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The Embodiment of Edgar Allan Poe's Psychological State in
“The Fall of The House of Usher”1839.

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Dedication

I dedicate this work to the closest persons to my heart, my parents Hamza and Karima for their support and efforts during a long way of study.

It is also dedicated to my dearest sister and my dearest brothers, especially my elder brother who helped me a lot to reach this phase.

Finally, I dedicate this work to my dear aunt Fatima who encouraged me and always stood by my side.

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Abstract

This research is an attempt to analyze Edgar Allan Poe's psychological state in the short story "the Fall of the House of Usher". The research approach used to conduct this work is psychoanalytical literary criticism. The Analysis of the story under a psychological lens makes evidence as to why Poe wrote this way. He used a new technique in the story which is "the Doppelganger" that plays a significant role to determine 'the Other Poe' and to understand that the whole story is a representation of Poe himself during his lifetime in America.

The findings of this work will alter the idea of romantics who focused too much on human's goodness , and since this story is a Gothic genre, it was written to look more at the world's dark reality that has been translated artfully due to several factors that affected most of American writers throughout the nineteenth century.

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General Introduction

General Introduction

The nineteenth century in America was characterized by the Romantic movement that reached also the field of literature. It took place after a long period of mind domination over the world view to focus on the individual's imagination and feelings. Within the context of romanticism that attempted to restore human goodness crashed by civilization, gothicism started as a literary genre to reveal the human dark side by illustrating from real experiences in American society then expressing these through literature.

Edgar Allan Poe is one of the most successful American writers who could represent his life via 'Gothic literature'. His unique style and techniques all demonstrated the target from such genre in which, through revealing the dark side, Poe created abnormal characters interacting inside a gloomy atmosphere narrated by a terrifying language to examine the depth of human psyche.

In most cases, one may see that the reason for using this style is that Poe's psychological state was affected by several factors during his lifetime. "The Fall of the House of Usher" is considered as the best of Poe's short stories that introduces the gothic genre in an excellent way, and represents his state of mind

The aim of this research is to analyze Poe's psychological illness based on proven facts and events in the story. The research also aims at providing the readers with psychological facts about how the state of the writer affects his writing style. However, it does not mean that if the psychological state of a writer is disordered, his works will not be successful, but one work which is very short may address a great number of complicated issues and facts. Thus, the following research questions are asked:

General Introduction

Did Poe suffer from psychological illness?

How does “The Fall of the House of Usher” present his psychological state?

To answer these questions, some hypotheses are suggested:

1. “The Fall of the House of Usher” demonstrates a set of psychological illnesses
2. The “Other” Poe is the American society during the nineteenth century.

The analysis would be done through the psychological literary criticism approach; an approach that facilitates to understand any literary work in a psychological lens, and may explore why the writer writes this way.

This research is divided into two chapters. The first one is focus more on American Romanticism and the emergence of the gothic genre with some of Sigmund Freud's theories. Whereas the second chapter is to analyze “The Fall of the House of Usher” using psychological lens to link and analyze Poe’s life through this literary creation.

Chapter One

American Romanticism

1.1 Introduction

The nineteenth century in the United States was characterized by 'Romanticism' that changed Americans' worldview and their way of thinking. This new change started to take a significant direction towards a new type of literature called the romantic literature which came as an artistic literary genre to bring back some of the principles or the characteristics of American society that have been neglected through previous centuries such as imagination, feelings, intuition and the focus on nature seeking to restore human goodness.

Through time another genre came on the stage is “the Gothic Literature” which appeared to reveal the darkest side of the world, it revealed other realities the author never intended to mention in his work, thanks to psychoanalytic literary criticism that could take the mission to dive into the author psyche and come out with the truth behind his work.

1.2 America in the Nineteenth Century

For America, the nineteenth century was a time of an extraordinary progress and changes. As a new nation, it vastly increased in size and population, and developed into the world's largest country in agriculture, industrial economy, technology, transportation, and art.

