of their personalities (Jean Paul), as from their unconscious impulse to lend imagery to a universal problem - that of the relation of the self to the self. (p.xiv, Introduction, RANK, 1971, p. 83)

Otto Rank analyzes how narcissism is a key point to understand the rising of the *Doppelgänger*: according to Rank, psychoanalysis cannot consider it "as a mere accident that the death significance of the double appears closely related to its narcissistic meaning" (ibidem, p. 69) Just as the Greek legend of Narcissus, who falls in love with his reflection on water and drowns in order to follow it, the literary doubles which this research means to analyze also find their doomed ends due to becoming obsessed with their doubles.

According to Rank, this obsession with oneself is one of the origins of the *Doppelgänger*; another source of the *Doppelgänger* is that man, being so obsessed with himself, with his ego, could not accept the ending of the self in death, then, in order to believe there could be a continuity, he began to believe there would be another version of himself who could go on after his death: his soul, represented as an immortal copy of his living body. Rank begins the study by exploring the different expressions of the *Doppelgänger* in culture, as shadows, reflections, etc. He then continues analyzing the presence of the *Doppelgänger* in literature and its possible psychoanalytic interpretations, for which he quotes Homer when exploring what is the psyche:

According to the Homeric conception, man has a twofold existence: in his perceptible presence, and in his invisible image which only death sets free. This, and nothing else, is his psyche. In the living human being, completely filled with his soul, there dwells, like an alien guest, a weaker double, his self other than his psyche... whose realm is the world of dreams. When the other self is asleep, unconscious of itself, the double is awake and active. (ibidem, p. 60)

This description of a dwelling alien guest may be compared that of Freud of the division of the psyche, being the Id this alien guest that may take action once the Ego is unaware of it taking control of the whole. The division of the psychic apparatus helps us analyze the fictional works comprehended within this corpus of study, thus it is possible to compare the structure of the narratives to the work of psychoanalysis.

Besides Otto Rank's, another relevant work regarding the theme of the double is Ralph Tymms's *Doubles in Literary Psychology* (1949), in which he acknowledges the importance of Rank's work and in no way means to surpass it, but proceeds through a different approach: while Rank's book is more heuristic, psychological and theoretical, Tymms' is more historical

and literary. Tymms even expresses his opinion about Rank's work as follows: "[Rank] bases his interpretation of the whole theme of the double on the Freudian theory of Narcissism. According to this view, the double represents elements of morbid self-love which prevents the formation of a happily balanced personality" (TYMMS, 1949, p. 40). Tymms presents the double as an "allegorical representation or as a projection of the second self of the unconscious" (ibidem, p. 119), which is exactly how this chapter aims at analyzing the literary works with doubles by Poe and Dostoevsky.

According to Rank, "psychoanalysis generally aims at uncovering deeply buried and significant psychic material, on occasion proceeding from the manifest surface evidence" (RANK, 1971, p. 3). This uncovering process is what makes the use of psychoanalysis so relevant to literary studies, which is essential when dealing with narratives mostly based on split selves and inner conflicts.

The narratives chosen to be studied in this chapter are Edgar Allan Poe's *William Wilson* (1839) and Fyodor Dostoevsky's *The Double* (1846), both stories in which the protagonist has trouble due to running into his *Doppelgänger*. According to Rank, these are some of the best examples of literature working the theme of the *Doppelgänger*, or theme of the double, as the translation used for this thesis refers to it, once he stated that "in his short story *William Wilson*, Edgar Allan Poe used the theme of the double in a way that has become a model for several later treatments" (ibidem, p. 25). About Dostoevsky's *The Double*, Rank affirms that it is the "most moving, and psychologically the most profound treatment of our theme" (ibidem, p. 27) as well as he deems Dostoevsky's work contains an "unsurpassable clinical exactitude" (ibidem, p. 74). Both these works have also been considered as strongly focused on the problem of the ambivalence of consciousness, as it was observed by Louis Harap:

The heightened self-consciousness of the age brought with it a tendency to recoil from what it revealed about the self. Although the ambivalence of consciousness pervaded the work of both writers, the problem is specifically explored in Dostoevsky's *The Double* and Poe's *William Wilson*. (HARAP, 1976, p. 271)

Thus the uncanny feeling of clashing once not being able to comprehend their unconscious, even though being aware of it. Therefore, these works are essential when it comes to analyzing psychology in Edgar Allan Poe and Dostoevsky.

Once stated what the *Doppelgänger* is, how it functions in literature, and the importance of Poe's *William Wilson* as well as of Dostoevsky's *The Double* for the studies of doubles in literature, the next subchapters focus on analyzing in detail each of these two

works of fiction in order to identify psychological elements in them, observing how the appearance of the doubles may be read psychoanalytically as projections of their inner selves.

2.2 EDGAR ALLAN POE'S "WILLIAM WILSON": THE *DOPPELGÄNGER* AS A PROJECTION OF CONSCIENCE

Published for the first time in the 1839 October edition of *Burton's Gentleman's Magazine*, the short story "William Wilson" is about a man haunted by his double. Before the narrative begins, the tale opens with the following words as an epigraph: "What say of it? what say of CONSCIENCE grim, That spectre in my path? - Chamberlaine's Pharronida". Such epigraph already gives the story the intended tone, hinting at what the double may be read as: a specter in the narrator's path – his conscience, grimly haunting him everywhere.

The real name of the narrator is never revealed, neither is explained the exact reason why he decides to call himself William Wilson. He only explains why he does not wish to reveal his real name, which is because, according to him: "The fair page now lying before me need not be sullied with my real appellation. This has been already too much an object for the scorn, for the horror, for the detestation of my race" (POE, 2006, p. 314). Perhaps his real name is not very different from the one he chose to call himself throughout the narrative, for at one point the narrator says that William Wilson is: "a fictitious title not very dissimilar to the real" (ibidem, p. 317). Regarding his real name, all it is revealed about it is that it "was one of those everyday appellations which seem, by prescriptive right, to have been, time out of mind, the common property of the mob" (ibidem, p. 317). Hence, the absence of his real name indicates his feeling of lacking a true identify, being thus William Wilson a nameless creature, who identifies as no one and many all at once.

William Wilson begins his tale by introducing his perverse traits of character and subtly asking the reader to find in his story a way of understanding how he may not be the only one to be blamed for the atrocities he committed and the misery that followed. In fact, he does not ask directly the reader, but he does hint at it in the second paragraph when confessing that:

I would fain have them believe that I have been, in some measure, the slave of circumstances beyond human control. I would wish them to seek out for me, in the details I am about to give, some little oasis of fatality amid a wilderness of error. I would have them allow -- what they cannot refrain from allowing -- that, although temptation may have erewhile existed as great, man was never thus, at least, tempted

before -- certainly, never thus fell. And it is therefore that he has never thus suffered. (ibidem, p. 314)

These circumstances beyond human control he refers to may be read as what Freud would call the Id, the instincts that do not follow reason and, once the Superego becomes unable to control them, they can be said to be beyond human control. One of Poe's greatest innovations is that many of his stories, including *William Wilson*, tend to

move inward rather than outward to foreground the fragmented self in a way congruent with postmodern understandings of identity. Half a century before Freud—and in opposition to the Enlightenment's assumption concerning the stability of the self (e.g., Descartes's cogito)—Poe, as Dennis Pahl emphasizes in the first three chapters of his *Architects of the Abyss*, repeatedly “questions the notion of a unified, substantial self,” propounding in its place the concept of a divided self motivated by unconscious forces. Indeed, the proposition that we are “strangers to ourselves,” never fully knowing what motivates us, is at the heart of several of Poe's most famous tales. (WEINSTOCK, 2018, p. 5)

It is confessing he is somehow unaware of what motivates him that William Wilson begins his tale, asking readers to see how his actions may have been guided by something beyond human control – he confesses to have lost control of himself. It is as if his Ego were missing something, missing his Superego, in order to keep him under control. That is, until the day he meets his double. Hence, the story of William Wilson is structured around the idea of denying the existence of a unified self, thus emphasizing the existence of a divided self motivated by unconscious forces. The narrator admits he grew “self-willed, addicted to the wildest caprices, and a prey to the most ungovernable passions” (POE, 2006, p. 314) as well as to have been distinguished by “evil propensities” (ibidem). He reveals how his parents had no control over him, allowing him to be, at an early age, the master of his own actions: “at an age when few children have abandoned their leading-strings, I was left to **the guidance of my own will**, and became, in all but name, the master of my own actions” (ibidem, my emphasis). When stating he was guided by his own will, and not restrained by his parents, the narrative implies his Id was set free, once he was unable to form an adequate Superego, since his parents, the authority figures on which the Superego should have been a reflection of, were not strong enough to impose their authority over his ever growing will. Daniel Hoffman wrote a clever analysis of the character, proposing a solution for the puzzle of the name of choice, based on the fact he was guided by his will: “The chosen disguise reveals that its bearer is, in his own view, self-begotten: he is William Wilson, William son of his own Will. He has, that is, willed himself into being” (HOFFMAN, 1990, p. 209).

William Wilson affirms he became “in all but name” master of his own actions. One may wonder: why in all but name? Perhaps because the fact that his real name being kept in secret from the reader demonstrates his lack of identity, which, due to lacking unity, lacking its own essence, becomes divided in two. Also, affirming he is the master of his actions in all but name indicates that he is not master of his identify, as it is connected to his name, after all, a name is a shape we give to an identity. As observed by Hoffman, the name the protagonist presents as a way to identify himself as, William Wilson, may be understood as meaning he is the son of his will, thus he is guided by his instincts, by his Id: by his Imp of the Perverse. Like the narrator of the short story *The Imp of the Perverse*, who claims to be “one of the many uncounted victims of the Imp of the Perverse” (POE, 2006, p. 716), William Wilson also wonders if he is not, after all, “a victim to the horror and the mystery of the wildest of all sublunary visions” (ibidem, p. 314), another victim of the imp of the perverse, perhaps? Therefore, he may believe to be the master of his actions, yet, he is controlled by his instincts, that lead him to commit all sorts of evil actions, unsupervised: that is, until he meets his double, his ever attentive watcher, who follows him throughout his life. However, in every scene they meet, the reader might hesitate to believe the double to be real or not. Many aspects throughout the narrative contribute to the rising of such continuous doubt, since the narrator himself wonders if he is not dreaming: “Have I not indeed been living in a dream?” (ibidem, p. 314)

Before introducing his *Doppelgänger*, the narrator presents the school he used to attend as a child, the place where he first met his double; the description of the place and his reminiscences of his school times, developed in detail throughout the length of nine paragraphs, contributes to the oneiric tone of the narrative:

My earliest recollections of a school-life are connected with a large, rambling, cottage-built, and somewhat decayed building in a misty-looking village of England, where were a vast number of gigantic and gnarled trees, and where all the houses were excessively ancient. In truth, **it was a dream-like and spirit-soothing place**, that venerable old town. At this moment, in fancy, I feel the refreshing chilliness of its deeply-shadowed avenues, inhale the fragrance of its thousand shrubberies, and thrill anew with undefinable delight, at the deep, hollow note of the church-bell, breaking, each hour, with sullen and sudden roar, upon the stillness of the dusky atmosphere in which the old, fretted, Gothic steeple lay imbedded and asleep. (ibidem, p. 315, my emphasis)

He affirms to have good memories of his school times, which, even though being a redundant routine, he says to have brought him more excitement than his later years: “the apparently dismal monotony of a school was replete with more intense excitement than my riper youth has derived from luxury, or my full manhood from crime” (ibidem, p. 315). His

enthusiastic personality rendered him marked among his classmates, giving him an ascendancy over all, with one exception: his double, “a scholar, who, although no relation, bore the same Christian and surname” (ibidem) as himself.

He refers to his double mostly as Wilson, revealing how they both used to compete at everything at school, in studies, sports, and that he could not stand feeling Wilson to be superior to him, or even equal - he had to compete and needed to feel superior. Such competition between both of them, however, was kept secret, for the narrator tells us that: “this superiority -- even this equality -- was in truth acknowledged by no one but myself; our associates, by some unaccountable blindness, seemed not even to suspect it” (ibidem, p. 318). This can be read as another hint for the reader that the existence of the double is an illusion of the narrator.

Despite being rivals, the narrator observes that his double

mingled with his injuries, his insults, or his contradictions, a certain most inappropriate, and assuredly most unwelcome affectionateness of manner. I could only conceive this singular behaviour to arise from a consummate self-conceit assuming the vulgar airs of patronage and protection (ibidem, p. 318)

This behavior seems quite appropriate for what one might imagine the Superego to have, were it ever to be personified in fiction as a double. Thus, it can be observed how

The plot of “William Wilson” (1839) literalizes the contest between what Freud will later refer to as the Id (the appetitive side of the human self) and the Superego (the part of the self that reflects internalized cultural rules), as William Wilson squares off against himself. (WEINSTOCK, 2018, p. 5)

The narrator often refers to his double’s behavior as supervising, for instance when he mentions “his frequent officious **interference with my will**. This interference often took the ungracious character of advice; advice not openly given, but hinted or insinuated” (POE, 2006, p. 320, my emphasis) as well as when he expresses his reaction to his schoolmates’ behavior towards him: “I at length grew restive in the extreme, under his distasteful **supervision**, and daily resented more and more openly what I considered his arrogance” (ibidem, my emphasis). Such constant supervision is what Freud would consider the work of the Superego towards the Id.

The relationship between both William Wilsons began at school: they both entered school at the same day, they bear the same name, and later, the narrator discovers they were both born on the same day: “on the nineteenth of January, 1811 -- a somewhat remarkable

coincidence; for the day is precisely that of my own nativity”. Such date is a remarkable coincidence, for Edgar Allan Poe himself was born on January 19th, and, although Poe was born in 1809, according to Hoffman, “Poe kept moving his birthdate forward, in successive magazine biographies, in order to seem younger than he was” (HOFFMAN, 1990, p. 210). Hence, the double that the narrator mentions may be somehow interpreted as a fictional double for the writer himself, if metafiction might be a possible reading.

Besides all the facts mentioned above, the double was alike William Wilson in everything: they were both exactly the same height, and the narrator affirms his double would even imitate his manners and the way he dressed. Only one aspect would at first seemingly differentiate them both: the voice. The double “had a weakness in the faucial or guttural organs, which precluded him from raising his voice at any time above a very low whisper” (POE, 2006, p. 319). Even though he could only speak in a low whisper, the double’s voice was still similar enough to that of the narrator for him to confess that “even my voice did not escape him. My louder tones were, of course, unattempted, but then the key, it was identical; *and his singular whisper, it grew the very echo of my own*” (ibidem, p. 320). It is as if, through the voice, the narrative is expressing how the double is an echo of the narrator, it is part of him, and cannot do anything independently but to follow him. There is one occasion in which he even admits to having felt like he knew his double from a time before school:

It was about the same period, if I remember aright, that, in an altercation of violence with him, in which he was more than usually thrown off his guard, and spoke and acted with an openness of demeanor rather foreign to his nature, I discovered, or fancied I discovered, in his accent, his air, and general appearance, a something which first startled, and then deeply interested me, by bringing to mind dim visions of my earliest infancy -- wild, confused and thronging memories of a time when memory herself was yet unborn. I cannot better describe the sensation which oppressed me, than by saying I could with difficulty shake off the belief that myself and the being who stood before me had been acquainted at some epoch very long ago; some point of the past even infinitely remote. The delusion, however, faded rapidly as it came; (ibidem, p. 321)

Such confusing feeling can fit what Freud would describe as uncanny: the lines “bringing to mind dim visions of my earliest infancy”, “confused and thronging memories of a time when memory herself was yet unborn” as well as “the sensation which oppressed me, than by saying I could with difficulty shake off the belief that myself and the being who stood before me had been acquainted at some epoch very long ago; some point of the past even infinitely remote” function as great descriptions of the uncanny, thus hinting at the idea that the double is, after all, the narrator’s unconscious manifesting itself: or better yet, his Superego acting, even though he means to repress it.

This sensation which oppresses him is related to the fact that he is dealing with the repressed content coming to surface: once he is unable to deal with the repressed that manifests, there comes this confusion, this uncanny feeling of meeting someone he consciously did not know before, but felt like he did, perhaps from childhood, since, according to Freud, the uncanny arises due to the return of repressed infantile material, or even before that, from a “time when memory herself was yet unborn”: that is a clear manifestation of the uncanny for it demonstrates how the double can be a projection of his unconscious, just as it exemplifies what Freud refers to as animistic conceptions, which mean primitive life influences following generations without them consciously understanding why - hence from a time memory was yet unborn – memory from his own life, but not from all humanity preceding him.