This period was also known as “the Gilded Age” which began between the American civil war and the first world war. The period took its name from Mark Twain's and Charles Dudley Warner's book “The Gilded Age”(Shackel, Palus 828). This period was known for prosperity and corruption at the same time. Accusations of nefarious links between politicians and businessmen and widespread corruption in public life were rife and the presidency of Ulysses S. Grant in the 1870s is usually represented as a nadir of political probity (Cashman 04). Although the industrial revolution has altered America positively, society had been affected very badly.

1.2.1 American Society

As historically witnessed, the industrial growth in the United States changed the American society. On one hand, it brought urbanization that led to the expansion of cities that touched the American purity and goodness. In the other hand, the use of mechanism that had been seen in two different ways (Elhamel 29:59).

Americans who were born during this period would witness a new invention that could help them in their lifetimes. For instance, “steam replaced horsepower” (Cushman 10). However, some would see it as a break from traditions. For example, mechanism such as plowing, farming and sewing machines replaced human workers and made them lose his values as an essential element in the world (Elhamel 29:59).

One can say that mechanism and urbanization that came through the industrial revolution ruined the nature and purity of the American society. At that time many saw that the United States should be pure and each individual should remain on his nature as before, and the way to take back the American nature was the new reaction movement that emerged in the nineteenth century under the movement called Romanticism(Elhamel, 29:59).

1.3 Romanticism

Whenever the term romance comes to someone's lips, people only think of love, but in fact it is a rich term that means a lot, that at some point changed the worldview and thinking and became the most popular not merely as a concept but as a movement in the nineteenth century (Riasanovsky04).

The Romantic movement or Romanticism was an artistic, literary, musical, and intellectual movement that prevailed the whole Western world in the nineteenth century. It emerged from one place to another to finally take a place in the United States of America to be the opposite to “the Age of Reason” or “the Age of Enlightenment” and “Neoclassicism” which expanded through Europe during the eighteenth century (Auñón 284). According to

Goethe, “Romanticism is disease, Classicism is health.” He meant that romanticism came to appreciate all what neoclassicism rejected. “Classicism is the regularity of good sense, perfection in moderation; romanticism is disorder in the imagination, the rage of incorrectness.”(Furst02)

The Enlightenment as a movement emphasized the use of reason or mind and neglected the other essential human side which is feeling, but Romanticism came to revive this side. Harvey stated that:

“romantic writers and artists revolted against the age of reason or enlightenment period and its values. They celebrated imagination and intuition versus reason and calculation, spontaneity versus control, subjectivity and metaphysical musing versus objective fact, revolutionary energy versus tradition, individualism versus social conformity, democracy versus monarchy”(01).

He explained that romanticism is based on thinking with emotion, intuition and spontaneity in life rather than classical reason and logic.

The German painter Casper David Friedrich said that “The artist’s feeling is his law. Genuine feeling can never be contrary to nature; it is always in harmony with her. But another person’s feelings should never be imposed on us as law”(quoted by Constable 07). He expressed that feelings come before thinking, individual before society, nature is always in harmony with human feelings, and the lack of obligation on the artist to imitate nature (Constable 08).

According to Rousseau, another element that would be revived under romanticism is “the return to nature” (Furst 03). Romanticism can also be seen as an inspired movement thanks to the huge changes that happened in Western society like the French and American revolutions. These two revolutions shared the same principles with romanticism which

celebrated the individual imagination and feeling under the enduring search for individual rights, liberty, and nature through literature (Elhamel, 29:59).

1.3.1 Romanticism in Literature

Romanticism as a movement came as an opposite to all what was material, scientific, classical, real and reasonable to emphasize feelings, imagination and intuition via literature.

“The movement originated in Germany, England, and then in France. Writers all over the world were influenced by the literary style of British romantic poets such as William Wordsworth, William Blake, and Samuel Taylor Coleridge, and the views of German philosophers such as Friedrich Wilhelm Joseph Schelling and Friedrich Schleiermacher” (Añón 284).

In fact, the term “romantic” was used for the first time in the work of late eighteenth century in the critical work, “Romantic Poetry” by Fredrich Schlegel (Seyhan 01-02). “In the early pre-romantic essay “On the Study of Greek Poetry” by Schlegel, it advanced a wide-ranging critique of modern culture, affirming the aesthetic superiority of classical Greece.” This essay caused him to think again about nature, since he criticized modern culture partly because it encouraged a disenchanting conception of nature. By considering this essay which amplifies its claims, one can clarify his implicit understanding of the “disenchantment” of nature and of the “re-enchantment” with which it contrasts (Stone 06).

Then, in 1810 Germaine de Staël popularized the term romanticism in France through the publication of her account of German travels “De l’Allemagne”, a book about German culture and in particular German romanticism which promoted the German literature (Black Mccoy, para.04).

Furthermore, in 1798 the English poets William Wordsworth and Samuel Coleridge published the collection of poems Lyrical Ballads that would be recorded in history as the source of launching romanticism in England (Luebering, para 01). William Wordsworth felt

that poetry should be “the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility”(Wordsworth13). While writing all the emotions and words come out spontaneously without any pressure.

Indeed, poetry at that time was the source of expressing human actions. According to Aristotle, “all poetry was the imitation of men in action” (Thacker 01). Imitation is to explain something like “representation”: the poem imitates by taking an instance of human action like love or tragedy expressed through feelings and representing it through words (Suman 01).“By poetry, he implied all forms of art, from sculpture to drama, from epic poetry to history, to painting and even to music” (Thacker 01). Poetry expresses art as a whole.

Hence, from the publication of this collection, Europe initiated to take a significant turning away from the classical traditions and a turning towards an emotional experiment which would arrive to the United States of America.

1.3.2 American Romanticism

Many stated that American romanticism took place between 1820s and 1860s; however, Charvet claimed that “not until the 1820s did the romantic movement reach America, when American editions of works by Wordsworth and Coleridge and German philosophy spread over the country” (Auñón 284).

During this time, the United States of America was in the wake of the American revolution and the war of 1812, it was still trying to form its own identity and a culture turning away from enlightenment and neoclassicism to romanticism. It replaced the neoclassic emphasis on reason by emphasis on the imagination, emotions, nature, and individual who is the essential part of all life (Virts,para.01).

This American literary movement was also known as the age of transcendentalism which defined as an American literary artistic movement that originated with the same century of romanticism (Pumpkineater, Rudnicki 01). According to Dincer, “American

romanticism is often divided into three main subgenres: (I) transcendentalism; (ii) light romanticism, which emphasizes an optimistic and creative view of life and the longing for an idealized past; (iii) and dark romanticism, which focuses on the darkest sides of human behavior through mentally ill and sinful characters who have frightening experiences” (Auñón 285).

One cannot argue that transcendentalism and American romanticism are totally the same. The main difference between them was in their view of God and his role. Transcendentalism was based largely on the concept that God is an internal force and everyone created by god has within himself a divine spark namely, inner light. Therefore, the final goal of human life would be to connect to that inner light; that is, something which is referred to as over soul, which means that part of God which unifies all living things. On the other hand, romanticism, in comparison, had less to do with god. For the romantics, God is an external force (Manzari1796-1797).

Most significant practitioners of transcendentalism believed that everything is a reflection of God, William Blake argued that: “he who sees the infinite in all things sees god. He who sees the ratio only sees himself. Therefore, God becomes as we are, that we may be as he is.”(quoted by Kulik 82)

Transcendentalism became organized as a “transcendental club” under the leadership of Ralph Waldo Emerson in 1836, and one of his famous works “Self-Reliance” is an essay which explores the values of transcendentalism(Kane 02). Emerson explains: “Whoso would be a man must be a nonconformist”(03). In another way, a man who follows society he is not a man, but when he is nonconformist; uses his intuition and trusts himself, the better society will be.

On the other hand, American romanticism which is a revolution against the norms of neoclassicism and the age of reason, deals with the individual imagination as the central part

in understanding the world and permitted freedom from classical notions. Therefore, both American transcendentalism and American romanticism reacted against the use of reason, and emphasized intuition, imagination, and feeling.

American romanticism was known for many great romantic authors who stressed imagination, nature and individualism in their works (Amiar 03). Washington Irving was America's first professional writer and the founder of the short story in the United States, "Rip Van Winkle" being one of his most famous short stories. It follows a man who falls asleep in a forest and wakes up many years later after the colonies have become an independent country (Amiar 03).