The fact the uncanny is so clearly manifested is yet another aspect of the narrative that contributes to the theory that the double is not real, but a manifestation of the narrator’s unconscious. Obviously, this is only one possible reading: it is also possible to read the story simply as a supernatural tale, even though that might mean losing some depth. Such depth may be observed through analyzing closely some scenes such as the following:

After meeting his double in school and having a close but difficult relationship, filled with competition and unwanted supervision, the narrator leaves school, but is not free from his double’s watchful eyes. Three years later, when throwing a party for “the most dissolute students” in his chambers, while being wildly excited drinking wine, living rooted in vices, our narrator receives an unexpected visit:

As I put my foot over the threshold I became aware of the figure of a youth about my own height, and (what then peculiarly struck my mad fancy) habited in a white cassimere morning frock, cut in the novel fashion of the one I myself wore at the moment. This the faint light enabled me to perceive; but the features of his face I could not distinguish. Immediately upon my entering he strode hurriedly up to me, and, seizing me by the arm with a gesture of petulant impatience, whispered the words "William Wilson!" in my ear. (ibidem, p. 323)

The way the narrator describes perceiving the presence of his double is subtle enough to leave the reader wondering if the event is real or illusory, as he emphasizes how the light was faint and he could not distinguish the features of the other’s face. He starts the paragraph with the sentence “As I put my foot over the threshold”, which may mean the threshold of a physical environment, such as a doorway, as well as going through the threshold of his psyche, thus entering his inner self. Hence, the whole description of their encounter acquires

an omniric atmosphere. The double's manners and the tone in which he speaks, calling out William Wilson's name in a whisper causes a great impact upon our narrator:

It was the pregnancy of solemn admonition in the singular, low, hissing utterance; and, above all, it was the character, the tone, the key, of those few, simple, and familiar, yet whispered, syllables, which came with a thousand thronging memories of by-gone days, and struck upon my soul with the shock of a galvanic battery. (ibidem)

This is only the first time Wilson appeared to him in a moment of enjoyment of his vices, as a conscience calling upon him, urging him to act right and to stop giving in to his primitive instincts. Yet, the exact meaning of this first appearance of his double was not clear for him, or so he claims: the narrator was not sure he recognized Wilson, for it was dark in the chamber and the meeting was much too fast. Yet, the puzzlement of the visit remained with him for a while enough to keep him restless, theorizing about how and why Wilson may have also left the school they attended, which was Dr. Bransby's Academy, on the same day he, the narrator, had left the school:

For some weeks, indeed, I busied myself in earnest inquiry, or was wrapped in a cloud of morbid speculation. I did not pretend to disguise from my perception the identity of the singular individual who thus perseveringly interfered with my affairs, and harassed me with his insinuated counsel. But who and what was this Wilson? -- and whence came he? -- and what were his purposes? Upon neither of these points could I be satisfied; merely ascertaining, in regard to him, that a sudden accident in his family had caused his removal from Dr. Bransby's academy on the afternoon of the day in which I myself had eloped. (ibidem)

After a few weeks, he stopped thinking about the subject and focused on his moving to Oxford, where he began "to seek acquaintance with the vilest arts of the gambler by profession" and became "an adept in his despicable science" (ibidem). While he was about to finish playing a trick on a rich young man in order to take from him a large amount of money through a bet on cards, another visit of the double happens. Nobody can see his face, for all the lights go out once he enters the chamber, but his firm whisper is clearly heard by all when he exposes William Wilson's dirty trick of hiding cards up his sleeve, thus making him leave Oxford, due to the shame of having his vile tricks exposed, while also attempting to escape his watchful double. However, as he says it himself, he fled in vain. No matter where he went, Wilson, his double, would find him, and step between him and his vile ambitions:

My evil destiny pursued me as if in exultation, and proved, indeed, that the exercise of its mysterious dominion had as yet only begun. Scarcely had I set foot in Paris ere I had fresh evidence of the detestable interest taken by this Wilson in my

concerns. Years flew, while I experienced no relief. Villain! -- at Rome, with how untimely, yet with how spectral an officiousness, stepped he in between me and my ambition! At Vienna, too, at Berlin, and at Moscow! Where, in truth, had I not bitter cause to curse him within my heart? From his inscrutable tyranny did I at length flee, panic-stricken, as from a pestilence; and to the very ends of the earth I fled in vain. (ibidem, p. 327)

He kept meaning to flee from his double, until that, when attending a masquerade during a carnival in Rome, he reveals having indulged more than usually in the excesses of the wine, and was attempting to seduce the wife of a rich old man, when the final combat takes place. The fact that he is drunk once again when meeting Wilson is yet another fact that contributes to the reading of the double as an illusion of the narrator. When narrating the combat, he describes it as follows: “The contest was brief indeed. I was frantic with every species of wild excitement, and **felt within my single arm the energy and the power of a multitude**” (ibidem, my emphasis). He affirms having felt *the energy and the power of a multitude* which emphasizes the fragmented self as the theme of this narrative, thus demonstrating how the double functions as an allegory for a fragmented self. However, one cannot affirm to have found an allegory in a work by Poe without delineating a more precise understanding of allegory, for Edgar Allan Poe was mostly against the use of allegories in general, as he expresses in his review to Nathaniel Hawthorne’s *Twice Told-Tales*:

In defence of allegory, (however, or for whatever object, employed,) there is scarcely one respectable word to be said. Its best appeals are made to the fancy—that is to say, to our sense of adaptation, not of matters proper, but of matters improper for the purpose, of the real with the unreal, having never more of intelligible connection than has something with nothing, never half so much of effective affinity as has the substance for the shadow. The deepest emotion aroused within us by the happiest allegory, as allegory, is a very, very imperfectly satisfied sense of the writer's ingenuity in overcoming a difficulty we should have preferred his not having attempted to overcome. The fallacy of the idea that allegory, in any of its moods, can be made to enforce a truth--that metaphor, for example, may illustrate as well as embellish an argument--could be promptly demonstrated: the converse of the supposed fact might be shown, indeed, with very little trouble--but these are topics foreign to my present purpose. One thing is clear, that if allegory ever establishes a fact, it is by dint of overturning a fiction. (POE, 1850, p. 188)

Nonetheless, he was not completely against the use of allegories: Poe’s own balanced and proficient use “restores allegory [...] to its deserving place in our affections” (HOFFMAN, 1972, p. 147). What Poe condemns is a random use of this literary resource. He is in favor of it, yet only when used in a subtle manner, when “the suggested meaning runs through the obvious one in a very profound under-current”. (POE, 1847, p. 252-6, apud HOFFMAN, 1972, p. 147)

This is one way how William Wilson can be read: as a fantastic tale, a narrative in which there can a hesitation by the reader concerning the reality of not of a supernatural event, such as Todorov defines it:

The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event. (TODOROV, 1975, p. 25)

Hence, it is this fantastic aspect of the narrative that leads readers to question the existence of the doubles as it keeps them hesitating between believing the *Doppelgängers* to be real or not, thus making it necessary to look closer into their stories in order to comprehend what may be portrayed behind their appearances. Therefore, reading these *Doppelgängers* narratives, that belong to what Todorov called fantastic, due to this uncertainty they propose, and under the light of the Freud's Uncanny (not Todorov's uncanny genre, which is a branch of the fantastic in which there is a rational explanation for seemingly fantastic events) is seeking to comprehend the suggested meaning, the one referring to the *Doppelgänger* being a projection of the narrator's fragmented self, the meaning that, according to Poe, "runs through the obvious one in a profound undercurrent". A profound undercurrent, however, that has been noticed by scholars such as Daniel Hoffman, who observed this undercurrent and affirms that "*William Wilson* is perhaps the most vivid and memorable of Romantic tales of the divided self" (HOFFMAN, 1990, p. 212). According to Richard Wilbur, this destructiveness that guides the narrator represents "the yearning of a divided nature to be whole again." (WILBUR, 1966, p. 255). Perhaps that is one way of understanding the puzzling end of the story, in which, after receiving another unexpected visit from his *Doppelgänger*, William Wilson, the narrator, kills him. However, once having stabbed his opponent repeatedly, he hears someone trying to open the door. William Wilson turns his back to his bloody *Doppelgänger*, in order to keep the door closed, and the moment he turns towards his double once again, he no longer sees another man who looks like him, but a mirror, showing only himself:

The brief moment in which I averted my eyes had been sufficient to produce, apparently, a material change in the arrangements at the upper or farther end of the room. A large mirror, (so at first it appeared to me in my confusion), now stood where none had been perceptible before; and, as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced, with a feeble and tottering gait, to meet me. (POE, 2006, p. 329)

Hence, as observed by Wilbur, it is the destruction that brings both selves into one: following the death principle, seeking to attain oneself to its original inanimate state, then one can only become whole in death. As affirmed by Shung-Tin Kao in his article *A Dark Unconscious in Edgar Allan Poe's "William Wilson"*, this "doppelgänger tale is an allegory of the narrator's repetitive compulsion to regress to the Freudian biological tropology of "germ cells," that is, a pre-natal state" (KAO, 2016, p. 1). However, this puzzling ending calls for a careful interpretation, admitting the possibility of different manners of deciphering it. As Hoffman observed,

it's not entirely clear whether, at the end, as William Wilson sees his bloody face in a mirror where a moment earlier no mirror stood before, he does survive the murder of his doppelgänger, or whether he speaks his lurid confession from beyond the grave. If he survives, he does so in a condition of madness (HOFFMAN, 1990, p. 209)

This possibility is quite likely, since the narrator's double can be read as his conscience, his Superego: once having freed himself completely from it, he survives as Id alone, thus, unrestrained by any sort of reason. The possibility that he is dead and speaks from beyond the grave is, however, allowed by a fantastic/allegorical reading of the story as that of a fragmented self yearning for reunion: since in death they both become one, and the speech coming from beyond the grave or not is a mere detail as the emphasis of this reading is not on his living or dying state, but on his reuniting his fragmented selves into one. "The uncanny second William Wilson is actually the ventriloquist of the self, who, in the narrator's impulsive passion of destroying his conscience, purposely brings a divided self to become whole via destruction" (KAO, 2016, p. 2). This reading can be supported by the fact that, only after killing his double, the latter disappears, leaving him alone in the room, seeing the double was himself all along. That is, only after death he is whole and hears his own voice in Wilson's speech:

It was Wilson; but he spoke no longer in a whisper; and I could have fancied that I myself was speaking while he said --
 "You have conquered, and I yield. Yet henceforward art thou also dead -- dead to the world and its hopes. In me didst thou exist -- and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself." (POE, 2006, p. 329)

Nonetheless, reading the double as a representation of the narrator's conscience, which he murders, is also valid, since this final line does corroborate to that reading: "Utterly thou hast murdered thyself! What is Conscience, after all, but that part of the ego which regards the

rest as an object which it can judge” (HOFFMAN, 1990, p. 212). Such part of the psyche is that which Freud would later call Superego, which controls and judges the instinctual urges of the Id.

Hence, the narrator of this story can be read as himself being a personification of the Id, the instincts of following his primitive will, or, as Poe calls it, the Imp of the Perverse, while his double can be seen as representing his Superego, his judging conscience. Hence, “when the Imp of the Perverse triumphs and rules unchallenged, as at the end of ‘William Wilson’, that much of the self which survives is condemned to madness in the house of woe” (ibidem, p. 213). Thus, there are at least two possible readings for the end of the story from a psychoanalytic perspective: the narrator, by killing his double, is killing his conscience, hence, doomed to madness, or he is reuniting his fragmented selves into one in death.

However, there are many other possibilities of readings for this short story: contrasting and comparing it with other narratives about doubles, as well as identifying its psychoanalytical aspects, is a great way through which readers can better understand it and appreciate the depths of the text. Another relevant narrative of doppelgangers, as stated by Otto Rank, is Fyodor Dostoevsky’s *The Double*, which is analyzed next.

2.3 FYODOR DOSTOEVSKY’S *THE DOUBLE*: THE ID PERSONIFIED?

First published in 1846, the novel *The Double* did not please the critics: Vissarion Belinsky, one of the most famous representatives of the Russian Natural School, who so much had praised Dostoevsky’s first publication, *Poor Folk*, was utterly displeased with the lack of realism he perceived in *The Double*, and even wrote that “in *The Double* there is yet another substantial shortcoming: its fantastic coloration. The fantastic in our time has a place only in the madhouse, and not in literature, and it requires the expertise of doctors, not of writers” (BELINSKY, 1846). What Belinsky did not see was that, when a writer has a perception of the world comparable to that of a mind doctor, what we have is a fictional work that explores with verisimilitude the puzzles of a troubled mind. He also did not see how much literature and the madhouse have in common: they are both places in which the unknown and dark corners of the mind might be unleashed; difference being that, in literature, it usually comes with a purpose. And that is exactly what *The Double* does: it functions as “an attempt to picture objectively the mental disintegration of a man by objectifying his thoughts and

aspirations and delusions” (MANNING, 1944, p. 318). Louis Breger even compared Dostoevsky to Freud, saying he can be seen as a “psychoanalyst, the Freud of fiction” (BREGER, 1989, p. 7), as his writings explore in detail the depths of human mind, so it can be stated that this novel is a great example of a work in which he “uses writing as a path to self-awareness” (ibidem, p. 4), to which I would add: not only to self-awareness, as well as to awareness regarding the human psyche in general, mostly concerning repressed unconscious matters.

The narrative is about titular councillor Yakov Petrovich Goliadkin, who is an extremely self-contained man, does not go out much, has no close friends and no much success at his work: he only does the basic to survive and is unsatisfied with his life. However, he feels the constant need to prove to himself he does not care about feeling inferior to others, and feels the need to escape himself. The narrative is heterodiegetic, yet the speech is so unique, full of hesitations and repetitions, so the reader can feel that the tone of the narrative is set to follow Goliadkin’s mood, as to demonstrate the uncertainty of Goliadkin’s character, transposed not only in his actions, but also through speech. Dostoevsky even wrote to his brother, Mikhail, in the autumn of 1845, not quoting any passage from the novel, but describing Goliadkin in the voice of the character, and there is no better way to describe him:

Yakov Petrovich Goliadkin upholds his character fully. A terrible scoundrel, you can’t get at him. He simply doesn’t want to go ahead, claiming that he’s just not ready yet, and that meanwhile he’s his own man now, that he’s never mind, maybe also, and why not, how come not; why, he’s just like everybody else, only he’s like himself, but then just like everybody else! Before the middle of November, there’s no way he can agree to end his career. (DOSTOEVSKY, 1845, apud PEVEAR, 2005)

As it can be noticed above, the character is strongly built through a unique writing style developed by the author, and the narrative takes place mostly not in the external fictional world, but like Poe’s *William Wilson*, it moves inwards, in a continuous attempt to seek what lies in the layers underneath the surface. As pointed out by Richard Pevear in the introduction to the 2005 *Everyman’s Library* of *The Double*, “consciousness is the central issue: the narrator’s speech in *The Double* is a projection of and dialogue with Goliadkin’s consciousness; we are given no outside position from which to view him” (PEVEAR, 2005, p. XII). It will be observed throughout the narrative how the narrator is always connected to Goliadkin’s point of view, either demonstrating his doubts and hesitations towards the world or narrating his dialogues and mostly arguments with himself.

In his book *Problems of Dostoevsky's Poetics*, Mikhail Bakhtin analyzes how the use of language affects the construction of Dostoevsky's narratives, as well as he names a unique structure he finds in Dostoevsky's work as polyphony: that happens when a narrative contains more than one voice, and those distinct voices are mostly contradictory. In the case of *The Double*, he considers

the language employed in *The Double* as a representation of the protagonist's inner [un]conscious state. Bakhtin argues that everything we see in *The Double*'s polyphonic structure is merely an extension of Golyadkin's inner conflict, and not a mimetic object in its own right. This ultimately characterises Golyadkin as a fragmented and “disunified speaking subject” (ZVEDENIUK, 2012, p. 110)

Even though *The Double* was an innovative and courageous work, the fact it did not please the critics was disappointing and perhaps Dostoevsky himself was not satisfied with the result of the work. However, he wrote about it in the *Journal of a Writer*:

This story positively did not succeed, but the idea was quite brilliant, and I never introduced into literature anything more serious than this idea. But the form of this story was absolutely not successful. I corrected it afterwards strongly, fifteen years later, for the then "Complete Collection" of my works, but I was then again convinced, that this thing was completely unsuccessful, and if I should now work on this idea and express it again, I would choose a completely different form; but in '46 I had not found this form and was not master of the story. (DOSTOEVSKY, 1877, p. 456, apud MANNIN, 1944, p. 317)

According to Richard Pevear, “it was only with *Notes from Underground*, published in 1864, that he returned to the “idea” of *The Double*, not to rewrite it but to recreate it with incomparably more human experience and artistic skill” (PEVEAR, 2005, p. XV). The idea present in both works is that of exploring the human psyche. In the previous chapter of this thesis, it was observed how it is possible (perhaps even necessary) to read *Notes from Underground* from a psychoanalytic perspective and to find much of the psychoanalytic process present in that narrative: the narrator, moved by the death drive, expresses an endless internal battle between Id and Superego, hence uncovers repressed content through the telling of narrative, which is what psychotherapy aims at (OLIVEIRA & INDRUSIAK, 2019). In *The Double*, such battle is not only internal: the fantastic element of this narrative allows for the protagonist's Id to be personified as another person who interacts with him and disturbs him - at least that is one possible reading of the story. There is so much psychological content in the narrative that it was not well received by the critics, for they were not expecting anything like it. However, decades later, scholars began to recognize the strength of this

literary work and its author as a novelist who would somehow depict ideas yet to be further developed by psychoanalysis:

Modern criticism has already managed to characterise **Dostoevsky as a novelist who depicts the world of the psyche and who pre-empted some of the discoveries later developed by Freud and Lacan in the science of psychoanalysis**. This criticism includes Louis Breger's *Dostoevsky: The Author as Psychoanalyst*, who outlines the protagonist Golyadkin's problem as a psychological rather than social one. Breger argues that Dostoevsky's characters are actively engaging in a world where the psychoanalytic process of free association, in which psychic contents are analysed and treated, is being depicted. Dostoevsky's profound insight into the world of psychoanalysis, later theorised by Freud, is one of the major reasons, to Breger, that *The Double* was so poorly received in its time of publication. Exploring the novella's depiction of dreams, hysteria and the unconscious, Breger's reading situates *The Double* as profoundly ahead of its time. (ZVEDENIUK, 2012, p. 110, my emphasis)

Therefore, once observed that psychoanalytic processes are present in this literary work, a psychoanalytic reading of the story seems mandatory for it to be thoroughly understood, especially within the context of this research. Such reading shall be performed with the aid of Louis Breger's *Dostoevsky: The Author as Psychoanalyst*, as well as Bakhtin, and two papers which analyze it in-depth: one of them is the paper quoted above, Michelle Zvedeniuk's 2012 *Doubling, Dividing and Interchanging of the Self: The Uncanny Subjectivity in Dostoyevsky's The Double*. In this paper, Zvedeniuk treats the novel as

a text whose **poetics grounds Freudian psychoanalytic theories**. In a systematic analysis of *The Double*'s protagonist Golyadkin through the psychoanalytic framework offered by Freud in his paper on "The 'Uncanny'" (1919), the contention of this paper is to show *The Double* as a novella that pre-empted the world of psychoanalysis that would develop only decades later. (ZVEDENIUK, 2012, p. 110, my emphasis)

All of the materials mentioned so far analyze the content and the structure of the novel, both elements that shall be essential in order to identify psychological elements throughout the narrative, as well as identifying the presence of Freud's uncanny in the events of the narrative, and observing how the double may be interpreted as his repressed Id personified.

The novel starts with Goliadkin waking up, and he is first presented to the reader as "a man who is not fully certain whether he is awake or still asleep, whether what is happening around him now is a reality or a continuation of the disordered reveries of his sleep" (DOSTOEVSKY, 2005, p. 3). This uncertainty as well as this dream-like atmosphere will follow him as well as the reader until the end of the narrative, which is one of the aspects that

make it strongly uncanny. “It is this word *uncertain* which is the first emotion with which Dostoevsky endows Golyadkin, and throughout the novella Golyadkin's sense of uncertainty grows and develops into an amalgam of horror, vagueness, confusion and disgust” (ZVEDENIUK, 2012, p. 115).

Once Goliadkin wakes up, he counts what he calls “an agreeable sum” (DOSTOEVSKY, 2005, p. 8) of money, and gets his servant, Petrushka – the only person with whom he has much social interaction and even though, coldly and rude interactions – to help him get dressed. When he goes out, he takes a carriage and, from its window, sees Andrei Filippovich, head of the office where Goliadkin works as an assistant. When noticing he knew the man who passed him by and that Andrei Filippovich had recognized him, many hesitations go through Goliadkin’s mind: “Should I bow or not? Should I acknowledge him or not?” our hero thought in indescribable anguish. “Or pretend it’s not me but someone else strikingly resembling me and look as if nothing has happened? Precisely not me, not me, and that’s that!” (ibidem, p. 8) Goliadkin wished so much to be someone else who strikingly resembles him that this someone else eventually came to exist. As Breger observes,

In this humorous yet poignant scene, the contradiction between aspiration and realization is forcefully illustrated. Imagining himself a dashing hero, he is ashamed to be seen by his superior and does not know how to manage a simple greeting. And, we see the beginnings of a solution to his painful dilemma: **he will pretend to be someone other than himself. This pretense, carried to its logical end, will result in the most extreme disavowal: the appearance of another “him”.** (BREGER, 1989, p. 120, my emphasis)

Hence, like William Wilson may have willed himself into being, Goliadkin’s double could have been a result of his own wish to not be him: after that, he splits his psyche in two, who will become two different people, at least according to his own perspective.