Besides, Edgar Allen Poe who clearly expressed the features of romanticism, he specialized in the idealistic concept and the ideal structure of transcendentalism as well. In addition, he was able to explore the darker side of American romanticism through his imaginative and expressive poems and short stories, dealing with the mysterious, the supernatural, and the horrifying. The most famous short stories by Poe include: "The Murders in the Rue Morgue"(1841), "The Cask of Amontillado" (1846). He is not less famous for his melancholic poems, as such, "The Raven" (1845) (Amiar 04).

Thus, most of the American romantic authors demonstrated the characteristics of American romanticism.

1.3.3 Characteristics of American Romanticism.

Each literary movement has characteristics that distinguish it from other literary movements. The most prominent characteristics of American romanticism are the following:

1.3.3.1 Individuality

Individuality from which the American romantic writer starts to express his inner feelings, and all the time American romantic writers focus on the individual, especially the

under privileged, at the same time, it aims at restoring human's goodness that has been crushed by civilization, and also seeks for rights and freedom(Elhamel, 29:59). For instance, "the Raven" by Edgar Allan Poe relied on individualism in the whole poem:

Once upon a midnight dreary, while I pondered, weak and weary, over many a quaint and curious volume of forgotten lore—While I nodded, nearly napping, suddenly there came a tapping, as of someone gently rapping, rapping at my chamber door. "Tis some visitor," I muttered, "tapping at my chamber door—Only this and nothing more. (Poe 03)

1.3.3.2 Nature

American romanticism tends to emphasis also nature which is the source of inspiration (Elhamel, 29:59). "In their works, romantics are in great awe of sublime power of nature because, to them, it is beautifully wild and dangerous"(Auñón 285). They believed that they can obtain spiritual energies from nature, if it is glowing they feel the same. As an illustration, the short story "Rip van winkle" by Irving:

When the weather is fair and settled they are clothed in blue and purple, print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.(Irving 07-08)

1.3.3.3 Imagination

Romantic writers also emphasized imagination for them. it is a creative faculty, through it they can express their inner emotions and sensations (Elhamel, 29:59).In Irving's story, "Rip meets some magic creatures who play ninepins among the Kaatskill mountains and, from that moment on, he starts to experience very strange situations which do not reflect

a real or objective universe at all. After meeting these beings, Rip falls asleep and he awakes 20 years later in a completely different world”(Auñón 286).

1.3.3.4 Feelings and Intuition

The American romantics believed that priority is towards feelings and intuition and not towards mind. They can be seen as the gateway to knowledge. Understanding and experiencing the world is not only by using human brain, it is more by using feelings and intuition(Elhamel, 29:59). According to Kulik “The imagination as active, transformative power is at bottom a reflection of the divinely creative constitution of nature, transcending sensual bounds, reconciling apparent contraries, and penetrating the perceptual barriers that obscure intrinsic harmony..” (91)

All in all, American romanticism focused on individual imagination and feeling, it contributed to classify its characteristics through literature, which determined another subgenre of romanticism, the dark romanticism that is known as the gothic literature; in turn gothic literature revealed dark facts about American society through poetry, novels, and short stories.

1.4. Gothic Literature

For Wheeler:

“the word gothic originally only referred to the goths, one of the Germanic tribes that helped destroy Rome. Their now-extinct language, also called gothic, died out completely. The term later came to signify “Germanic,” then “medieval,” especially in reference to the medieval architecture and art used in Western Europe between 1100 and 1500” (Kohil 228).

In literature, Kohil defined the term gothic “as type of fiction characterized by mystery and horror”(228). Smith said that:“Gothic’s representations of extreme circumstances of terror, oppression and persecution, darkness and obscurity of setting and innocence betrayed

are considered to begin with Horace Walpole's *The Castle of Otranto* (1764), and to reach a crescendo in Ann Radcliffe's *Mysteries of Udolpho* (1794), and Matthew G Monk Lewis's *The Monk* (1797)" (03). For Hume, "these works can be seen as one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination" (282).

In fact, romanticism led to Gothic literature or dark romanticism or anti-transcendentalism, a strong reaction against the transcendental movement. Anti-transcendentalism came as a reaction to focus on the dark side of humanity and the evil in the world. It is the rejection of optimism and the destructiveness of the human spirit (Pumpkineater and Rudnicki01).

Gothic writers believed that the ideas of transcendentalists were too optimistic. They viewed life as tragic full of dark realities, and instead created a new genre that was filled with their own beliefs of these realities, such as the individual is a sinner and prone to self-destruction as well (Campy 06).

Even though the 1800s was a time of optimism and self-reliance through nature and opportunity, along with it brought about a perspective that rejected optimism. The American writer Edgar Allan Poe's stories went into depths of the destruction of the human spirit through horror and sinister events that focused on man's uncertainty and limited potential. Edgar Allan Poe was a good example of writers who supported this morbid, alienated outlook on people's struggle in that they veered away from the happy endings. He provided an alternate ending that sent chills down the spines of the readers like "the Fall of the House of Usher" (Pumpkineater, Rudnicki 04-05).

In most cases, gothic literature is the genre of mystery, death and horror. It came to reveal the individual and nature dark side rather than romanticism which emerged as a movement to restore human goodness and the aesthetic side of nature. At the same time, "both came for the

same reasons, a rebellion against technological changes that were occurring with much frequency” (Wabik para 01). However, gothic literature can be easily determined through its elements.

1.4.1 The Gothic Elements

Gothic elements include the following:

1.4.1.1 An Atmosphere of Mystery and Suspense

The work is full of threatening feelings, a scary place contains mysterious secrets that no one knows, a fear enhanced by unknown, even the plot revolving around mystery, for instance someone disappears in inexplicable events (Harris 01).

1.4.1.2 Setting in the Castle

The action takes place in and around an old castle. It often contains secret passages, trap doors, secret rooms, dark or hidden staircases, and possibly ruined sections. The castle may be near or connected to graves, which lend their own haunting flavor with their branching, claustrophobia, and mystery (Harris 01).

1.4.1.3 Supernatural or inexplicable events

Supernatural events occur like ghosts or giants walking, or things move spontaneously, such as chairs, doors, covers and other things like pictures on the walls coming to life(Harris 01).

1.4.1.4 Omens and Curses

When the character can omen about the future and informs his family or any other character he is surrounding with, and sometimes that person is a curse, whenever he is around, someone dies (Harris 01).

1.4.1.5 Women in Distress

The female characters often face events that leave them fainting, terrified, and screaming. A lonely and oppressed heroine is often the central figure of the novel, so her sufferings are the focus of attention. Most of the time women suffer more than men because they are often abandoned, left alone either on purpose or by accident, and have no protector at times (Harris 01).

1.4.1.6 The Metonymy of Gloom and Horror

Harris referred to this element as “subtype of metaphor, in which something like rain is used to stand for something else like sorrow. For example, the film industry likes to use metonymy as a quick shorthand, so we often notice that it is raining in funeral scenes. Metonymies for "doom and gloom" all suggest some element of mystery, danger, or the supernatural.”(02)

1.4.1.7 The Vocabulary of the Gothic

The vocabulary used in the gothic genre creates an atmosphere of fear. Using the right words maintains the dark and stimulates the feeling that defines the gothic. For instance, words like tears, sorrows, ghosts, panic, scary, anger dark and night (Harris 02).

These elements can be found in short stories.

1.4.2 The Gothic Short Story

Hansen defined the short story “as a brief fictional prose narrative that is shorter than a novel. For him “it aims to present a single effect conveyed in only one or a significant episodes or scenes”(para 01-02).

Before the 19th century the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself. Throughout history humankind has

enjoyed various types of short stories, like romance and fairy tales (Hansen,para.03). But with the beginning of the nineteenth century, the elements of the short story began to turn into containing the elements of gothic literature.

The gothic short story is a story in which the focus is on expressing a situation or creating a feeling of fear by narrating the events of story in a gloomy lens (Augustyn, para 02).