Once leaving the carriage, Goliadkin goes to see Doctor Krestyan Ivanivich, but not without hesitating again if he should or should not go forward with such a decision, no matter how simple it may be:

Even an event as trivial as ringing a doorbell is invested with panic for Golyadkin: as he walks up the steps to his doctor's apartment, Golyadkin is **overwhelmed with doubt**, concluding that it might "be better to return tomorrow" to avoid such trials. These references to **Golyadkin's genuine sense of trepidation are made repeatedly throughout the novella: he is always lurking in shadows and hiding from those around him – always in the background and never in the light.** Light can be understood as a metaphor for knowledge and self-awareness. Therefore, **Golyadkin's propensity to lurk in darkness indicates that his existence takes place in another realm – the realm of shadows and repression** (ZVEDENIUK, 2012, p. 115 – 116, my emphasis).

In a desperate attempt to seek self-awareness and to escape his realm of shadows and repression, he is able to, at once, ring the doorbell and talk to the doctor. However, the conversation between them is confusing, for the Doctor does not seem to be sure to understand what Goliadkin's issue is exactly, so much that he hesitates in talking and contradicts himself. Nonetheless, the doctor notices Goliadkin's problem seems to be mostly having difficulties interacting with people, so the doctor tells him that, to improve his life, he should be "no enemy of the bottle; likewise keep merry company" (DOSTOEVSKY, 2005, p. 11). Once attempting to follow such advice, however without much understanding of how social skills work, Goliadkin decides to go to a party – to which he has not been invited – the birthday party of Klara Olsufyevna, the daughter of an important man in the society. Nonetheless, when attempting to dance with the birthday girl, who did not seem to take delight in his company, Goliadkin is literally thrown out of the party and left to wander the cold and rainy streets alone, feeling humiliated, "fully destroyed" (p. 43).

This scene is narrated in a manner that creates a dark and eerie atmosphere to the story, thus building the suspense to the coming of the unnatural creature that is his double:

It was a terrible November night - wet, foggy, rainy, snowy, fraught with fluxes, colds, agues, anginas, fevers of all possible sorts and kinds, in short, with all the gifts of a Petersburg November. The wind howled in the deserted streets, heaving the black water of the Fontanka higher than the mooring rings and perkly brushing up against the skinny streetlamps of the embankment, which in their turn seconded its howling with a thin, shrill creaking, which made up an endless, squeaking concert, quite familiar to every inhabitant of Petersburg. Rain and snow fell at once. (p. 43)

This is the opening of the scene in which Goliadkin first meets his double. According to Zvedeniuk's analysis of the description of Goliadkin's surrounding, in conjunction with his emotional state, according to her, it can be said that this scene takes place

inside his consciousness, for it is here that his subjectivity is most intensely marked by the 'uncanny.' It is also here that the role of metaphor is most explicit: the "dank, misty" rain, the "howl[ing]" wind and the "deserted streets" all represent Golyadkin's agonizing, dejected and solitary emotional state (ZVEDENIUK, 2012, p. 116).

There comes a moment, in this scene, when, before meeting his double, Goliadkin looks "as if he wanted to hide somewhere from himself, as if he wanted to escape somewhere from himself" (DOSTOEVSKY, 2005, p. 44). Once wishing to escape himself, wishing to be someone else, his wish somehow seems to come true, for he is, then, out of himself: yet, he is still himself just as well. He is both, and that is the trouble of the situation.

It is wandering through deserted dark streets that he passes by a stranger, whose face, at first, he cannot see, but is dressed just like him. Goliadkin begins to find the man familiar, even though his presence disturbs him: that is one of the main aspects of what Freud calls *unheimlich* – the uncanny. The description of this stranger is so similar to that of Goliadkin himself that the reader may even for a moment believe that Goliadkin is actually describing himself – which is most likely on purpose since he is describing his doppelganger:

The thing was that this stranger now seemed somehow family to him. That would still be nothing. But he recognized, he almost fully recognized this man. He had seen him often, even used to see him quite recently; but where was it? Was it not just yesterday? However, once again this was not the main thing, that Mr. Goliadkin had seen him often; and there was almost nothing special about this man no one's special attention would have been drawn to this man at first sight. He was just a man like everybody else, a decent one, to be sure, like all decent people, and maybe had some merits, even rather significant ones - in short, he was his own man. Mr. Goliadkin did not even nurse any hatred, or hostility, or even the slightest animosity for this man, even the contrary, it would seem-*vet* (and the greatest force lay in this circumstance), yet he would not have wanted to meet him for all the treasures in the world and especially to meet him as he had now, for instance. We will say more: Mr. Goliadkin knew this man perfectly well; he even knew what he was called, knew what the man's last name was; yet not for anything, and again not for all the treasures in the world, would he have wanted to name him, to agree to recognize, say, that he was called such-and-such, that such-and-such was his patronymic, and such-and-such his last name. (p. 48)

This passage indicates how much Goliadkin denies to himself he has recognized himself in the stranger. The situation can be described as extremely uncanny since the sentence starts with “the stranger now seemed somehow familiar” which echoes Freud’s definition of the uncanny: a familiar yet strange event. That is because meeting his double is, for Goliadkin, a way to deal with what he kept repressed. His double, he eventually discovers, seems to be everything he ever wished he were: outgoing, successful, socially adapted. However, all these traits do not rise in a healthy manner: his double cheats and steals behind his back, blaming it on him, takes his work and gets praised for it, eats ten snacks and makes him pay for it as if he had been the one to do it. His double can be read as his primitive instincts, which for so long were repressed, and are at once free: which may be read as his Id becoming personified, separated and free from his ever-watching Superego, who is still him. That is, he finally managed to escape himself, somehow, as he wished he could have done. The result, however, is not what he expected.

Haunted by the presence of someone with whom he has a strange affinity (“this stranger now seemed somehow familiar” (164) Golyadkin is also troubled by some familiar sensation: “[s]ome remote, long forgotten idea, the memory of something that had happened long ago, now entered his head.” (165-6) Thus, the emergence of

the double is the return of an original lack that had been alienated through repression (ZVEDENIUK, 2012, p. 117)

Once having observed how the emergence of the double can be read as a possible representation of Goliadkin's repressed Id, of his repressed primitive instincts, it is important to observe as well how not only the existence of the double, but most of what happens in the narrative is often questioned by Goliadkin, as he lives in continuous hesitation between believing or not the world around him. That hesitation is meant to be felt by the reader, and that is why

Dostoyevsky avoids a consistent picture of the events preceding the story and plunges into the action without making clear at any time what is the genesis of the present situation. We are asked to accept Golyadkin's attitude and to see everything through his eyes, but the author does not explain to us the real situation (MANNING, 1944, P. 319)

This way to tell a story may have been the reason why this literary work was not well received by his contemporary critics – like the aforementioned Belinsky - who expected a more realistic narrative and got disappointed by this unexpected fantastical take on the human mind. However, the strength of this narrative is exactly how it represents an ill, fragmented mind seeking to comprehend what is happening not only within it but also in its surroundings in the exterior world. According to Otto Rank, “We recognize the great artistic accomplishment here by the completely objective descriptions. They include not only every feature of the paranoiac clinical picture, but also the delusional configurations to have an effect upon the environment of the victim himself” (RANK, 1971, p. 27). While Rank praises the novel due to its objective description of a paranoic clinical picture, Belinsky seemed to rather ignore the novel's psychological aspects by simply deeming that the fantastic's place is the madhouse, a business of doctors, not of writers. However, this aspect that was despised by Belinsky is exactly what makes this work so relevant: through a well-chosen sequence of words, Dostoevsky developed a narrator that, even though heterodiegetic, is strongly

closer to the hero, a closeness that grows as the novels moves along. In other words, the author is identified with the character and writer in a way that draws the reader into this identification. If we let ourselves, we feel his fear, shame and confusion. Dostoevsky creates a mode of expression for Goliadkin that is just right for a man who is at once pretentious and terribly insecure. He talks in a mixture of clichés, obsessive repetitions, and vague generalizations; it is hard for the other characters - or the reader - to understand what he is trying to say. (BREGGER, 1989, p. 118)

Hence, what Rank means by objective is, in fact, the level of confusion developed by the narrator in order to portray an unstable mind through descriptions that may sound too strange and somehow even hard to understand at times: that is not a failure of craft - but actually thus written on purpose – the narrative is peculiar due to the fact that it aims at transmitting the peculiarity of the protagonist’s mixed feelings between being at once insecure and pretentious. Goliadkin is restless, hence the speech follows his hesitating line of thought, always suspecting the world around him, even suspecting himself at times. “Even before Freud's theories on the unconscious, Dostoevsky is already representing through Golyadkin an illumination of the solitary mind – never at ease with the lurking shadow of the Other inside it” (ZVEDENIUK, 2012, p. 115). The Other inside can be understood as being his unconscious, more specifically his Id, the repressed, which keeps lurking within, until it manages to escape, coincidentally enough right after he wishes he could escape himself.

Once meeting his double and recognizing his own face on the stranger, becoming thus face to face with the – until that moment – hidden side of himself, Goliadkin feels as if he were

standing over a frightful precipice, when the earth breaks away under him, is rocking, shifting, sways for a last time, and falls, drawing him into the abyss, and meanwhile the unfortunate man has neither the strength nor the firmness of spirit to jump back, to take his eyes from the yawning chasm; the abyss draws him, and he finally leaps into it himself, himself hastening the moment of his own perdition. Mr. Goliadkin knew, felt, and was completely certain that some further bad thing was bound to befall him on the way, that some further trouble would break over him, that, for instance, he would meet his stranger again; but-strange thing he even wished for that meeting, considered it inevitable, and asked only for it all to be over, for his situation to be resolved at least somehow, only soon. And meanwhile he went on running, running, as if moved by some outside force, for he felt some sort of weakening and numbness in his whole being; he was unable to think about anything, though his ideas kept catching at everything like thorns. (DOSTOEVSKY, 2005, p. 49)

This passage, in which Goliadkin has just met his double for the first time and feels the consequences of such meeting, reflects the self-destructive nature of the protagonist: he has just been through a traumatic experience, one that makes him then feel like a man standing at the edge of an abyss, yet, he cannot help but wish to take a plunge, for he has no strength to pull away as the abyss draws him in - hence, in Freudian terms, he's tempted by his death drive; in Poean terms, by the imp of the perverse. By the way, this description of Goliadkin’s feelings above sounds strikingly similar to that of Poe’s *The Imp of the Perverse*: the example of a manifestation of the Imp concerning the moment when one cannot help but to take a plunge into the abyss, seeking self-destruction

His fragmented self, then, from this point of the narrative, takes shape as a double: a projection of his repressed self, personified as a man who looks exactly like him, works at the same place as him and bears the same name. The presence of his double brings him horror, as the scene in which his double, whom the narrator begins to call Goliadkin Jr (perhaps suggesting he was born out of the mind of Goliadkin father – the original Goliadkin?), comes to spend the night on his place demonstrates:

The stranger sat before him, also in his overcoat and hat, on his own bed, smiling slightly narrowing his eyes a little, nodding to him amicably. Mr. Goliadkin wanted to cry out but could not to protest in some way, but had no strength. His hair stood on end, and he slumped down where he was, insensible from horror. With good reason, however. Mr. Goliadkin had perfectly well recognized his night companion. His night companion was none other than himself - Mr. Goliadkin himself, another Mr. Goliadkin, but perfectly the same as himself in short, what is known as his double in all respects. (DOSTOEVSKY, 2005, p. 50)

However, after a while, they both start talking and drinking together and, in a few moments, they bond like brothers: Goliadkin – the first – even has “tears in his eyes” (p. 70) when he reveals to his guest “some of his secrets and mysteries” (ibidem) and tells him that they will “live like fish in the water, like two brothers”. Goliadkin becomes so close to his double that he even invites him to spend the night: “The guest, naturally, was invited to spend the night. A bed was somehow put together out of two rows of chairs. Mr. Goliadkin Jr. announced that under a friendly roof even the floor was soft to sleep on, that he for his part would sleep wherever need be, with humility and gratitude” (ibidem). The next morning, however, Goliadkin is surprised to discover that “not only the guest but even the bed on which his guest had slept on was not in the room!” (p. 74). This event impresses him as well as makes the reader wonder if this other Goliadkin was real at all, or only an illusion created by Goliadkin’s mind.

When he arrives at work, the other Goliadkin is there as well, even though nobody seems to pay much attention to the fact that they look so much alike, and that they have the exact same name. He appears at Goliadkin’s work, and comes to sit right opposite to him. The description of their similarities, as it follows, leaves no doubt they could easily be mistaken for each other:

The one now sitting opposite Mr. Goliadkin was Mr. Goliadkin's horror, he was Mr. Goliadkin's shame, he was Mr. Goliadkin's nightmare from yesterday, in short, he was Mr. Goliadkin himself; not the Mr. Goliadkin who was now sitting in a chair with a gaping mouth and a pen frozen in his hand; not the one who served as assistant to his chief clerk; **not the one who likes to efface himself and bury himself in the crowd; not the one, finally, whose gait clearly says: "Don't touch**

me, and I won't touch you," or "Don't touch me, since I don't touch you"-no, it was a different Mr. Goliadkin, completely different, but at the same time completely identical to the first of the same height, of the same mold, dressed the same way, with the same bald spot in short, nothing, decidedly nothing, had been overlooked for a complete likeness, so that if they had been taken and placed next to each other, no one, decidedly no one would have undertaken to determine precisely which was the real Goliadkin and which was the counterfeit, which was the old and which the new, which was the original and which the copy. (Ibidem, p. 55, my emphasis)

One important detail to be emphasized in the passage above is the fact that this other Goliadkin, even though looking so much alike, is different from the first Goliadkin in the sense that he – Goliadkin Jr, the double – is free from himself, free from his repressions, he is the man that the original Goliadkin would have been, had he not been repressed. He is that which for Goliadkin should have remained secret: his will to live, his most secret instincts, which had remained hidden in the dark for long, and then have come into the light. It might be interpreted that he is Goliadkin's Id set free into the external world, without his over-controlling Superego making him question everything and hesitate before every little trivial action, like ringing the doorbell to the Doctor's office. Also the double is strangely familiar to Goliadkin, for he looks exactly like Goliadkin's reflection in the mirror, so much that his presence is more than once, throughout the narrative, mistaken for a mirror, which makes such similarity awfully strange to Goliadkin, who lives in constant doubt and fear.

In the doorway to the next room, almost directly behind the counter man's back and facing Mr. Goliadkin, in the doorway which, incidentally, till then our hero had **taken for a mirror**, stood a little fellow: stood he, stood Mr. Goliadkin himself-not the old Mr. Goliadkin, not the hero of our story, but the other Mr. Goliadkin, the new Mr. Goliadkin. **The other Mr. Goliadkin was evidently in excellent spirits.** - (ibidem, p. 93, my emphasis)

Not only the other Goliadkin's presence is, at first, mistaken for a mirror by the protagonist, as his double is also in a mood completely opposite to his own: while he is always nervous and unsure of himself, his double is definitely self-assured and in excellent spirits. Hence, even though they look so similar, their behaviors are the exact opposite, as if they stood on opposite sides of a mirror of metaphor for a split personality disorder.

Mistaking his double for a mirror is an action that happens twice in the novel, as if even the actions had to be doubled to match the divided self of the protagonist, as well as emphasizing how the existence of the double may be a consequence of Goliadkin's internal conflicts:

He looked away and at once saw yet another extremely strange guest. In a doorway which **till then our hero had been taking for a mirror, as had happened to him once before** -he appears-we all know who, an extremely close acquaintance and friend of Mr. Goliadkin's. Mr. Goliadkin Jr. had in fact been in another little room up to then, hurriedly writing something - (ibidem, p. 152)

According to Zvedeniuk, mirrors “have the potential not only to produce distortion but to destabilise – they are a metaphor for the unfamiliar coming to light and threatening one's identity and unity” (ZVEDENIUK, 2012, p. 118). Hence, the mentions to mirrors throughout the narrative demonstrate the protagonist's distorted perception of himself, his lack of stability regarding his identity, once mistaking his double for a mirror puzzles the reader into suspecting if Goliadkin Jr. is not, after all, his reflection all along – not only a physical reflection, but a reflection of his inner self.

There are scenes in which the narrative shows Goliadkin Jr., the double, interacting with other characters, yet, Goliadkin first is always present, always watching. Once the narrator takes Goliadkin first's perspective, even adapting the speech in order to express his confused, hesitating mind, the reader might wonder if, in any of those scenes, the double is actually there, or if Goliadkin is the one interacting with others, yet he cannot admit that and needs to believe he is watching someone else doing the action, because these actions are part of his repressed self.

There is no evidence that they are two distinct men, just as there is no complete proof the second Goliadkin is or is not real. The hesitation is clearly intended by the writer as the tone of the narrative: the reader follows Goliadkin's line of thought and is, indeed, supposed to feel as lost as the protagonist when meeting his double, who is, through all the narrative,

treated as definitely real and yet there is no proof that he has a real existence outside of the ideas of the first Golyadkin. He is and he is not almost at one and the same moment. The two Golyadkins really represent the two sides of the character of the first man, the mean and sordid and intriguing official and the collection of memories of the past and hopes for the future that throng around his unhappy head. (MANNING, 1944, p. 320)

It is possible, at first, to interpret the narrative as that of a man divided into two, whose personality is split into two opposites. However, that would be a more simplified view of the story: the psychological aspects demonstrated through the story can go deeper than that, showing, in fact, that

The two Golyadkins do not represent good and evil - nor even ambition and timidity - in any simple way. Rather, we see what happens when a person is driven to extreme defensive efforts. Both sides of his conflicts are increasingly exaggerated,

neither is an acceptable identity, the personality is more and more torn, until it collapses entirely. (BREGER, 1989, p. 123)

Therefore, when this study observes that his divided personality may be read as a division of his Id and Superego into two different people, having his Id projected as a double, that is not supposed to be read as an exact division, but only as a possible reading of Goliadkin's conflict as a psychoanalytic allegory of his psyche: neither side is a representation of a realistic complete personality, yet, when seen as parts of a whole, they could complete each other.

There are many hints of the emergence of his double being connected to his conflicted personality: there is one scene in which, while being led by many of his acquaintances to make peace with his double, shaking his hand – a possible allegory for being guided to literally put himself together, as a way of ceasing the battle within his conflicted self – just one moment before being taken into a carriage by the doctor who comes for him in the end, Goliadkin sees not one, but many Goliadkins: “Mr. Goliadkin's head rang, his eyes went dark; it seemed to him that a multitude, an endless string of completely identical Goliadkins was bursting noisily through all the doors of the room; but it was too late” (DOSTOEVSKY, 2005, p. 167). In this scene, it seems that the possibility of becoming unified again frightens him enough to fragment him even more.

Another indication that the double is connected to Goliadkin's repressed self is how often there are descriptions throughout the narrative that create an uncanny atmosphere, in which the narrator uses words as “familiar”, “unfamiliar” as well as oneiric vocabulary, thus building a narrative that happens in the threshold between dreams and reality, as the protagonist is always uncertain of himself as of his surroundings, which is one of the main aspects of Freud's uncanny: “Uncertainty governs the notion of the uncanny, for everything that is uncanny can be demarcated as that which dwells on the threshold of the definable states of dream/reality, familiar/unfamiliar, conscious/unconscious” (ZVEDENIUK, 2012, p. 115). Goliadkin's story is told exactly in this space between dreams and reality, the familiar and the unfamiliar, moving subtly from his conscious to his unconscious, just as the narration of the scene below demonstrates:

It was murky all around and impossible to see. It was hard to tell where and down what streets they were racing... It seemed to Mr Goliadkin that something familiar was happening to him. At one point he tried to recall whether he had had any presentment the day before... in a dream, for instance. Finally, his anguish grew to the ultimate degree of its agony. (DOSTOEVSKY, 2005, p. 137)

The paragraph already starts describing how it was “impossible to see” as well as telling the reader it was hard to tell exactly where the characters were, creating, thus, hesitation in the reader. The narrative proceeds to affirm that it seemed something familiar was happening to Goliadkin – it was familiar, yet, he could not tell exactly what it was, hence, it was undefinable, uncanny, as if something unconscious were pulsating beneath the surface and he could not understand how to react to it. Then, Goliadkin attempts to recall if he had had any presentment of the current event in a dream, thus making it possible for the scene to be mistaken for a déjà-vu of a dream or perhaps even another dream itself, considering the oniric atmosphere of it.