Edgar Allan Poe is considered as one of the pioneers of the gothic short story in America. As an example of his work "The Tell-Tale Heart" (1843). The story is about an unnamed nervous narrator who killed an old man. Ultimately, the narrator began to hear sounds, which interpreted as the corpse's heart still beating, and he hysterically admitted his crime(Augustyn, para 01).

It can be very clear that the gothic short stories were also distinguished by mentioning another element, which is the psychological one with which most of Poe's short stories are famous. The approach specialized in analyzing this element is the psychological or psychoanalytic criticism.

1.5 Psychoanalytic Literary Criticism

Sometimes people think of the word 'criticism' as a negative meaning, because they think of the critic as a person who complicates things. The word means more than that, however. It comes from the Greek verb "kritikos", which means to judge or to decide. In its original sense, a critic is simply a person who expresses an informed judgment or opinion about the meaning, value, truth, beauty, or artistry of something (Fard330).

In fact, in the field of literature, the term criticism refers to the analysis, evaluation, and interpretation of a literary work. Each of the three main activities of literary criticism interpreting, analyzing, and evaluating gives rise to different questions: what was good or bad about the work? why that particular aspect is bad or good? (Fard 331)

Literary criticism is similar to literary analysis in the sense that both analyse different aspects of the text and brings them together to evaluate whether the author has been successful in achieving his purpose. But literary criticism goes a step further and evaluates the work in relation to outside approaches presented by other different critics. In literary criticism, an approach is the way reader has staked out from which he or she interprets, analyzes, and evaluates works of literature (Hasa, para 01).

In order to understand any literary work, it is important to rely on literary criticism because it facilitates to understand some aspects, concepts, expressions, principles and elements. Of all the critical approaches to literature, the psychological has been one of the most usable for many critical readers. Psychological criticism in literature refers to the way in which the work of a particular writer is analyzed through a psychological lens (Rezaei and Seyyedrezaei 1908). This approach psychologically analyses the writer or the character in his work using the psychoanalytic theory established by Sigmund Freud (Hasa, para 02).

He put forward the theory that “literary texts are a manifestation of the secret unconscious desires, needs, fears, conflicts and anxieties of the author” (Hasa, para.04), through dividing mental life into three “provinces”, “the id, ego and superego” (Lapsley, Stey 01).

Freud assumed that “the id works in the unconscious mind to meet human’s pleasures” (McLeod 04). The id divides into two kinds of biological instincts which Freud called “Eros and Thanatos” (McLeod 02). Freud recognized two basic, apparently counterbalancing, currents of drives: “the erotic drive, usually related to the instincts of life, love, and creativity, and the death drive, directed towards a tendency of aggression and destructiveness” (Kli 68). Freud believed “that Eros is stronger than Thanatos, thus enabling people to survive rather than self-destruct” (McLeod 03)

Second, the ego is that part of the id which has been modified by the direct influence of the external world (Freud 25, quoted by Macloed 04). The ego's goal is to satisfy the demands of the id in an acceptable way. In contrast to the id, the ego follows the reality principle as it works in both the conscious and unconscious mind to obtain pleasure (McLeod04).

Finally, the superego which develops during early childhood around age of 3-5 years when the child identifies with the same-sex parent and is responsible for ensuring moral standards are followed. The superego works to control the id impulses, especially which are unacceptable in society. It also works to convince the ego to turn to moralistic goals rather than realistic ones (McLeod 06). The superego motivates us to behave in acceptable manner and if rules are not followed, it makes a person feels guilty (McLeod 07).

Freud also put the theory of “Oedipus complex”, introduced in his Interpretation of Dreams (1899). The term derives from the Theban hero Oedipus of Greek legend, who unknowingly slew his father and married his mother (Augustyn, para 01).

Freud attributed “the Oedipus complex” to children of about the ages three to five. He said the stage usually ended when the child identified with the parent of the same sex and repressed its sexual instincts. If previous relationships with the parents were relatively good, the stage is passed through harmoniously. But, in the presence of trauma, however, there occurs an “infantile neurosis” that is an important forerunner of similar reactions during the child’s adult life. The superego is the moral factor that dominates the conscious adult mind, also has its origin in the process of overcoming the oedipus complex. Freud considered “the reactions against the oedipus complex the most important social achievements of the human mind” (Augustyn, para.02).