The end of the story leaves even more room to the reader’s imagination regarding the existence of Goliadkin’s double as well as the unstable state of mind of the protagonist. He is, in the end, taken in a carriage by a doctor, demonstrating that everyone around believes he does, indeed, suffers from mental illness. While he is being carried away in the carriage, he can see his double running along the sides of the carriage, until the double finally disappears:

For a certain time faces still flashed around the carriage that was bearing Mr. Goliadkin away; but they gradually dropped behind, dropped behind, and finally disappeared completely. Mr. Goliadkin's indecent twin held out longer than anyone else. His hands in the pockets of his green uniform trousers, he ran along with a pleased look, skipping now on one side of the carriage, now on the other, sometimes, taking hold of the window frame and hanging on, he would thrust his head through the window and blow Mr. Goliadkin little farewell kisses; but he, too, began to tire, appeared more and more rarely, and finally disappeared completely. The heart in Mr. Goliadkin's breast ached dully; a hot stream of blood rushed to his head; he gasped for air, he wanted to unbutton himself, to bare his chest, to pour snow and cold water on it. He fell, finally, into oblivion... When he came to, he saw that the horses were bearing him along some unfamiliar road. - (ibidem, p. 169)

Once the double’s presence disappears completely, Goliadkin feels the urge to “unbutton himself, to bare his chest”, as if then he were finally whole again, as if, once no longer seeing his double and kept alone, his mind had finally been able to somehow begin to restore itself, unifying its split psyche and dealing with the pressure of urging for distinct paths while being one. The pressure becomes so difficult to bear that he gasps for air and falls into oblivion.

Once he wakes up again, he perceives he is being taken “along some unfamiliar road”, hence, the uncanny atmosphere continues, expressing how Goliadkin’s uncertainty remains, and, in the end, yet another double emerges, not his own, but the Doctor’s, when Goliadkin sees that **“Two fiery eyes gazed at him from the darkness, and those eyes shone with sinister, infernal glee.** This was not Krestyan Ivanovich! Who was it? Or was it him? Him! It

was Krestyan Ivanovich, only not the former, but another Krestyan Ivanovich! This was a terrible Krestyan Ivanovich!” (ibidem, p. 169, my emphasis). The narrator emphasizes Goliadkin’s doubt repeating questions concerning the identity of the Doctor, ending it by answering it is not the former Doctor Ivanovich, but another one, a terrible one, as if the Hyde to his Jekyll. The description of Goliadkin’s horror at seeing the Doctor echoes those in Gothic fiction, with heavy adjectives such as “sinister, infernal”, which is another aspect of this narrative that brings it closer to Edgar Allan Poe’s *William Wilson*, besides the fact that both stories depict the clash of their protagonists’ psyche and the emergence of a double as possibly a result of such conflict. However, there are more aspects in common between both narratives, which are analyzed more closely in the next section.

2.4 POE’S WILLIAM WILSONS AND DOSTOEVSKY’S GOLIADKINS: FICTION AS A PSYCHOANALYTIC DEVICE

Edgar Allan Poe and Fyodor Dostoevsky have more in common than what a first glimpse might reveal. Even though belonging to different nations and writing in different languages, they share much more than simply a taste for the fantastic and the theme of the double. Firstly, they are both mentioned by Otto Rank in a list of writers who “met their wretched ends from severe neurological or mental illnesses” (RANK, 1971, P. 49). That is because they both struggled with mental health issues, each in their own manner, even though back at their time it was not something that could be often well diagnosed, and, therefore, it was not usually well treated. Yet, there are records either in letters, diaries, as well as biographies later written by researchers that reveal how struggling with mental health part of both their lives: and it seems to have somehow influenced their fiction, and the stories analyzed in this chapter are some of the strongest evidences of that.

According to Louis Breger, as the critical response following the publication of *The Double* was utterly negative, Dostoevsky suffered a

severe “nervous disorder”: he became intensely anxious, fearful of death, suffered a number of hypochondriacal symptoms, and a disturbance in his sense of reality. [...] As always, his tumultuous personal affairs provided material for his writing. *The Double*, even though completed at the beginning of this period, provides important information about its author’s psychological state. (BREGGER, 1989, p. 107)

Breger defends that literature is connected to psychoanalysis “not just to the display of unconscious contents, but to the psychoanalytic process in which these contents are analyzed and understood” (ibidem, p. 6). Having that in mind, he places Dostoevsky on the psychoanalyst’s chair, affirming that the writer, even though having struggles of his own, should be seen not as a patient to be analyzed, but “as a fellow psychoanalyst” who, in the process of writing his fiction, developed a deep exploration of the human psyche, including his own, of course. For Breger, the transformation of Dostoevsky’s suffering into literature “was his most meaningful connection with the world. **In his writing he kept depression in check and warded off suicide**” (ibidem, p. 7, my emphasis). Hence, it can be observed how Dostoevsky’s troubled mind was part of what fueled his writing.

Edgar Allan Poe was no stranger to mental illness, either: not that he was mad, yet, according to many biographical studies, he went through a series of difficult times, losing his mother at a very young age, then losing his step-mother, having a difficult relationship with his step-father, and then also losing his wife, who died very young. All this grief, added to his constant financial struggles, contributed to making his life difficult, which led to mental breakdowns. In a letter to George W. Eveleth, Poe reveals how much the unstable health of his dying wife caused him agony:

Each time I felt all the agonies of her death — and at each accession of the disorder I loved her more dearly & clung to her life with more desperate pertinacity. But I am constitutionally sensitive — **nervous in a very unusual degree. I became insane, with long intervals of horrible sanity.** (POE, 1948, my emphasis)

Once losing his young wife, Poe’s life was so strongly affected by it that he described it as a melancholy existence. Such melancholy permeates most of his work, yet it is not simply used as raw material to it; of course that does not mean his life experiences were not part of what inspired him into writing melancholy stories, filled with characters driven mad and/or going through inner conflicts. It most likely did, yet, it would be a mistake to assume that having such a difficult life was the main reason that led him to become such a great writer. His endless efforts into researching his chosen themes and developing his texts must be always remembered and taken into consideration when analyzing his work: Poe was crafty enough to plan ahead each detail of his writing, as he explains in his essay “The Philosophy of Composition” regarding his writing process: “It is my design to render it manifest that no one point in its composition is referable either to accident or intuition—that the work proceeded step by step, to its completion, with the precision and rigid consequence of a mathematical problem” (POE, 1846).

Therefore, this research does not mean to affirm the works of fiction analyzed here are a mere product of the writers' inner conflicts: it must be recognized they both possessed enough craft and wisdom to develop their works with precision. Therefore, pointing out the connection of their biographical data to their fiction only means that there is a possible reading of their works as being related not only to each other regarding theme, but also as to how these fictions may reflect their authors' internal conflicts. However, approaching literature based on the writer's experiences can be a bit dangerous, once, according to Claudia Morrison, it is difficult to say if

Was the artist a neurotic individual who found release for his emotional problems in artistic expression, or was he a superior individual endowed with a greater than normal ability to harness unconscious emotional forces and transform them into universally communicable images and themes? To what extent did art represent "wish-fulfillment" of the artist's unconscious needs and desires? What part did consciousness play in the creative process? If the source of creativity was the unconscious, how were the artist's creative symbols rendered meaningful to their audience? To what degree was the effect of the artwork on its audience a result of the unconscious appeal of its content and to what extent was it a result of purely formal qualities? (MORRISON, 1968, p. 43-44)

Therefore, the debate continues. For the purpose of this research, it can be considered that both possibilities might be somehow true at once: while the artist may be a person who suffers from any sort of mental issues (not necessarily neurotic, though), at the same time, he or she may also have a great ability to harness unconscious emotional forces, even though acquiring such ability is most likely a skill that is developed through time, and the artist is not usually simply endowed with a greater skill. Both Poe and Dostoevsky worked hard and often on their writing in order to improve their writing skills enough to be, perhaps, seen as having "a greater than normal ability" when channeling their unconscious emotional content into art. The result of their work can also be comprehended as a conjunction of the unconscious appeal of theme well directed to the audience through the high formal qualities employed by both writers.

The work they both did in exploring psychology through their writings is so notable that they both had their writings deeply analyzed in academic books with a very similar theme: Dostoevsky is the main subject of Louis Breger's work (aforementioned) *Dostoevsky: Author as Psychoanalyst*, in which Breger explored Dostoevsky's work, along with facts of his biography, in order to demonstrate how the Russian writer is "specially psychoanalytic in his awareness of the self-exploratory process" (BREGER, 1989, p. 8), since his novels reveal "unconscious material in the free-ranging manner of an ideal psychoanalysis session". Breger

affirms that Dostoevsky's writing process functioned as what he calls "the writing-as-psychoanalysis process, that is, gaining awareness of the many different sides of oneself, of forbidden desires, unsavory fantasias, whole secret selves" (ibidem, p. 9).

While Breger did an in-depth work on his book exploring how Dostoevsky was one of the "poets who discovered the unconscious" (ibidem, p. 8), Edgar Allan Poe and his works were also the focus of research of scholar Brett Zimmerman, who published *Edgar Allan Poe: Amateur Psychologist*, in which he defends that Poe's knowledge of mental illnesses and the ability he had to tell stories with such verisimilitude regarding mad characters came not simply, as some might believe, due to Poe's own experience with mental breakdowns, but from all his knowledge of the subject in scientific terms, due to the fact that he made efforts to research and learn about scientific materials related to mental illness' symptoms and the treatments available at the time.

Zimmerman considers Poe's broad knowledge and use of it through his fiction so well developed that he compares Poe to a psychologist, an amateur psychologist, who dealt with fictional clinical cases developed within his narratives. For Hoffman, actually, Poe's ability to explore the unconscious and its conflicts through his fiction was also a way to help himself deal with his own inner conflicts, because, in his time, "there was no better physician in America who could have given Poe a better understanding of his terrors than he himself so painfully arrived at" (HOFFMAN, 1990, p. 216). Hence, his fiction writing also functions, somehow, similarly to a psychoanalytic process: understanding oneself through the telling of narratives in order to make sense of one's thoughts and feelings once they are expressed through words. Both Poe and Dostoevsky did this majestically in their work, exploring the inner conflicts of the psyche through the cases exposed in their stories.

Two of the main examples in which they dealt with similar clinical cases in their writings deal with the exploration of split personality, the ego split, resulting in the projection of a part of the ego, perhaps of their unconscious self, as a double: in the case of *William Wilson*, what we have is a projection of his Supergo, who follows the narrator and judges his ill-doings. In the case of Goliadkin, the emergence of his double may be read as his Id being set free, in order to live without restraints, escaping himself, as he had wished to do. In both narratives, the doubles are figures that represent different the inner selves of the protagonists, which, in conflict with their first selves, are then projected as other men who look exactly like the original characters, even bearing the same name – in the case of William Wilson, also having the same birthday, and, in the case of Goliadkin, the same job. Both characters, Goliadkin and William Wilson, are met with walking reflections of their unconscious.

In both narratives, the mirror has an important function: in two scenes in Dostoevsky's *The Double*, Goliadkin mistakes the presence of his double for a mirror. In Poe's *William Wilson*, the final scene reveals a battle of the narrator with his double, in which he kills his double and, one moment later, is faced with a mirror instead, on which he sees only himself, bloody and dying. The use of mirrors as a device to puzzle the reader into hesitating between the existence of the double as something fantastic or as a mere illusion of the protagonist's mind is connected to the fact that in psychoanalysis, "the mirror function has famously been coined by Lacan, for whom it serves as a metaphor for a stage in psychic development. Lacan theorises the mirror stage as a signifier of the Imaginary which is a register of the unconscious" (ZVEDENIUK, 2012, p. 119). According to Lacan, the reflection is considered as alien, since the image in the mirror comes from the outside of the self: what these narratives play with is exactly that notion – the reflection is external, yet what they reflect is internal, and that makes it extremely uncanny, once the unconscious is exposed as a living reflection of themselves. According to Zvedeniuk, "mirrors have the potential not only to produce distortion but to destabilise – they are a metaphor for the unfamiliar coming to light and threatening one's identity and unity" (p. 118).

According to Zvedeniuk, doubles "produce a reflection of the self that is distorted and inaccurate: they typify the horror of existing in a state of alienation" (p. 118), and that is exactly what occurs in both narratives analyzed here. The reflection, which distorts the identity of the subject, reveals this other that is at once familiar and strange, at once extremely physically similar to the first and the exact opposite of the original's behavior, for the doubles reflect the original being's internal conflicts, what lacks in them, thus creating a distorted uncertain existence. This distortion can acquire an eerie aspect as it creates a feeling of horror and/or of terror in both narratives analyzed here, which is another point of connection between them. Before diving into their works, it is necessary to briefly recall that there is a difference between the terms terror and horror, as it distinguished by Ann Radcliffe as being "opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them" (RADCLIFFE, 1826, p. 150). Yet, both genres, terror and horror are present in the doppelgänger stories analyzed in this thesis.

In Edgar Allan Poe's stories, it is even expected that there will be horror and/or terror elements, considering that Poe is famous for being one of the main names of the Gothic canon. However, what we find mostly in Poe's works is not usually a graphic portrayal of horror, but a psychological terror, as Poe himself told us in the introduction to *Tales of Grotesque and Arabesque*: "If in many of my productions terror has been the thesis, I

maintain that terror is not of Germany, but of the soul, — that I have deduced this terror only from its legitimate sources, and urged it only to its legitimate results” (POE, 1840, p. 5)

However, it might be necessary to take a closer look to identify typical elements of horror in Dostoevsky’s *The Double* as well. When Goliadkin notices the presence of his double, in the passage below, what he is feeling is, in fact, described as horror:

The stranger sat before him, also in his overcoat and hat, on his own bed, smiling slightly narrowing his eyes a little, nodding to him amicably. Mr. Goliadkin wanted to cry out but could not to protest in some way, but had no strength. **His hair stood on end, and he slumped down where he was, insensible from horror.** (DOSTOEVSKY, 2005, p. 50, my emphasis)

The passage mentioned refers to the occurrence of Goliadkin’s hair literally *standing on end* as he is filled with **horror**, which, according to Noël Carroll, is the expression that gave origin to the word “horror” itself:

The word “horror” derives from the Latin “horrere”—to stand on end (as hair standing on end) or to bristle—and the old French “orror”—to bristle or to shudder. And though it need not be the case that our hair must literally stand on end when we are art-horrified, it is important to stress that the original conception of the word connected it with an abnormal (from the subject’s point of view) physiological state of felt agitation. (CARROLL, 1990, p. 24)

This physiological state of agitation permeates Goliadkin’s narrative from beginning to end, as well as William Wilson’s story, which can be demonstrated by the following passage: “My breast heaved, my knees tottered, my whole spirit became possessed with an objectless yet intolerable horror. Gasping for breath, I lowered the lamp in still nearer proximity to the face. Were these -- these the lineaments of William Wilson?” (POE, 2006, p. 321).

Hence, it is possible to consider both stories as permeated by a horror atmosphere and with a psychoanalytic vein: that is, narratives that, through a fantastic horror theme do approach the depths and puzzles of the human psyche, expressing through the characters’ conflicts some of the mysteries of the unconscious, such as the fragmented self, which would only years later be further analyzed by psychoanalysis.

There is yet another convergence point between these works that calls for close attention: they both aim at creating hesitation in the reader, which is achieved by what is called an unreliable narrator. Both Goliadkin and William Wilson can be considered unreliable narrators due to many reasons to be further explored in the next chapter. Even though Goliadkin’s story is not narrated by him, that is, it is a heterodiegetic narrative, the

narrator, as observed before in this chapter, always adjusts its perspective to that of Goliadkin, thus telling it from Goliadkin's point of view.

In Poe's *The Imp of the Perverse*, instead of having a double, the narrator is haunted by what he calls his Imp of the Perverse, that can be understood as another part of his split self. The imp is what drives him to act against reason, to be perverse and even harmful to himself. Such irrationality and propension to perversion can also be observed in the underground man, the narrator of Dostoevsky's *Notes from Underground*. All these four stories are deeply connected: the first two – *The Imp of the Perverse* and *Notes from Underground* – analyzed in chapter one, develop what would be later called, by Freud, death drive, and channel the narrators' Id as their governing strength, being led to actions they may not be able to explain reasonably, for their reasons are unconscious. The double narratives, *William Wilson* and *The Double*, turn this unconscious into a personified agent, bringing the inner conflict into the outside world, at least within the reality of the story as seen by the protagonist – if this personified agent can be believed to be real or not, that is a question posed by the narrative's unreliability: in both writers' works, unreliability can be deployed by the reader based on different aspects presented by the narratives. The next chapter analyzes in more detail how the writers express the unconscious conflicts of their characters by means of unreliability, and why this device can also be useful to understand principles of psychoanalysis as well as analyzed under its light.

3. WORDS, THE UNRELIABLE MIRRORS OF MIND?

3.1 LITERARY WORKS AS FICTIONAL MAPS TO EXISTENCE

Literary works can function as a way to better understand human nature: writers can find a deeper meaning in their lives and perhaps even comprehend their own inner conflicts better, as well as the universe surrounding them, when developing fictional narratives based on what they experience. Even though the works analyzed in this thesis should not be considered biographical works, there are similarities between the narratives and the lives of their authors: like William Wilson, Poe also suffered through problems with alcoholism and gambling. The Imp of the Perverse might be said to be based on his own inner demons, which led him towards his drinking and gambling problems. Dostoevsky's underground man is also similar to himself, since he used to be antisocial as a young man, just as observed by Breger

as he quotes Madame Panaeva's *Memoirs* in which the Russian writer is described as "terribly nervous and impressionable" (apud BREGER, 1989, p. 109) and that other writers of the circle he used to attend to tried "to involve him, so as to overcome his shyness, and to make him feel that he was a member of the circle" (ibidem). Goliadkin, also according to Breger, "came out of him (of Dostoevsky) and gave expression to a troublesome side of his own personality" (ibidem, p. 111). Therefore, so far it is possible to conclude that there is biographical data to suggest inspiration, as observed above, but the works are not autobiographies; yet, the reading of both works as representation of mental states benefits from tracing parallels with the authors' lives since the literary works elaborate what may have been personal experience into unique portraits of human psyche.

The characters in these narratives all share one common trait: they are all obsessed with themselves, obsessed with discovering their true selves, or, as Rachel McCoppin puts it, "many of Edgar Allan Poe's works include obsessed narrators who are plagued by their unconscious in order to discover their true selves" (MCCOPPIN, 2012, p. 105), and the same can be said about Dostoevsky's works. These characters, such as William Wilson and Goliadkin,

become unclear of their own realities and their own true identities, making them unreliable to the reader. Poe's depiction of these characters shows their unconscious obsession to unmask themselves, revealing a self that does not adhere to societal expectations (ibidem, p. 105).