All Freud’s theories have to do with literature; is to help the reader to trace the writer's psychological history that started from childhood experiences in family. However, this fact is

not directly expressed in the work; it is often expressed indirectly in the form of dreams, actions, symbols, images and places (Hasa, para 04). As in "Psychoanalytic Criticism" Freud says that "an author's chief motivation for any piece of literature is necessary. He says that it would gratify some secret desires that probably developed during the author's infancy and was immediately suppressed and dumped in the unconscious. The outward manifestation of this suppressed wish becomes the literary work itself" (cited in Rezaeia and Seyyedrezaeib, 1909).

According to Hasa, "psychological criticism does not concern itself with the intentions of the author. Instead, it is more concerned with what the author never intended. It emphasizes the repressed feelings of the writer, what the writer has unconsciously included in his work. Psychological literary criticism as an approach facilitates to understand what seemed difficult to understand. In other words, it helps to understand why the writer uses this way, how his life's circumstances affect his writing and why do characters in the story behave in a particular way" (para,02-04).

1.6 Conclusion

From a literature based on classical features to a literature based on spiritual elements, Romanticism like other literary movement took this step further to change a great number of works in music, paintings, poetry, novels and short stories. Romanticism penetrated the depths of literature until it reached the dark side, which is gothic literature. Many writers, for example Edgar Allan Poe, adopted this genre to escape the dark reality of the nineteenth century and express it in a frighteningly imaginative way. In the end, all writers of this period had many knots of dark reality, and this led to the expression of these knots in the form of this type of literature, which the psychological literary criticism as an approach could explain.

Chapter Two

**Psychoanalytic Literary Criticism of
“The Fall of The House of Usher”**

2.1. Introduction

“The Fall of the House of Usher” is a gothic short story introduced by the American writer Edgar Allan Poe. Thus, the following chapter is going to analyze this story based on Sigmund Freud's theories to come out with the hidden meaning behind such work.

2.2 Edgar Allan Poe

Edgar Allan Poe was an American poet and short fiction writer. Poe is best known for his gothic poetry and short stories. He is widely regarded as a central figure of romanticism and American literature in the United States during the nineteenth century. Poe was the first well-known American writer who battled to make a perfect life through writing alone (Jackson, Carroll, para 01)

Poe was born on January 19, 1809, in Boston, his parents are David Poe and Elizabeth Smith. They were famous for their best acting in the theatre. His father abandoned the family going to the south and his mother died later. Thus, Poe and his sister were taken by different families; John Allan and William Mackenzie (Quinn 01-51).

On February 14, 1826, Poe entered the university of Virginia (Quinn 97). The young man Poe wanted to continue his parents' career but he was sent to the army as a private soldier on May 26, 1827 (Quinn 119). After he returned, his life career started to evolve, he published his first volume of poems. “Tamerlane” and other poems, by a Bostonian was published, probably in the early summer of 1827, by a printer, Calvin F. S. Thomas (Quinn 119). In 1835, he became the editor of the Southern Literary Messenger in Richmond (Quinn 218). On May 16, 1836, he married his young cousin Virginia Clemm, who was only 13 (Quinn 252).

Poe’s wife had tuberculosis for several years until she died in 1847 at the age of 24. Her death quickly affected his physical and mental health. Poe was already addicted to alcohol but the emotional trauma affected him more. (Jackson, Carroll, para.03).

Two weeks prior to his death, Poe left Shelton in Richmond while he traveled to Baltimore. One week later, Poe appeared ill, wearing clothes that did not fit him. He was taken to a hospital, where he spent the next four days intermittently screaming, incoherent, and delirious. Poe died of unknown causes at the age of 40 on October 7, 1849(Jacksonpara.04). Poe's final words were “God help my poor soul!”(Quinn 641).

2.3 “The Fall of The House of Usher”

During the nineteenth century that witnessed the American romantic movement, the popularity of the short story increased, it became adopted by many writers, and with the shift of literature to the Gothic, the story contained the elements of this literature. Among the most famous of these stories is the story “The Fall of the House of Usher”, first published in 1839 by Edgar Allan Poe in Burton's Gentleman's Magazine(Bracken, par 01). It is classified as one of the most gothic short stories in terms of themes and unique style of writing.