Now, the way this self-discovery happens in their narratives is also interesting to investigate, for the narratives employ different rhetorical devices in order to achieve certain effects, such as creating unreliable narratives as well as bringing the reader closer to the journey into the unconscious of the protagonists. How that is done through a determined differentiated writing style and how unreliability is connected to understanding the unconscious expressed in their narratives is what this chapter aims at analyzing.

The plunge into the unconscious in the narratives analyzed in this thesis is performed through the development of the protagonists' obsession within the narrative, which can be interpreted as "misdirected attempts at facing their own unconscious" (ibidem). That is, in order to seek to comprehend themselves, they fall into a self-destructive path due to being unable to deal with their inner battles being exposed. Or, as McCoppin explains it,

it is the unconscious attribution of objects that the characters obsess over that finally drives them to do something, usually something violent, as a form of escape from

facing their true identity. Ironically, Poe allows this action of ultimately attempting to escape their unconscious obsession to be the event that brings the truth of who they are to the forefront of their perception. Once they discover their unconscious selves, the characters are forced to finally confront the truth of who they are and what they may have done. Poe goes as far as to have his characters' obsessions be what forces them to turn themselves in, further revealing that their obsession is their own internal desire to face their true identity. His narrators succumb to their unconscious, making the process of self-discovery sometimes self-destructive (ibidem, p 106).

The same applies to Dostoevsky's Goliadkin: he also succumbs to his unconscious and faces his double – a possible representation of his unconscious self – and losing the struggle against it, as he shudders at its presence, he becomes unable to accept that double as part of himself. In order to transmit this inner battle to the readers, making the doubts of the protagonist resound within the reader's mind, Dostoevsky's writing style is efficient and unique, as he employs hesitations, repetitions and contradictions enough to make the reader as dizzy as the protagonist himself. Poe does something similar, as he focuses on crafting his work in order to always cause an intended effect. Therefore, every word is there for a reason and his writing style adapts from story to story, always seeking to cause an effect matching the narrative's meaning. In *William Wilson* that is especially true, once the maddening doubts that permeate the narrator's mind concerning the identity of his double are also transmitted to the reader. That happens due to the fact that

the structure of these works also induces readers to question what they believe to be reality; Poe's works reveal that reality is limited by subjective perception. If one's unconscious can force itself to be recognized, and if that "true" self is not socially acceptable, then Poe's fictional horror comes to life, compelling readers to question their own self-identification (ibidem, p. 106).

In order to express what this thesis refers to as a preconfiguration of the unconscious, both Poe and Dostoevsky worked the structure of their narratives through crafting them using distinctive similar styles which are connected to the way they transpose inner conflicts as well as how they create unreliability, which, as pointed out by McCoppin above, is what compels the reader to identify with the narrative, proposing reflections on their self-identification as well. Thus, it is evident why the relevance of reading these works under the light of psychoanalysis, due to the fact that

psychoanalysis matters to us as literary critics because it stands as a constant reminder that the attention to form, properly conceived, is not a sterile formalism, but rather one more attempt to draw the symbolic and fictional map of our place in existence (BROOKS, 1947, P. 17, apud PEEPLES, 2004, p. 61).

Hence, the writer's attention to form is so relevant as it affects the way they develop a narrative, so that, when properly conceived, as said Brooks, they may draw fictional maps of existence. However, in order to analyze the form of literary texts – and by that we also mean the writing style – of writers from different countries, who wrote in different languages, and how such styles contributed to creating a closer look into the unconscious mind as well as towards creating unreliability, it is necessary first to overcome the language barrier. That means it is necessary first to understand how the essence of the style observed in Dostoevsky's work is not simply a product of the translation, but that it does come from the original text. Only then, after this barrier is overcome, we can compare Dostoevsky's style to Poe's, in order to demonstrate how they both portray similar aspects concerning the use of certain rhetorical devices employed to portray the character's conflicted state of mind.

3.2 OVERCOMING THE LANGUAGE BARRIER

This thesis investigates works by two writers from different countries, different cultures and, what creates a greater barrier between them: the fact that they wrote in different languages. Comparing the writing style of two writers who wrote in English would be a very possible and most likely less difficult task, however, this research focuses on comparing the works of Edgar Allan Poe, an American writer who wrote in English, to the writings of Fyodor Dostoyevsky, a Russian writer who wrote in Russian. Therefore, the writing style itself shall not be the main focus, since in this research I used mostly translations from Russian to English, not Dostoyevsky's original text. Nonetheless, some aspects of language do show through translation and are even commented by translators and literary critics alike: hence, some of those aspects shall be useful to analyze the way some rhetorical devices are employed in order to achieve certain effects, which works similarly in some instances in Poe's as well as in Dostoevsky's writings.

Concerning Dostoevsky's writing style, for instance, if one takes a look at the way Boris Schnaiderman – one of the greatest translators of Dostoyevsky's works into Brazilian Portuguese – describes Dostoyevky's writing style in *Notes from Underground*, it can be observed how such description can also apply to the writing of Poe, that is, one of the different writing styles developed by Poe, as it shall be later analyzed. About Dostoevsky's style, Schnaiderman states that

that tortured and aggressive subjectivity of the character-narrator, his hallucinated speech, his disordered vehemence, the continuous flow of his speech, which seems to be always flooding, can be heard through the works of many modern times writers (SCHNAIDERMAN, 2011, p. 11, my translation).²⁴

The same impression can be achieved, however, through reading his translation to Portuguese, as well as Richard Pevear's translation of Dostoevsky's works into English, which means that this flooding aspect of Dostoevsky's speech is not simply a result of the translator's work: it comes from the original text, or else it would not create such a similar effect when brought to readers through different translations into different languages, both of them based on the original text in Russian.

Mikhail Bakhtin, to whom Dostoevsky is

one of the greatest innovators in the realm of artistic form. He created, in our opinion, a completely new type of artistic thinking, which we have provisionally called polyphonic. This type of artistic thinking found its expression in Dostoevsky's novels, but its significance extends far beyond the limits of the novel alone and touches upon several basic principles of European aesthetics. It could even be said that Dostoevsky created something like a new artistic model of the world, one in which many basic aspects of old artistic form were subjected to a radical restructuring. (BAKHTIN, 1984, p. 3)

This new artistic model of the world mentioned above is most likely what Bakhtin coined as the polyphonic novel, which he deems to be the main aspect of Dostoyevsky's work. He describes this effect as "*a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices*" (BAKHTIN, 1984, p. 6). According to him, "what unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses" (ibidem). Such plurality of consciousness, in *The Double* is, in fact, amplified by the fact that Golyadkin's consciousness is not only independent from that of the author as it becomes, at one point, independent from itself, thus giving origin to the rising of his double. The character's selves are a plurality of consciousness, each one independent from the author's as well as from one another, thus being represented as a physical double. In *The Double*, the plot itself is not moved simply by a sequence of external events as much as it is guided by the internal conflicts of Golyadkin's unstable mind:

²⁴ Original text: "Aquela subjetividade agressiva e torturada do narrador-personagem, o seu discurso alucinado, sua veemência desordenada, o fluxo contínuo de sua fala, que parece estar sempre transbordando, pode ser ouvida por trás da obra de muitos escritores da modernidade."

Mikhail Bakhtin analyzes the language employed in *The Double* as a representation of the protagonist's inner [un]conscious state. Bakhtin argues that everything we see in *The Double*'s polyphonic structure is merely an extension of Goliadkin's inner conflict, and not a mimetic object in its own right. This ultimately characterises Goliadkin as a fragmented and "disunified speaking subject" (ZVEDENIUK, 2012, p. 110)

Not only the polyphonic structure present in this narrative portrays an internal conflict so great that it splits a character in two, but the fragmented self of Goliadkin acquires its voice through the articulation of language, which is used in a way that brings his peculiar and conflicted personality to life.

Goliadkin, as Mochulsky noted, "emerges and grows out of the verbal element. The writer had first to assimilate his character's intonations, to speak him through himself, to penetrate the rhythm of his sentences and the peculiarities of his vocabulary, and only then could he see his face. Dostoevsky's characters are born of speech - such is the general law of his creative work." (PEVEAR, 2005, p. XIII)

Hence, it can be noticed how, once being born out of speech, Dostoevsky's characters depend highly on language as a means of existence, as it is the way they are expressed as they are, for Goliadkin would not be portrayed so unstable as he is if it were not for the language of the novel being so repetitive and hesitating, thus bringing his inner conflicts to the surface of the page.

Despite the fact that this chapter analyzes majorly the style of the translated text, not working directly with the text in Russian concerning Dostoevsky's work, some expressions and constructions will be carefully considered with the aid of a professional Russian translator, thus bringing the original meaning as close as possible to the comparison work developed here.

3.3 POE AND DOSTOEVSKY: ARCHITECTS OF LANGUAGE

Edgar Allan Poe's writing often employs form in order to aid the transmission of meaning, thus creating the intended effect. Most writers aim at doing that, yet, in Poe's case, that is a very strong aspect, which is analyzed in this chapter. In his thorough study *Edgar Allan Poe: Rhetoric and Style*, Brett Zimmerman states that: "In his best works, style advances and complements such things as theme, technique and characterization. [...] Poe relates successfully the linguistic to the extralinguistic" (ZIMMERMAN, 2005, p. 7).

For Poe, a good artist must plan what effect he aims at achieving before even deciding what events he means to narrate – thus meaning that, for Poe, the *manner* through which a story is being told is more relevant than *what* is being told, when developing a literary work. In his famous essay *The Philosophy of Composition*, Poe develops what became known as the theory of effect, which means planning an entire text focused on achieving a predetermined effect. However,

Being an analysis of the methodic creation of a poem, *The Philosophy of Composition* does not offer much guidance in terms of narrative construction to a prospective short story writer. Apart from defending brevity at all costs as well as a careful choice of words that mean and sound in accordance with a pre-designed final effect, the text does not explore many structural aspects, such as narrative voice, focalisation, order of events and manipulation of time. However, if we apply Poe's defence of and search for *le mot juste* to some of his best accomplishments in fictional prose, we may find not only mathematically designed plots, but the repetition of narrative devices and structures. In other words, a careful analysis of Poe's oeuvre points to a narrative formula, and before deeming this statement as derogatory, one should keep in mind that not all recipes are simple and easy to follow. Besides, as DeLoy Simper puts it, Poe's critical writing provides solid "argument for conscious and planned artistry" (1975, 228) as well as theoretical principles (INDRUSIAK, 2018, p. 43-44)

Hence, the theoretical principles provided by Poe's critical writings can and should be applied to his own writing, majorly when the analysis to be performed depends on observing how structure strongly influences the outcome of the narrative, thus allowing a deeper development of the theme. When it comes to narratives such as those focused on obsessions, murder, internal conflicts and seemingly unreasonable evil instincts such as *The Tell-Tale Heart*, *Berenice*, *William Wilson* or *The Imp of the Perverse*, it can be observed how the language seems to often adapt in order to better express the conflicted mental process the narrator goes through. "Poe uses different styles, which depend, for instance, on the nature of the particular mental illness and obsessions of his individual narrators" (ZIMMERMAN, 2005, p. 6-7).

His styles vary so much that scholar Donald B. Stauffer even divided Poe's writing into five distinct writing styles, which he separated in two broader groups: the *ratiocinative* style and the *intuitive* style. The latter is mostly used in stories in which there is a more emotional tone involved, in which he uses words for their sounds as well as techniques such as polysyndeton and hyperbaton. The first one, the *ratiocinative* style, is more often used in his detective stories, with complex sentence structure but no inversion of word order and not so much emotional tone. Both broader categories are divided into five more specific ones, which can be seen in the chart below:

Poe's "Five Styles" According to Donald B. Stauffer

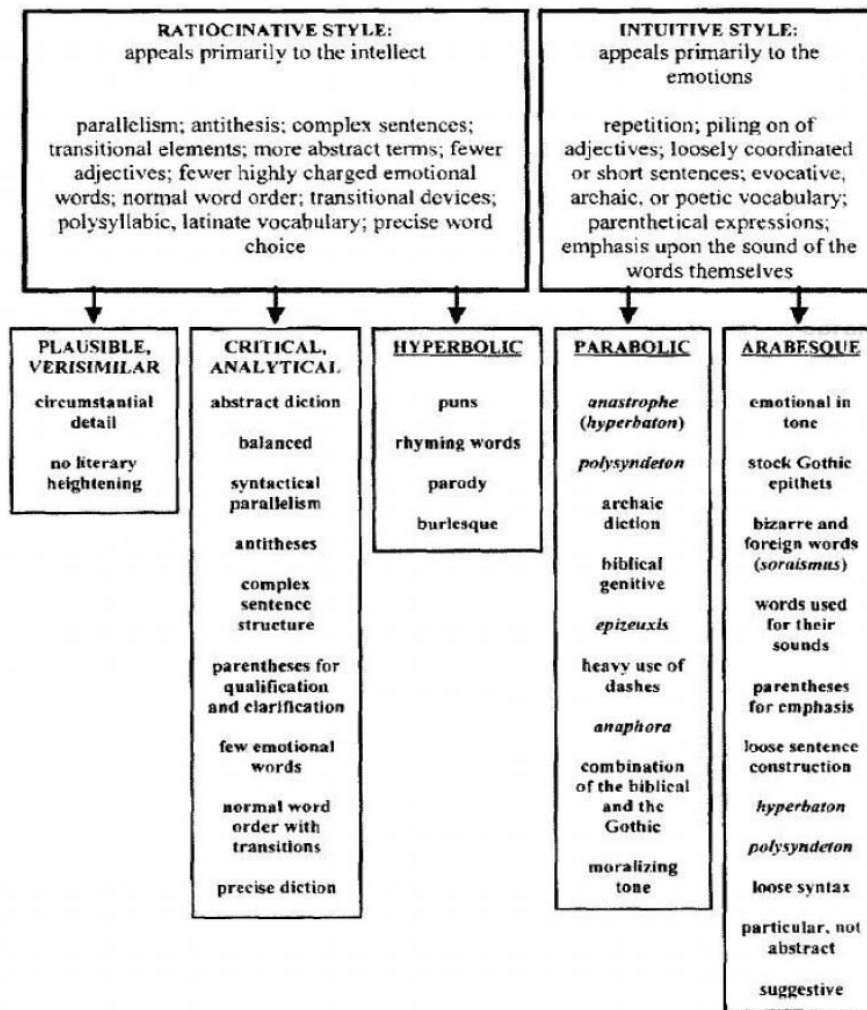


Figure 3. Table extracted from Brett Zimmerman's "Edgar Allan Poe: Rhetoric and Style", Appendix One: Stauffer on "Poe's five styles", 2005, p. 339.

According to Zimmerman, "the 'arabesque' style is essentially that of Poe's most famous – his Gothic – tales" (ZIMMERMAN, 2005, p. 340). Commenting on Stauffer's essay, in which he developed the theory of the five styles, Zimmerman also affirms, regarding the arabesque style, that its intuitive aspects "make it suitable for rendering abnormal mental states or bizarre or unusual situations and settings" (ibidem). Hence, this is the style which can be found in stories such as *The Tell-Tale Heart* and *The Black Cat*, in which the narrator is mostly moved by his emotions and often repeats words and expressions, as there is a strong emotional tone, as well as hyperbaton (inversion of normal word order) and loose syntax. Such style can also be found in Dostoevsky's *The Double*, because Dostoevsky portrays Goliadkin as a character who goes through completely either *abnormal mental states*, if one

reads the emergence of the double as an illusion of the character as he sees his inner self coming to the physical world, or through an extremely unusual situation, once he sees another man identical to himself, if one reads the double as real person within that fictional world, who coincidentally happens to be identical to Mr. Goliadkin.

Dostoevsky's writing style, in *The Double*, as well as in *Notes from Underground*, echoes some devices used by Poe, which reflects an indication of the existence of some influence of the American writer upon the Russian writer, just as well as observing how the form employed by both writers is justified by the content they mean to express, since “form always implies content, and content in its turn clarifies the meaning of form” (HERMAN & VERVAECK, 2005, p.7).

Since Dostoevsky, like Poe in many of his stories, aims at portraying in *The Double* a character who is strongly obsessed and nervous, it is possible to distinguish an intertextual dialogue between their texts concerning both theme and structure, since the “psychological impact of Poe on Russian writers is unquestionable” (BOYLE, 1999, p. 283). According to Eloyse M. Boyle “Dostoevsky, the Russian Symbolists and Decadents, and Nabokov stand out among the dozens of writers in whom one can discern Poe's influence” (ibidem, p. 240). Dostoevsky even translated some of Poe's short stories into Russian, which were published in the *Vremya* magazine, which Dostoevsky used to edit, along with his brother, Mikhail. Along with the publication of the short stories, Dostoevsky also published an introduction, on which he comments Poe's work and declares his admiration for it, as it follows:

What a strange, though talented writer, that Edgar Poe! [...] He chooses as a rule the most extravagant reality, places his hero in a most extraordinary outward or **psychological situation**, and, then, describes **the inner state** of that person with marvelous acumen and **amazing realism**. (DOSTOEVSKY, 1861, my emphasis)

Observe how Dostoevsky chooses to emphasize the amazing realism of Poe's descriptions of inner states regarding extraordinary situations, either external or psychological ones. He indeed admired that so much that it seems to have become part of his own style, even if unconsciously, as well as Boyle notices when comparing both writers:

While Dostoevsky scholars have long associated him with Poe in terms of plot and motivation, there is also a deep intellectual kinship shared by the two writers, which can be seen in Dostoevsky's own observation (as mentioned above). One need only recall Dostoevsky's own heroes (Raskolnikov, Stravrogin, and Ivan and the other Karamazov brothers) and their **sharply delineated thought processes**, along with the demonic plots they hatch, to see that **he and Poe shared more than a mere love of the detective genre** (BOYLE, 1999, p. 265, my emphasis)

Notice how she compares them as they were both keen on developing *sharply delineated thought processes*, which is exactly what this chapter aims at analyzing: they describe the protagonist's inner conflicts with a majestic realism. Richard Wilbur, in an article for the 1967 July edition of *The New York Review of Books* also commented on how this observation made by Dostoevsky about Poe's style may be relevant as a hint to make us observe how this indicates the existence of a possible influence of Poe on Dostoevsky:

Dostoevsky's notice of 1861, in which he praises Poe's "marvelous acumen and amazing realism" in the depiction of "inner states." (It is interesting that this last piece, **published in Dostoevsky's magazine Wremia five years before Crime and Punishment**, stood as introduction to three stories by Poe, two of which—"The Tell-Tale Heart," "The Black Cat"—are **accounts of murder, conscience, and confession.**) (WILBUR, 1967, my emphasis)

Therefore, after translating Poe's stories related to murder, conscience and confession, Dostoevsky wrote *Crime and Punishment*, in which the murderer has even been compared to the murderer in Poe's *The Tell-Tale Heart*. "As Grossman points out, there are parallels between Poe's detective Dupin and Porfiry Petrovich in *Crime and Punishment* as well as between the murderer in this novel and in *The Tell-Tale Heart* (GROSSMAN, p. 45, apud BOYLE, 1999, p 263-264). Also according to Boyle, "evidence of Poe's influence is easily traced in the obvious devices of rhythm, internal rhyme, and repetition" (ibidem, p. 286). These devices can be observed as common aspects of both Poe's and Dostoevsky's works, as Zimmerman points out the consistency with which these devices are employed in Poe's works.

In *Dostoevsky, Poe and the Discovery of Fantastic Realism* (1981), scholar Leon Burnett compares the opening lines of Dostoevsky's *Underground man's* story to Poe's narrators, affirming we can find echoes of Poe's heroes in the speech of Dostoevsky's underground man. This comparison can be explained through one of the devices Zimmerman identifies in Poe's work, called *praeparatio*, which was mentioned in chapter one, subsection 1.2. This device is used in many of Poe's stories, such as in *The Imp of the Perverse*, which begins with a brief dissertation on the destructive human impulse, followed by examples of manifestations of this impulse. We also have the use of *preparatio* in *Premature Burial*, in which the narrator presents general theories and examples of people buried alive before arriving at his own story. However, the most similar case of a Poe tale to *Notes from Underground* beginning using *preparatio*, though, is *The Tell-Tale Heart* ("coincidentally" one of Poe's works translated by Dostoevsky for his magazine), in which we can find sentences somehow similar to those used by the underground man. Both narrators feel the

need to introduce themselves as well as to either deny or affirm the possibility of having some mental health instability and make statements about their nature of character. The narrator of Poe's *The Tell-Tale Heart* begins his narrative by saying: "True! -- nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? (POE, 2006, p. 498). While the underground man's very first lines are: "I am a sick man.... I am a spiteful man. I am an unattractive man." (DOSTOEVSKY, 2018, p. 4) The first chapters of *Notes from Underground* continue with the narrator explaining himself, which sounds like a confession to a therapist or a close friend, and this narrative tone brings the story a more truthful aspect. Thus, employing *preparatio* as an introductory device, the narrator creates a stronger connection to the reader, appealing to emotion. As Zimmerman affirms:

When used to preface a criminal defence, this device can make what would otherwise seem to be merely cold, hard, ugly, incriminating facts more understandable, even more acceptable - or, at least, less unacceptable. At the same time, most significantly, the forensic narrator combines the ethical appeal with the appeal to pathos (emotions): he attempts to enlist the sympathies of his hostile auditors by portraying himself as the real victim. (ZIMMERMAN, 2005, p. 37)

Hence, through the use of *preparatio* both the underground man and the narrator of *The Tell-Tale Heart*, as well as that in *The Imp of the Perverse*, appeal to the reader's emotions in order to attempt to create a connection, as close as possible to empathy, which is the challenge both writers, Poe and Dostoevsky, majestically take: through a convincing speech, they have been making centuries of readers come as close as possible to identifying (possibly even sympathizing with) or at least understanding criminal narrators.

Both narrators' speeches, the underground man as well as the *Tell-Tale Heart*'s narrator also have in common the use of other devices, such as "what Cicero called *praemunitio* – defending yourself in anticipation of an attack, strengthening your position beforehand (ibidem, p. 38). Such is what Poe applies to many of his stories in which the narrator's evil doings are to be judged by the reader, such as is the case of *The Tell-Tale Heart*'s narrator when defending the detailed method applied to the execution of his crime: "If you still think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body" (POE, 2006, p. 500). The device can also be observed in the introductory chapter of *Notes from Underground*, when the narrator teases the reader's judgment with sentences such as the following: "Now, are not you fancying, gentlemen, that I am expressing remorse for something now, that I am asking your forgiveness for something? I

am sure you are fancying that... However, I assure you I do not care if you are....” (DOSTOEVSKY, 2018, p. 4-5)

According to Zimmerman, the use of this device makes the narrative sound “ludicrously implausible to anyone except the narrator - more generally, anyone who is outside society’s codes of moral behaviour and lacking the conscience of the superego” (ZIMMERMAN, 2005, p. 38). Hence, when attempting to defend themselves even before completely exposing the reasons for such, these narrators are lacking conscience, allowing their unconscious to flow through language, to flood, as Schnainderman describes it, without having enough control to establish a more reasonable order to their speech.

Lacking control of speech is also what happens in Goliadkin’s story, Dostoevsky’s *The Double*. Even though the narrative is heterodiegetic, the narrator’s speech is attached to Goliadkin’s moods, as its internal focalization is based on Goliadkin’s perspective, and, because of that, the narrative is full of hesitations and/or repetitions. When there are dialogues, and when Goliadkin is the one speaking, this aspect is emphasized. In the scene in which he goes to Doctor Krestyan Ivanovich, for instance, while trying to ask for help, all he does is apologize and defend himself even before the Doctor has the chance to speak much, such as in the following excerpt:

Krestyan Ivanovich! On coming here, I began with apologies. I now repeat the former and again beg your indulgence for a time. I, Krestyan Ivanovich, have nothing to conceal from you. I am a little man, you know that yourself; but, to my good fortune, I do not regret that I am a little man. Even the contrary, Krestyan Ivanovich, and, to tell all, I am even proud that I am not a great man, but a little one. (DOSTOEVSKY, 2005, p. 14)

Another similarity of style between Poe’s and Dostoevsky when it concerns portraying an unstable narrator is how both of them use the rhetorical device Zimmerman identifies as *paradox*: “an apparently contradictory or absurd statement that nevertheless contains a measure of truth or good sense” (ZIMMERMAN, 2005, p. 265). This is the rhetorical device employed by Poe in *The Imp of the Perverse* when stating that “no reason can be more unreasonable” (POE, 2006, p. 717). The same device can be observed throughout *The Double*, when Goliadkin is described as being “quite all right, that he was his own man, like everybody else, and that, in any case, he kept to his backyard” (DOSTOEVSKY, 2005, p. 11), even though, throughout all the story, all of his actions show how unlike everybody else he actually is, thus developing a very contradictory character. In *Notes from Underground*, when the underground man reflects upon the contradictions of his nature, there is also a paradox

taking place, when he confesses to have done ugly things exactly when being most capable of what he deems as sublime and beautiful:

why does it happen that at the very, yes, at the very moments when I am most capable of feeling every refinement of all that is "sublime and beautiful," as they used to say at one time, it would, as though of design, happen to me not only to feel but to do such ugly things, such that ... Well, in short, actions that all, perhaps, commit; but which, as though purposely, occurred to me at the very time when I was most conscious that they ought not to be committed. The more conscious I was of goodness and of all that was "sublime and beautiful," the more deeply I sank into my mire and the more ready I was to sink in it altogether. (DOSTOESVY, 2018, p. 6)

The use of *anaphora* (a repetition of the same word or group of words) is also perceived in both writers' works, in both cases, in order to "produce a strong emotional effect" (STAUFFER, 1966, p.438, apud ZIMMERMAN, 2005, p. 127) as well as the use of emotional tone, which creates, in the works analyzed here, the effect of bringing the reader closer to the characters' mind'', transposing the character's inner conflicts into the narrative. This can be observed in Poe's *The Tell-Tale Heart*'s first line "True! --nervous --very, very dreadfully nervous I had been and am" (POE, 2006, p. 498) as well as in *William Wilson*, when the brief sentence "I fled in vain" (POE, 2006, p. 327) is repeated at the beginning as well as at the end of one of the paragraphs. In Dostoevsky's *The Double*, Goliadkin's speech is full of repetitions, such as when he repeats to himself "Precisely not me, not me, and that's that!" (DOSTOEVSKY, 2005, p. 8) when pretending not having seen his boss passing by his carriage. Goliadkin also asks himself similar questions often, such as when trying to be sure if he ought to or not to go see the doctor: "Will it be all right? Will it be decent? Will it be appropriate?" (ibidem, p. 9). These repetitions in Dostoevsky's writing can be noticed in different translations, as it appears in the English version by Richard Pevear, the one used for this study, as well as in the Portuguese translation by Paulo Bezerra for the Brazilian publisher Editora 34, in which we have the same repetition: "**será** que tudo isso está certo? **Será** decente? **Será** oportuno?" (DOSTOEVSKY, 2011, p. 17).

According to a comparison to the original text in Russian²⁵, these repetitions also appear in the original text. The passage mentioned above is just as it follows in Russian: "так [thus] ли будет [will it be] всё [all] это [this]? Прилично [decent] ли будет [will it be]? Кстати [an archaic conception this word means something in the lines of "decent" or "convenient"] ли будет [will it be]?". Thus, the expression "ли будет", which means in

²⁵ The original texts in Russian and the comparison were kindly provided by Dr. Denise Regina De Sales for this research.

Russian: interrogative particle (ли) + future of the verb to be (будет) – translated as “will it be” in English – does appear repeated three times in the original text as well. The same occurs to the passage: “The one now sitting opposite Mr. Goliadkin was Mr. Goliadkin's horror, he was Mr. Goliadkin's shame, he was Mr. Goliadkin's nightmare from yesterday, in short, he was Mr. Goliadkin himself” (DOSTOEVSKY, 2005, p. 55). In the original text, the word был, which means the past of the verb to be in Russian, is found repeated four times as well as in the translation, and the same happens to “господин Голядкин” (Mr. Goliadkin), which also appears in both texts four times, as it can be observed below in the word by word translation:

Тот [that], кто [who] сидел [sat] теперь [now] напротив [in front of] господин Голядкина [Mr. Goliadkin], был [was] – ужас [horror] господин Голядкин [Mr. Goliadin], был [was] -- стыд [shame] господин Голядкина, [do senhor Goliadkin] был [was] -- вчерашний [yesterday] кошмар [nightmare] господин Голядкина [do senhor Goliadkin], одним словом [in a word], был [was] сам [himself] господинГолядкин [Mr. Goliadkin]. (DOSTOIEVSKI, 1988)

Hence, through these samples of comparisons, it can be demonstrated how the existence of repetitions in Dostoevsky’s writing, mostly in *The Double*, is widespread, which, as observed by Zimmerman regarding Poe’s writing style, is a device used to express strong emotional effect, thus emphasizing the instability of the character’s state of mind, expressing anxiety and obsessions as it develops a verisimilitude to what one can perceive as erratic thoughts of an unstable mind.

Another aspect of both Poe’s and Dostoevsky’s writings, concerning the stories of doubles analyzed in this study, is how William Wilson and Goliadkin question themselves whether what they are living is real or if they are, perhaps, stuck inside a dream. William Wilson fears being the victim of horrific visions and asks himself: “Have I not indeed been living in a dream? And am I not now dying a victim to the horror and the mystery of the wildest of all sublunary visions?” (POE, 2006, p. 314). While Goliadkin, more than once, throughout the narrative, also doubts his sense of reality, wondering if he is imagining unreal things, such as when at first catching a glimpse of his double, as asks himself: “did I imagine it, or what?” (DOSTOEVSKY, 2005, p. 45); he also wonders if he is not dreaming, if he is still asleep, which is emphasized as a possibility of reading due to the fact that the novel starts with him waking up. He asks himself: “what is this, a dream or not? [...] Am I asleep, am I dreaming?” Mr. Goliadkin tried to pinch himself, he even tried to get himself to pinch someone else...” (ibidem, p. 55).

Besides not being sure about whether they are living in dreams or in reality within their fictional worlds, in these narratives there are direct and indirect hints regarding the possibility of the protagonists having gone insane, thus making the reader question the reliability of these narratives. In Dostoevsky's *Notes from Underground*, the underground man, when explaining his theory of why man will act against his interests only not to follow predestined paths and to gain freedom, questions the reader with sentences such as: "You think, gentlemen, perhaps that I am mad? Allow me to defend myself" (DOSTOEVSKY, 2018, p. 22). This questioning the reader about whether they believe the narrator's sanity or not is quite similar to Poe's narrators of both *The Imp of the Perverse*, when the narrator seems to feel the need to explain that his essay-like introduction of his narrative is necessary so that the reader does not fancy him mad: "had I not been thus prolix, you might either have misunderstood me altogether, or, with the rabble, have fancied me mad." (POE, 2006, p. 719), as well as the narrator of *The Tell-tale heart*, who, right in the first paragraph, already defends himself as being only "nervous --very, very dreadfully nervous" (ibidem, p. 498), and also, like the underground man, questions the reader: "but why will you say that I am mad?". After all, are they mad or sane? Are they dreaming or awake? Are they awake, living in a world that sounds like a madman's dream?

This constant hesitation between dreams and reality, reason and madness, rationality and irrationality, as well as the narrative's contradictions and hesitations, lead readers to suspect what is being told, thus deeming these narrators possibly unreliable. Once the narrator is thus considered unreliable, the reader may attempt to understand what leads to this unreliability and how it relates to the purpose of the narrative, that is, how it is connected to creating the intended effect as well as how it helps build the psychological depth of the character.

3.4 UNRELIABILITY AND THE DEVELOPMENT OF PSYCHOLOGICAL DEPTH IN NARRATIVE

The narratives analyzed in this study portray narrators who, one may believe, somehow seem to attempt to deceive either the reader or perhaps even themselves, since what they tell us is not quite easy to believe as true, as for instance, meeting a doppelganger. When

the reader is unsure about whether or not to believe the narrator, that is not necessarily due to any sort of lack of craft coming from the writer, instead, in the cases analyzed in this study, the opposite is true: this narrator is supposed to generate doubts, which is an aspect that contributes to the general effect of the narrative as portraying an ambiguous meaning.

Now, if the narrators tell true stories or not, according to their own fictional universe, and if they intentionally lie or if they believe their own speeches, that generates another set of doubts, which distinguishes them between fallible and untrustworthy. According to Greta Olson, “untrustworthy narrators strike us as being dispositionally unreliable. The inconsistencies these narrators demonstrate appear to be caused by ingrained behavioral traits or some current self-interest” (OLSON, 2003, p. 93), while fallible narrators “do not reliably report on narrative events because they are mistaken about their judgments or perceptions or are biased. Fallible narrators' perceptions can be impaired because they are children with limited education or experience” (ibidem). Hence, unreliability does not always rely on the existence of a narrator who means to deceive the reader, but may also happen due to the narrator not having access to all the facts they mean to narrate, without being fully aware of such lack of knowledge on their part.

However, Olson also alerts that unreliability is not something that defines an entire narrative, for it may happen only at certain passages, once she affirms that “narrators cannot be neatly divided into the categories of unreliable or reliable” (OLSON, 2003, p. 997). For Phelan and Martin, “narrators exist along a wide spectrum from reliability to unreliability” (1999, p. 96), so this means they can become more or less reliable throughout the stories they tell, thus it is possible for a narrator to be deemed reliable in one paragraph and unreliable the next, according to what they are telling readers.

“Sternberg and Yacobi, on the other hand, suggest a different approach: a constructivist turn which posits the hypothesis of (un)reliability as a mechanism of integration” (KEIDANN, 2019, p. 24). In their thorough paper on the subject, Sternberg and Yacobi analyze a wide range of studies by different scholars who have defined unreliability, criticizing “many of their theories of unreliability by exposing their circularity and contradictions” (ibidem). Then, they expose their own theory of (un)reliability as a mechanism of integration, through which readers make sense of inconsistencies perceived in texts. Hence, unreliability can be defined as “a reader response to aspects of the text which might provoke confusion or doubt. It is not that the narrator is unreliable, but that the reader perceives the account as such in order to be able to process the information that is being contradictorily given” (ibidem). Or, in the author’s words:

a perspectival hypothesis that we readers (hearers, viewers) form as sense-makers, especially under the pressure or threat of ill-constructed discourse. It is “an inference that explains and eliminates tensions, incongruities, contradictions and other infelicities the work may show by attributing them to a source of transmission” [...] whether narrator or informant (e.g., reflector). Facing troublesome discourse, in short, we then devise (construct, reconstruct) and blame the mediator’s unreliability. (STERNBERG; YAKOBI; 2015, p. 402 - 403)

However, this ill-constructed discourse may not be always developed by accident, since the inconsistencies identified in the narratives analyzed in this thesis actually help them portray a believable psychological depth, so that their stories can be read as metaphorical portraits of the human psyche. These narratives display contradictions that aid them convey inner conflicts: when we read them, we tend to deem the narrators – or the characters – unreliable, because they tend to be constantly hesitating between their Id and Superego, which leads them to act and tell their stories in contradictory manners. Hence, even though for Sternberg and Yakobi this hypothesis is formed by the reader and not proposed by the writer, it is not without the text and its existent contradictions and rhetorical devices that any reader could come to such hypotheses. The elements present in the text that lead to such interpretations cannot be left unnoticed, especially when dealing with Poe, considering his self-proclaimed intention to create effects through an extremely careful choice of words. Therefore, it is, indeed, the reader who deems a unreliable, yet, for that to happen, there must be inconsistencies in the text, gaps to be filled: when dealing with authors as crafty as Poe and Dostoevsky, one could hardly assume any gaps would be left open without a purpose.

Sternberg and Yakobi develop, throughout their study of unreliability, six mechanisms readers may apply to deploy unreliability in order to make sense of narratory inconsistencies, which are: Genetic, Generic, Functional, Existential, Figurative and Perspective. Some of these mechanisms are useful in order to make sense of contradictions found throughout the narratives analyzed in this thesis as well as to understand different possible interpretation of these narratives.

The **Generic mechanism** is related to when readers find inconsistencies regarding genre, so this mechanism helps them make sense of the oddness of a text. This mechanism can be applied, for example, in Edgar Allan Poe’s *The Imp of the Perverse*: the narrative begins with an eight paragraphs long essay-like introduction which, at first, might mislead readers into believing the text is an essay on the human impulse of perversity, yet the story reveals itself as being a first person narrative of a man who uses that introduction to justify a murder he was about to confess. This genre play can be considered as the Generic

mechanism: it is through beginning the story imitating another genre and then surprising the reader by turning the story into a narrative that belongs to a different genre that the narrator of this story might be considered unreliable. Does he really need all those eight paragraphs in order to expose his case? Or is he attempting to hide his madness all along? Perhaps he might be mad, as he affirms that the reader might have suspected, were he not that much prolix? “Had I not been thus prolix, you might either have misunderstood me altogether, or, with the rabble, have fancied me mad. As it is, you will easily perceive that I am one of the many uncounted victims of the Imp of the Perverse” (POE, 2006, p. 719).

Another mechanism that readers can apply to deploy unreliability is the **Existential** mechanism: according to Sternberg and Yakobi, this mechanism works when the reader “assimilates oddities and incongruities to the unusual (e.g., supernatural) ontology posited by the text” (Sternberg; Yakobi; 2015, p. 408), that is, in cases such as when the story includes fantastical and/or supernatural elements, therefore, the reader must believe those as true within the fictional universe of that narrative in order to make sense of the story. This mechanism functions in situations such as when “a reader who encounters a strange object or development, for example, can assimilate it to the peculiarity of the fictional world in question [...] and conclude the process of sensemaking there.” (ibidem, p. 409) This is what happens both in *William Wilson* and in Dostoevsky’s *The double* if the reader interprets the existence of the doppelgangers as real within their universes without questioning the narrator’s tale, hence reading the stories simply as fantastic tales.

Both the generic and the existential mechanisms are useful resources to deploy unreliability when trying to make sense of the supernatural aspects in Poe: when applying the generic mechanism, one places the stories in the Gothic tradition, in which these aspects make sense, while the existential mechanism appeals to personal belief, since some people may believe the fantastical/supernatural events can be real within the story. However, most narrators themselves doubt supernatural explanations; they bring them up as hypotheses, but their own narration seems to discredit them, which leads us to the next mechanism.

If the reader does not accept the existence of a fantastical or supernatural being as true and, instead, suspects the narrator’s perspective, then, comes into action the **Perspectival** mechanism. According to Sternberg and Yakobi:

The perspectival mechanism explains oddities in the discourse by attributing them to a fictional subject (mediator, narrator, reflector) through whose perspective the represented world is taken to be refracted, and so (re)constructing that mediating subject as unreliable. (Sternberg; Yakobi; p. 411, 2015)

That being the case, instead of considering the events as supernatural and believing the narrator throughout the story, readers become aware of some narrative's inconsistencies, which lead them to suspect the narrator not to be reliable, due to the fact that his own perception of reality may be altered (either intentionally or unintentionally), and the facts the narrator tells us may not be exactly as they happened. This telling of facts might be as the narrator believes them to have happened, yet, what is being told in the narrative is his perspective refracting the world and giving us his own altered version of facts. Therefore, the reader may suspect that William Wilson's double is not a real person, but an illusion of the narrator who feels judged by himself, and cannot deal with his split personality; Goliadkin's double may have always been himself, only, once the narrator's perspective is attached to Goliadkin's world view, the story reveals him finding another man who looks exactly like him, but the narrator never does state if what Goliadkin sees and hears is real. Instead, the narrator does show us Goliadkin going to a doctor, taking meds that are never explained what they are, and always nervous, hesitating and seemingly losing his mind. A story told from a perspective thus attached to a character who expresses such mental instability may then lead the reader to suspect him, thus perhaps considering him unreliable and wondering if this double is not, like in William Wilson's case, an illusion, a projection of his unconscious self. As demonstrated in these two latest paragraphs, the existential and perspectival mechanism can work together, as it is the hesitation between them what creates the suspense in the stories analyzed here:

As mimetic constructs, the perspectival and the existential mechanisms share the "referential sphere" of the text (Sternberg 2012: 453). In other words, while the existential principle explains oddities in terms of the represented world and its laws of probability, the perspectival mechanism explains them in terms of the subjective perspective through which the world is refracted. (Sternberg, Yakobi; p.423, 2015)

The perspectival mechanism usually makes more sense as a path to interpretation of inconsistencies when applied to homodiegetic narratives, when the main character is the narrator telling the story in first person, because, in those cases, the fictional world is being directly refracted by that character's speech. However, the stories analyzed in this study are not all homodiegetic: unlike *William Wilson*, whose narrator is the main character himself, as well as *Notes from Underground*, which is narrated by the underground man, and *The Imp of the Perverse*, which is also homodiegetic, Dostoevsky's *The Double* is not told by Goliadkin himself; instead, the narrative is intradiegetic, which means the protagonist "belongs to the narrated world and is therefore narrated by an agency above him" (HERMAN; VERVAECK,

2005, p. 81). However, this narrator seems to be always following Goliadkin's perspective: the story never reveals any scene in which Goliadkin does not take part; the narrator also seems to adjust its language style to that of Goliadkin's mood changes as well as the rhythm of the events taking place around Goliadkin as well as within his mind. Hence, it can be stated that we have in this story an empathic focalization, that is, a focalization that entails "constant speculation about the thoughts and feelings of the focalized object" (HERMAN; VERVAECK, 2005, p. 77). What makes this narration even more attached to the character's emotions is that not only this non-personified agent above follows Goliadkin's perspective, describing his thoughts and feelings, as it also adjusts its narrating style as to express the rhythm of Goliadkin's actions and thoughts.

For instance, the narrative begins with Goliadkin waking up, thus the narration follows a slow rhythm, with long sentences and not any sudden interruptions, so that the reader may follow it calmly, as calmly as Goliadkin stretches and open his eyes: "It was nearly eight o'clock in the morning when the titular councillor Yakov Petrovich Goliadkin came to after a long sleep, yawned, stretched, and finally opened his eyes all the way." (DOSTOEVSKY, 2005, p. 3). However, as the story advances and Goliadkin becomes nervous, the narration's rhythm subtly changes, as if adapting to the protagonist's mood changes, as well as describing the thoughts that go through his unstable mind, just as it happens in the scene in which he is attempting to communicate to Klara Olsufyevna in her dinner party, which he attended to without being invited:

Mr. Goliadkin began with congratulations and appropriate wishes. The congratulations went well; but our hero faltered at the wishes. He had the feeling that if he faltered, everything would go to the devil at once. And so it happened - he faltered and got stuck... got stuck and blushed; blushed and became flustered; became flustered and raised his eyes; raised his eyes and looked around; looked around and - and went dead... Everything stood, everything was silent, everything waited; (ibidem, p. 37)

The repetitions as well as the exaggerated sequence of repeated actions narrated in the passage above demonstrate how the narrator, even though in third person, adjusts the speech in order to express the restlessness of the protagonist. In other circumstances, the narrative also follows his hesitations regarding the reality around him, as for instance when he first sees his double. The narrator's speech also expressed Goliadkin's contradictory thoughts about himself, as, for example, while describing his first impressions on the double, he echoes Goliadkin's feelings regarding himself: Goliadkin had previously describes himself as being *his own man, like everybody else*, when talking to Doctor Krestyan Ivanovich; the narrator uses very similar expressions to describe the double and, at the same time, he describes him as

being a man whose figure *does not draw anyone's special attention*, a man whom Goliadkin *would not have wanted to meet for all the treasures in the world* thus demonstrating Goliadkin's insecurities towards his self-esteem and desire to stay away from himself.

The narrator tells us that Goliadkin recognizes the man, whose appearance, like his own, as it is previously described in the story, does not draw anyone's special attention. Hence, when developing such type of heterodiegetic narration, this novel's narrator attains itself to Goliadkin's perspective, thus being possibly questioned concerning its reliability, once it narrates such fantastic events such as the existence of a *Doppelgänger*. Those are not simple descriptions of events, but the impressions of an unstable man, whose mind is so puzzled by who he is that he can even see himself divided, as someone else, hence, the narrator can and perhaps even should be doubted when narrating such perceptions.

In *Notes from the Underground*, on the other hand, we have a homodiegetic narrator whom may be deemed unreliable as well as untrustworthy, as he "appears mentally unstable during the entire course of the tale he relates" (OLSON, 2003). Olson identifies contradictions as well as flaws in the speech of Dostoevsky's Underground Man, due to the fact that the narrator keeps

insisting that he suffers from liver disease while admitting that he cannot locate or identify his pain, the Underground Man contradicts himself so much that the reader cannot take his words at face value: "I am a sick man.... I am a spiteful man. I am a most unpleasant man. I think my liver is diseased. Then again, I don't know a thing about my illness; I'm not even sure what hurts" (DOSTOEVSKY, apud, OLSEN, 2003)

Also, readers may perceive signs of mental illness in the narrator, which is yet another way to deploy unreliability, since a mentally ill subject cannot be trusted: "When approaching narrators such as the Underground Man, it is clear that readers detect unreliability as they might diagnose mental illness: signs of irregularity are noted, and they are understood within the personal and literary schemata of unreliability." (ibidem) Now, Olson follows the belief of always considering the narrator unreliable once a sign of mental instability is perceived, just as she also observes as a possible reading for Poe's *The Tell-Tale Heart* as considering the narrator pathologically untrustworthy:

To illustrate untrustworthy narration, the speaker of Edgar Allan Poe's "The Tell-Tale Heart" will serve as an example of a highly untrustworthy narrator and Moll Flanders as a somewhat untrustworthy one. Like the Underground Man, the speaker of "The Tell-Tale Heart" begins his tale with a number of inconsistencies. Poe's narrator insists that **his addressee has accused him of madness (always a sure sign of mental stability)**: True!--nervous-very, very dreadfully nervous I had been

and am; but why will you say that I am mad? The disease had sharpened my senses--not destroyed--not dulled them" (792). To make sense of this narration the reader will be quick to attribute mental instability and untrustworthiness to its source. The narrator will be diagnosed with **pathological untrustworthiness**, and the reader will choose the therapeutic strategy of reading against the grain. (ibidem, p. 100, my emphasis)

Hence, for Olson, narrators who “contradict themselves immediately or announce outright that they are insane” (ibidem) are to be considered as untrustworthy, while “at the other end, readers are required to do more "detective" work to determine whether a narrator is trustworthy or not” (ibidem). Such perspective - even though still valid as a way to demonstrate how Poe and Dostoevsky’s works have been more than once compared, including regarding aspects concerning reliability – has been thoroughly questioned by Indrusiak’s study in which she points out

why would readers be so quick to judge this narrator? Why would they simply disregard, in the very first paragraph of the text, the narrator’s claim to sanity? Perhaps most readers would do so simply because this is a Poe story of the gothic type, one that is usually accompanied by a paratext that points to the supernatural, the abnormal and the gruesome. (INDRUSIAK, 2018, p. 49)

Once questioning Olson’s statement that Poe’s narrator must be insane due to the unnatural quality of the events he narrates, Indrusiak proposed another interpretation: unlike Olson, who affirms the tale is about a narrator who goes mad, Indrusiak states that

by giving the narrator the benefit of the doubt, a whole new and far more reasonable story emerges. Would it not be plausible that, like the old man, the narrator also has had his hearing sharpened by increasing visual impairment, and the sight of his friend’s condition both saddens and scares him, for it foreshadows his own future, making him nervous, as he claims to have been? Under these circumstances, the growing noise of the beetles inside the walls becomes unbearable, not only for their intensity but for the association the narrator has made with his terrible crime. Therefore madness may not be the cause of the crime, but it may turn out to be its consequence. (INDRUSIAK, 2018, p. 49 - 50)

Taking into consideration Indrusiak’s perspective, then the narrator of Poe’s *The Tell-tale Heart* may not be untrustworthy: only it is necessary, in order to perform this reading, to do what Olson called detective work, paying attention to details the author spread throughout the narrative.

At a deeper level, however, clues indicate another story line running parallel, one that often contradicts the narrator’s impressions, providing a far more rational and plausible view of the events narrated. By pulling this secondary thread, these clues make emerge a completely different understanding of the tale. (INDRUSIAK, 2018, p. 49)

These clues can be, in fact, hidden in plain sight, and it often depends on the readers to find them, be it either through close reading as well as through a psychoanalytic reading, like the ones this research proposes. The mechanisms developed by Sternberg and Yakobi, as listed above, help readers make sense of narratives such as these, once, by pulling the secondary thread, as Indrusiak states, they can detect the sources of unreliability and identify the possible readings that each mechanism allows according to the clues present in each narrative as well as the reader's skills to detect them, which may lead to distinct interpretations of the same narrative, such as happens to Poe's *The Tell-Tale Heart*, as it was demonstrated above by the different comprehensions of the story as expressed by Olson and Indrusiak. Such distinct readings are possible due to the multidimensional aspect of the narrative, which tells different stories at once - a trait common to most of Poe's stories. According to Ricardo Piglia's *Theses on the Short Story*, every tale tells two stories, and Poe's tales are certainly no exception to it, as they are actually examples of how the classic short story works:

II - 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.

V - 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. (PIGLIA, 2011)

So, according to Piglia, a short story always encompasses a secret tale within itself, thus telling two tales at once, which matches Poe's belief that

truly imaginative literature locates its deepest meaning in an *undercurrent*. The surfaces of his tales are always deceptions. Initiated readers of Poe relish the deceptions and anticipate having to pore diligently over his texts to detect the embedded secrets. (KAPLAN, 1993, p. 46)

The surface of William Wilson's story can be said to be that of a fantastic horror story of the mysterious appearance of a doppelganger who haunts the protagonist - which is also what happens to Goliadkin. Now, the embedded secret, in both stories, may be read as how

the doubles can be perceived as projections of the protagonist's inner selves, which is hinted at throughout the narrative, such as when they mistake the double for mirrors, or the other way around. Believing the surface or the depth of the story or hanging in between both possibilities are the choices readers are given when faced with narratives which can be claimed to be unreliable, such as these. This unreliability, built through a turbulent discourse, contributes to the verisimilitude of the stories, thus developing narratives which sound as close as they could to what the deepest inner conflicts would sound, such as the turbulence of a troubled unconscious, the repressed battles between Id and Superego would sound, if they could ever possibly be fully expressed as coming to light through language. That is also what makes these narratives uncanny: *William Wilson*, *The Double*, *The Imp of the Perverse* and *Notes from Underground*, they all express the inner darkness taking shape, the death instinct taking control, they plunge into the soul's underground and bring to light that which ought to remain secret.

Hence, unreliability plays a key role in these works, once the different layers of the self can communicate distinct wills, that is: if one may consider the Id and the Superego as opposites that can be represented in literature by different characters, who are at once two selves and the same fictional person, it is comprehensible they move towards opposite paths, yet, once being the same person, are forced to choose a path, which eventually becomes impossible due to the strength of each opposite side, and that is what causes the major conflict concerning the fragmentation. In this situation, unreliability matters due to the fact that the reader must be aware, while faced with these narratives, attempting to understand who the narrator is (is he sane or is he mad?), if the world around him is as he describes and the story can be seen as fantastical, or if there are hints of the narrator's double being a projection of the protagonist's inner self, a repressed side of him.

Furthermore, a speech coming from a fragmented mind could not be simple and straight to the point, once his inner wills are contradictory. Thus, this is reflected in a hesitating narrative, one that leaves doubts lurking behind every word so that an unreliable narrative may reflect the disturbed reality of the protagonist, be that of a mad man or of a man driven mad by his unbelievable surroundings, even though, when it comes to Poe and Dostoevsky, it is more likely to be the former, once both authors constantly work with exploring the depths of human mind through developing narratives focused on fragmented selves who repel each other.

However, if one is led by what Yakobi and Sternberg called the Generic mechanism, this reader would be influenced – by the cultural background most widespread concerning the

writings of Edgar Allan Poe as a horror writer – to read *William Wilson* as a fantastical horror story – which can still be partially true, having in mind the eerie aspects of exploring one’s inner conflicts, yet the fantastical aspect would then need to be understood as an allegorical device employed as a way to create a surface story that disguises the deep story, as Piglia’s theory of a tale telling two stories, as story one constructs story two in secret. Hence, while story one expresses a fantastic tale, story two is about the inner conflict, which is expressed through the division of the self, through characters who more often than not literally run from themselves, be it William Wilson running from his ever watchful *Doppelganger*, the narrator of “The Imp of the Perverse” running away from his own thoughts or Goliadkin confessing his desire to escape himself.

This endless running from oneself demonstrates how the central theme of these narratives is the inner conflict of the self, once the “conflict in E. A. Poe, like in Dostoevsky, is all inside, in the soul and mind of the hero himself” (ibidem). Thus, psychoanalysis functions as a key path to reading these works in order to best appreciate their content as well as recognizing how their form contributes to building the effect of a verisimile conflicted psyche enough to make readers feel the agony of the narrators, thus relating with them, as the intuitive writing style, as observed by Donald Stauffer which is one of Poe’s writing styles, expresses a high emotional tone in order to create this connection to the reader.

The unreliability of the narratives is also a key aspect of them, once this is what makes readers doubt the reasons behind the characters’ actions as well as the reality of the events being told within the fictional world, once the unreliable narratives employed by the writers develop different layers of meaning to be understood, which may perhaps be read as a literary portrait of the psyche: meanings within meanings, even contradictory ones, distinct yet the same, the Id and the Superego battling within the same lines, the unconscious self emerging as the dreamlike unreliable narrative allows the repressed to be expressed in a way that both the protagonist and the reader cannot ever be certain if what happens is to be understood as real or not within that narrative, and that is the effect intended. Hence, through psychoanalysis we unlocked these distinct layers of meanings, as well as observing how the unreliability of the narratives brings the inner conflicts of the characters outwards, approximating the reader to the inner conflicts expressed by the stories, thus expressing the inner doubts and hesitations of the characters through doubts generated in the readers’ minds by the unreliable narratives.

CONCLUSION

Studying literature, more often than not, can involve understanding aspects related also to different fields of knowledge, psychoanalysis being one of these. Through this study, we have observed how relevant it is analyzing the proximities between literature and psychoanalysis, due to the fact that they “come together mutually in order to articulate, each through their own methods, the same questions and findings” (CARDONI, 2002, p. 194, my translation)²⁶. These questions, mostly concerning the fragmentation of the self and the unconscious, even though yet unnamed as such, can be observed both in Dostoevsky’s and in Poe’s works, especially those analyzed in this thesis.

As Freud developed psychoanalysis, what he studied and named as the unconscious and many of its uncanny manifestations was already present in literary works that came before him - and not simply as examples of behaviors that demonstrate it, but as questionings concerning the origin of such phenomena. Hence, we can say literary works are capable of increasing our knowledge of psychic phenomena. By that, we do not mean to state those writers predicted psychoanalysis as a science: yet, through their works, they did question what was this nameless, primitive, invisible force within us all that leads us to act or at least to think or feel against logic and reason. Both literature and psychoanalysis have this similar goal: to understand ourselves and the universe better: “don’t they both lead us to ever further wanderings? Would it not be within this geography, which is, through amplifying our knowledge of ourselves that we come to understand the universe?” (GOMES, 2002, p. 179-180, my translation)²⁷.

The literary works analyzed in this thesis demonstrate how close the writer’s work can be to that of the psychoanalyst when it comes to diving deep into the psyche, searching for reasons for seemingly irrational behaviors. Poe presents us irrational and immoral actions that only lead his protagonists to doomed ends in both *The Imp of the Perverse* and *William Wilson*. In *The Imp of the Perverse*, while questioning the limitations of phrenology, Poe ventures upon the unknown part of the psyche, seeking to understand what is this “innate and primitive principle of human action”, this “paradoxical something”, which he calls “perverseness, for want of a more characteristic term”. What Poe calls an innate primitive principle is what Freud would call the Id, the part of the psyche responsible for the most

²⁶ Original text: “Ciência e literatura se aproximam mutuamente para articular, dentro de diferentes métodos, os mesmos questionamentos e achados.”

²⁷ Original text: “Não nos obrigam ambas peregrinação cada vez mais distantes? Não seria no interior dessa geografia, ou seja, pela ampliação de nós mesmos que chegamos ao conhecimento do universo?”

primitive urges. Hence, we can observe how this thesis not only applied psychoanalytic principles to literature in order to better analyze it, as we have also discovered how literature can be applied to psychoanalysis as it helps shed light on its principles. The unconscious has been widely explored by literature, as it is a way of dealing with what lies within: Dostoevsky explored the underground of the psyche, going beyond reason as he developed the inner self of the nameless underground man - perhaps, as nameless as this mystery inside him (inside us) that makes him act in irrational ways as he continually seeks explanations for such behavior. Poe also glimpsed at the existence of this mystery within, and called it the imp of the perverse, for the lack of a better word, as the narrator himself says it. Hence, both writers seemed highly aware of the presence of something unknown lying within the self, as well as both used their literary works to explore it, being also aware of the power of narrative and the effects their writing could create, thus they crafted their stories very carefully in order to achieve the intended effect.

Both Poe and Dostoevsky worked with doubles in their stories *William Wilson* and *The Double*, each one with their own peculiarities and different emphasis, yet, their stories share much more than the theme of the doppelganger as a similarity: in Poe's *William Wilson*, the double is a representation of the superego, a projection that curbs the irresponsible, reckless behavior of the protagonist. In Dostoyevsky's *The Double*, it is the opposite: the protagonist projects his Id on a double that will act on his instincts and repressed desires. Therefore, both writers explore the external projection of instances of the tripartite human psyche, a central notion of Freudian psychoanalysis.

These similarities between them, as observed throughout this study, seems not to be accidental: Dostoevsky read Poe and translated Poe's stories into his native language, and translation is directly associated to creative writing, since working on someone's work to translate it can have an impact on the translator's inspiration and style. According to Carvalhal, "the translator's activity is related to his own creative production" (2002, p. 223, my translation)²⁸. Hence, Dostoyevsky's deep familiarity with Poe's texts, and his fascination for the same themes, led to an almost inevitable intertextuality, which means their texts are communicating, and that is a natural process in literature (KRISTEVA apud CARVALHAL, 2002).

Furthermore, both writers not only explored the unconscious in their writings as they developed the writing style in a manner which expresses the uncertainties and hesitations of

²⁸ Original text: "A atividade do tradutor está relacionada com a produção criativa pessoal."

their protagonists, thus bringing the reader closer to such inner conflicts, creating an identification with the character. They make readers doubt the reality of the double as the protagonists do, as well as they make readers question what lies within the underground of our minds, what is this imp within us that may guide us towards perverseness: they point to the unconscious in their stories before psychoanalysis would study it; they glimpse at the Id before Freud observed its existence. Which is imaginable to have happened, since Freud himself affirmed that “writers arrived, almost effortlessly, at the deepest truths, while this takes so much work for psychoanalysts” (FREUD apud ANNES, 2002, p. 67, my translation)²⁹. Also according to Freud, when it comes to understanding the soul, writers are “way beyond us, ordinary men, because they create from sources which we have not yet opened for science” (FREUD apud MASINA, 2002, p. 50, my translation)³⁰.

Therefore, it is understandable that we find, in literature, traces of elements of psychoanalysis, such as questioning and exploring (or at least attempting to explore) the depth of the inner self and its complexities: “literature has consequential means by which to help to think about the psyche and its theories” (BAYARD&BOURGEOIS, 1999, p. 218). The literary texts approached in this thesis are great examples of such means as they question the reasons behind irrationality as well as create projections of inner selves as ways to approach the ever hidden unconscious. That is a characteristic trait of both psychoanalysis and literature, as they both “develop while attempting to unveil the unknown inscribed upon the crossroads of brain and mind (MARTINS, 2002, p. 158, my translation)³¹.

This unknown is that which, according to Freud, our minds repressed, which is what Harold Bloom calls art’s true subject, at the same time as its great antagonist: “the terrible Cherub, concealed in the Id, for the Id is the huge illusion that cannot be redeemed” (1973, p. 107). However, even though it cannot be completely redeemed, attempts to do it are some of literature’s most powerful ways to help us understand our inner selves, as “in every work of genius, we recognize our own rejected thoughts - they come back to us with a certain alienated majesty (ibidem, p. 96).

Therefore, we can state that the works by Poe and Dostoevsky analyzed in this thesis reveal to us hidden sides of ourselves while at the same time they make us question the existence of such sides, and that is the beauty of literature: “the strength of literature lies

²⁹ Original text: “Os escritores chegaram, quase sem esforço, às verdades mais profundas, quando isto cust tanto trabalho aos psicanalistas.”

³⁰ Original text: “Estão muito além de nós, homens cotidianos, porque criam de fontes que ainda não abrimos para a ciência.”

³¹ Original text: “Se desenvolvem tentando desvendar essa incógnita inscrita na encruzilhada cérebro-mente.”

precisely in the fact that it is not theory, that it is not a monologue, but ungraspable, multiple, contradictory, always able to surprise and to unravel itself, even in history” (BAYARD; BOURGEOIS, 1999, p. 218). Hence, due to their ungraspability and multiplicity, literary texts are not meanings set in stone, which is why they remain always relevant, as every reading has the potential of bringing forth new and revealing perspectives upon the mysteries of humanity they may explore, such as shedding some light over the invisible imps inhabiting the underground of our minds.

REFERENCES

ANNES, Rui. "A Literatura no Labor Interpretativo Psicanalítico". In: MASINA, Léa; CARDONI, Vera. *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 67-72.

ASTROV, Vladimir. Dostoevsky on Edgar Allan Poe. *American Literature*. Duke University Press, v. 14, n. 1, p. 70-74. 1942.

BAKHTIN, Mikhail. *Problems of Dostoevsky's Poetics*. Minnesota: University of Minnesota Press, 1972.

BAYARD, Pierre.; BOURGEOIS, Rachel. Is It Possible to Apply Literature to Psychoanalysis? *American Imago*, v. 56, n. 3, p. 207-219. Available at <<https://www.jstor.org/stable/26304564>> Access on: June 10th, 2020.

BLOOM, Clive. *Reading Poe Reading Freud: The Romantic Imagination in Crisis*. London: Macmillan, 1998.

BLOOM, Harold. *The Anxiety of Influence*. New York: Oxford University Press, 1997.

BONAPARTE, Marie. *The life and works of Edgar Allan Poe, a psycho-analytic interpretation* (John Rodker, Trans.). London: Imago, 1949.

BOYLE, Eloyse M. "Poe in Russia". In: VINES, Lois Davis (ed.), *Poe Abroad: Influence Reputation Affinities*. Iowa City: University of Iowa Press, 1999.

BREGER, Louis. *Dostoevsky: The Author as Psychoanalyst*. New York: New York University Press, 1989.

BROOKS, Cleanth. *The Well-Wrought Urn: Studies in the Structure of Poetry*. New York: Harcourt, Brace and World, 1947.

BURNETT, Leon. "Dostoevsky, Poe and the Discovery of Fantastic Realism". In: BURNETT, Leon (ed.). *F. M. Dostoevsky (1821-1881): A Centenary Collection*. Oxford: Holdan Books, 1981.

PERVERSTY. In: CAMBRIDGE DICTIONARY. Available at <<https://dictionary.cambridge.org/dictionary/english/perversity>> Access on February 5th 2002.

CARDONI, Vera. “Do Inominável ao Nominável Inconsciente”. MASINA, Léa; CARDONI, Vera (orgs.). In: MASINA, Léa; CARDONI, Vera. *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 188-195.

CARROLL, Noël. *The Philosophy of Horror*. New York: Routledge, 1990.

CARVALHAL, Tania Franco. *Literatura Comparada*. São Paulo, SP: Ática. 1992.

IMP. In: COLLINS DICTIONARY. Available at <<https://www.collinsdictionary.com/us/dictionary/english/imp>> Access on: February 8th 2020.

DA CUNHA, P. L. F. “A Ficção do Estranho: lendo Edgar Allan Poe”. In: MASINA, Léa; CARDONI, Vera (orgs.). *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 110-116.

DE MACEDO, Heitor O’ Dwyer. *Clinical Lessons on Life and Madness: Dostoevsky's Characters*. Translated into English by Agnes Jacob. New York: Routledge, 2019.

DE MACEDO, Heitor O’ Dwyer. *Os Ensinaamentos da Loucura: a clínica de Dostoiévski: Memórias do Subsolo, Crime e Castigo, O Duplo*. Translated by Ivonne Benedetti. São Paulo: Perspectiva, 2014.

ESPLIN, Emron; DE GATO, Margarida Vale. *Translated Poe (Perspectives on Edgar Allan Poe)*. London: Lehigh University Press, 2014.

DOSTOIEVSKI, F. M. “Двойник [Dvoinik]”. In: *Собрание сочинений в 15 томах [Sobranie sotchinieni v 15 tomakh]*. Leningrado: Nauka, 1988. V. 1. Available at <http://az.lib.ru/d/dostoewskij_f_m/text_0140.shtml> Access on September 20th 2020.

_____. *Notes from Underground*. Translated by Constance Garnett. Columbia: CreateSpace, 2018.

_____. *The Double*. Translated by Richard Pevear and Larissa Volokhonsky. New York: Everyman’s Library, 2005.

FRANÇA, Júlio. “Medo”. In: REIS, Carlos; ROAS, David; FURTADO, Filipe; GARCÍA, Flavio; FRANÇA, Júlio (eds). *Dicionário Digital do Insólito Ficcional (e-DDIF)*. Rio de Janeiro: Dialogarts, 2018. Available at <<http://www.insolitoficcional.uerj.br/m/medo/>>, Access on July 14th 2020.

FRANK, F S.;MAGISTRALE, A. *The Poe Encyclopedia*. Westport: Greenwood Press, 1997.

FRANK, J. *Dostoevsky: The Stir of Liberation, 1860-1865*. Princeton University Press, Chichester, West Sussex, 1986.

FREUD, Sigmund. "Beyond the Pleasure Principle". New York: Liveright Publishing Corporation, 1961.

_____. "New Introductory Lectures on Psychoanalysis". In: STRACHEY et al. (Trans.). *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XXII. London: Hogarth Press, 1933.

_____. *The Ego and the Id*. Clydesdale Press, New York, NY, Kindle edition, 2019.

_____. *The Uncanny*. Translated and edited by David McLintock. London, England: Penguin Classics, 2003.

GOMES, Roberto. "Psicanálise e Literatura ou Hipomenes e o Outro de Atlanta". In: MASINA, Léa; CARDONI, Vera (org.). *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 177-187.

GROSSMAN, Joan Delaney. *Edgar Allan Poe in Russia: A Study in Legend and Literary Influence*. Wurzburg: Jal-Verlag, 1973.

HARAP, Louis. "Poe and Dostoevsky: A Case of Affinities". In: RUDICH, Norman (ed.). *Weapons of Criticism: Marxism in America and the Literary Tradition*. Palo Alto, CA: Ramparts Press, 1976. p. 271–285.

HAYES, Kevin, J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press, 2004.

HERMAN, Luk; VERVAECK, Bart. *Handbook of Narrative Analysis*. Lincoln: University of Nebraska Press, 2001.

HOFFMAN, Daniel. *Poe, Poe, Poe, Poe, Poe, Poe, Poe, Poe*. New York: Paragon House, 1990.

HOGLE, Jerrold E. *The Cambridge Companion to Gothic Fiction*. New York: Cambridge University Press, 2002.

INDRUSIAK, Elaine B. "A filosofia do suspense: diálogos estruturais entre Edgar Allan Poe e Alfred Hitchcock". In: *Organon*, v. 31, n. 61, p. 133-151, jul/dez. 2016.

_____. "Narrative Suspense in Edgar Allan Poe and Alfred Hitchcock". In: *English Literature*, v. 5, December 2018. p. 39 – 58.

KAO, Shung-Tin. "A Dark Unconscious in Edgar Allan Poe's "William Wilson". In: *International Journal of Humanities and Applied Social Science*, v. 1, n. 8, November, 2016.

KAPLAN, Louise. "The Perverse Strategy in 'The Fall of the House of Usher'". In: SILVERMAN, Kenneth (ed.). *New Essays on Poe's Major Tales*. Cambridge: Cambridge University Press, 1993. p. 45-64.

KEINDANN, Laura. *A Patchwork of Stories: (Un)Reliability in Margaret Atwood's Alias Grace*. Graduate course completion monograph deposited at the Library of UFRGS' Instituto de Letras, 2019.

MANNING, Clarence, A. "The Double of Dostoyevsky". In: *Modern Language Notes*, v. 59, n. 5, May, 1944. p. 317-321

MARTINS, Maria Helena. "A Palavra, Pedra de Toque". In: MASINA, Léa; CARDONI, Vera (org.). *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 156-162.

MASINA, Léa. "Quando o Olhar Acende as Cores e dá Forma às Coisas". In: MASINA, Léa; CARDONI, Vera (org.). *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre: Sagra Luzzato, 2002. p. 50-55.

MASINA, Léa; CARDONI, Vera. *Literatura Comparada e Psicanálise: interdisciplinaridade, interdiscursividade*. Porto Alegre, Sagra Luzzato, 2002.

MCCOPPIN, Rachel. "Horrific Obsessions: Poe's Legacy of the Unreliable and Self-Obsessed Narrator". In: PERRY, D; SEDERHOLM, Carl H. *Adapting Poe: Re-Imagings in Popular Culture*. New York: Palgrave Macmillar, 2012.

MEYERS, Jeffrey. *Edgar Allan Poe: His Life and Legacy*. New York: Cooper Square Press, 1992.

MORRISON, Claudia C. *Freud and the Critic: The Early Use of Depth Psychology in Literary Criticism*. Chapel Hill: U of North Carolina Press, 1968.

OLIVEIRA, Amanda Leonardi; INDRUSIAK, Elaine Barros. "The Uncanny Imp: an analysis of Freud's uncanny in Edgar Allan Poe's The Imp of the Perverse and William Wilson". In: *Revista Abusões*, v. 10, p. 40-63, 2019. Available at: <<https://www.e-publicacoes.uerj.br/index.php/abusoes/article/view/41969>> Access on February 8th 2020.

OLSON, Greta. "Reconsidering unreliability: fallible and untrustworthy narrators". In: *Narrative*, v. 11, n. 1, January 2003. p. 93-190.

PEEPLS, Scott. *The Afterlife of Edgar Allan Poe*. Rochester, NY: Camdem House, 2004.

PEVEAR, Richard. *Introduction to The Double and The Gambler*. New York: Everyman's Library, 2005.

PHELAN, James, & MARTIN, Mary Patricia. "The Lessons of 'Weymouth': Homodiegesis, Unreliability, Ethics, and The Remains of the Day". In: HERMAN, David. *Narratologies: New Perspectives on Narrative Analysis*. Columbus: Ohio State Univ. Press, 1999. p. 88-109.

PHILIPPOV, Renata. "Edgar Allan Poe". In: REIS, Carlos; ROAS, David; FURTADO, Filipe; GARCÍA, Flavio; FRANÇA, Júlio (Eds.). In: *Dicionário Digital do Insólito Ficcional (e-DDIF)*. Rio de Janeiro: Dialogarts, 2019. Available at <<http://www.insolitificcional.uerj.br/m/medo/>> Access on August 1st 2020.

_____. "Fragmentação, aniquilação e queda em contos de Edgar Allan Poe e poemas em prosa de Charles Baudelaire". In: *Anais do SILEL*, v. 3. n. 1. Uberlândia: EDUFU, 2013. Available at <http://www.ileel.ufu.br/anaisdosilel/wp-content/uploads/2014/04/silel2013_1526.pdf> Access on August 1st 2020.

PIGLIA, Ricardo. *Theses on the short story*. Available at: <<https://newleftreview.org/II/70/ricardo-piglia-theses-on-the-short-story>> Access on September 20th 2020.

POE, Edgar Allan. "Preface", In: *Tales of the Grotesque and Arabesque*, 1840, p. 5. Accessed online at <https://www.eapoe.org/works/misc/tgap.htm> on November 3rd, 2020.

_____. "The Philosophy of Composition". Available at: <<https://www.eapoe.org/works/essays/philcomp.htm>> Access on April 4th, 2020.

_____. *The Complete Tales and Poems of Edgar Allan Poe*. New York: Barnes&Noble, 2006.

_____. "The Imp of the Perverse". In: *The Complete Tales and Poems of Edgar Allan Poe*. New York: Barnes&Noble, 2006. p. 716 – 720.

_____. "The Poetic Principle". 1850. Available at: <<https://www.eapoe.org/works/essays/poetprnb.htm>> Access on March 3rd, 2018.

_____. "Three Tales of Edgar Poe". In: CARLSON, Eric W (ed.). *Critical Essays on Edgar Allan Poe*. Boston: G. K. Hall, 1987.

_____. "William Wilson", In: *The Complete Tales and Poems of Edgar Allan Poe*. New York: Barnes&Noble. 2006, p. 314 – 329.

RADCLIFFE, Ann. "On The Supernatural in Poetry", In: *New Monthly Magazine*, volume 16, 1826, p. 145-152. Accessed online at http://seas3.elte.hu/coursematerial/RuttkayVeronika/radcliffe_sup.pdf on November 3rd, 2020.

RANK, Otto. *Double: A Psychoanalytic Study*. Translated and edited by Harry Tucker Jr. North Carolina: The University of North Carolina Press, 1971.

SANTANA, B. W. A. de S. "O Subsolo de Um e de Outro: Freud em Dostoiévski ou Dostoiévski em Freud?" In: *Revista de Letras: Dossiê Literatura e Psicanálise*. São Paulo, n. 46 v. 2, p. 13-29, jul./dez. 2006.

SCHNAIDERMAN, Boris. "Introdução à "Memórias do Subsolo". In: *Memórias do Subsolo*. Translated by Boris Schnaiderman. São Paulo: Editora 34, 2011.

_____. "Dostoiévski, precursor de Freud?" *Revista USP*, São Paulo, n. 102, p. 137-139, junho/julho/agosto 2014.

STERNBERG, Meir. Telling in Time (II): "Chronology, Teleology, Narrativity". In: *Poetics Today*, Durham, v. 13, n. 3, p. 463-541, Autumn 1992.

_____. Telling in Time (I): "Chronology and Narrative Theory". In: *Poetics Today*, Durham, v. 11, n. 4., p. 901-948, Winter 1990.

STERNBERG, Meir; YAKOBI, Tamar. "(Un)Reliability in Narrative Discourse: A Comprehensive Overview". In: *Poetics Today*, v. 36, n. 4, p. 327-498, 2015.

TODOROV, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Ithaca, New York: Cornell UP, 1975.

TYMMS, Ralph. *Doubles in Literary Psychology*. Cambridge: Cambridge University Press, 1949.

URAKOVA, Alexandra. *Poe, Baudelaire, Dostoevsky: Splendor and Misery of a National Genius*. Co-ed. with Sergey Fokine. Moscow: Novoe literaturnoe obozrenie / New Literary Observer Publ., 2017, 483 p. (in Russian).

WEINSTOCK, Jeffrey Andrew. Postmodern Poe. In: KENNEDY, Gerald J.; PEEPLES, Scott (ed.) *The Oxford Handbook of Edgar Allan Poe*. Oxford: Oxford University Press, 2018.

WILBUR, Richard. The House of Poe. In: CARLSON, Eric W. (ed.). *The Recognition of Edgar Allan Poe*. p. 255-77. Ann Arbor: U of Michigan Press, 1966.

_____. The Poe Mystery Case. In: CARLSON, Eric W. (ed.). *The Recognition of Edgar Allan Poe: A Collection of Critical Essays*. 1967. Available at: <<https://www.nybooks.com/articles/1967/07/13/the-poe-mystery-case/>> Accessed on September 20th 2020.

ZANINI, Claudio (2015) V. “O Perverso e o Gótico em Jogos Mortais”. In: *Revista Abusões*, Rio de Janeiro, n. 1, v. 1, 2015.

ZIMMERMAN, Brett. *Edgar Allan Poe: Amateur Psychologist*. Berna: Peter Lang Inc., International Academic Publishers, 2018.

_____. *Edgar Allan Poe: Rhetoric and Style*. Canada. Quebec: McGill-Queen’s University Press, 2005.

ZILBOORG, Gregory. “Introduction to Beyond the Pleasure Principle”. New York: Liveright Publishing Corporation, 1961, p. vii-xv.

ZVEDEUNIUK, Michelle. “Doubling, Dividing and Interchanging of the Self: the ‘Uncanny’ subjectivity in Dostoevsky’s The Double”. In: *Linguistics and Literature*, v. 10, n. 2, p. 109–124, 2012.