2.3.1 Summary

The story starts with an epigraph in French written by De Béranger: “Son coeur est un luth suspendu; Sitôt qu’on le touche il résonne” (Poe 03). In English, it means “his heart is a poised lute; as soon as it is touched, it resounds.”(Capitalofarizona, para.01) The epigraph creates a mystery for the reader.

The story began when an unknown narrator was on his way to his best friend Roderick Usher's old house after receiving a letter from him. Roderick gave evidence of “nervous agitation and acute bodily illness of a mental disorder” (Poe 04).

After the narrator arrived, he found himself in “a large and lofty room”. The windows were “long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within”. These details made him feel that he breathed “an atmosphere of sorrow”(Poe 07). Then he met his friend Roderick who seemed on his face “a cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid” (Poe 08). As well as, “his actions were vivacious and his voice sometimes energetic sometimes not”(Poe 09).

Usher welcomed his childhood best friend and then started telling him for the desire to see him, it was because Usher wanted to admit about the nature of his malady:

“He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror”(Poe 09).

He also admitted his fear from death, and the most bitter was his sister's illness (Poe 10).

Usher and his friend were enjoying their time together, they wrote, read and even painted. The narrator tried his best to help Roderick get out from his psychological state. Everything was going on a great path until the evening the lady Madeline died. Roderick asked his friend if he could help him in preserving “her corpse for a fortnight in one of the numerous vaults within the main walls of the building.”(Poe 16) The narrator aided him in the arrangements for the temporary entombment. “The body having been encoffined, we two alone bore it to its rest”. The vault in which they placed Madeline had been “so long unopened” (Poe 17).

Few days later, the narrator figured that Roderick and Madeline were twins, and that “sympathies of a scarcely intelligible nature had always existed between them.” (Poe 18) Also, Roderick's mental illness was getting worse. “His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue but the luminousness of his eye had utterly gone out” (Poe 18).

One night, seven days “after the placing of the lady Madeline within the donjon”, the narrator and Roderick found themselves unable to sleep under the fear (Poe 19). They passed away the terrible night together reading “Mad Trist” of Sir Launcelot Canning (Poe 21). While the narrator was reading the part where the hero of the story breaks down a door, he thought that he heard the same sound mentioned in the book. He continued reading about until he heard again “the echo” (Poe 22). Roderick and his friend recognized that Madeline came back from the dead as she was seeking for revenge (Poe 24).

Madeline appeared and her clothes were full of blood and her body was full of wounds, she was trembling and her moves were unbalanced. She walked towards her brother and fell on him. As for the narrator, he ran outside the castle, and few moments later he saw the house collapsing in front of his eyes (Poe 25).

The way the narrator told the story leads to see what figurative language Poe used.

2.3.2 Figurative language

While analyzing any tale the reader would figure out the figurative language used by the writer. Indeed, Nordquist defined the figurative language “as a language in which figures of speech freely occur. It can also be defined as a fictional meaning departure from the real

one (para01).In "the Fall of the House of Usher" Poe used a gothic figurative language as in the following:

2.3.2.1 Personification

Poe uses this when he describes the windows as eye-like “the upon the vacant eye-like windows”(Poe 03). He gives human traits to the house, also attributes the house to Roderick and Madeline who appear to be pallid. In addition to this, these traits can be attributed to the writer. For instance the windows represent Poe’s eyes that see the world as dark, and the house is his head that is troubled.

2.3.2.2 Metaphor

In “the Fall of the House of Usher” metaphor is used repeatedly like “ I felt that I breathed an atmosphere of sorrow.”(Poe 07) The traits the narrator observes on his friend embodies sorrow. Another instance “the entire orb of the satellite burst at once upon my sight” (Poe 25). Poe attributes this image to first person narrator which at the most degree makes the reader creates an image in his head imagining the fall of the castle.

2.3.2.3 Simile

For instance, “there was a long tumultuous shouting sound like the voice of a thousand waters”(Poe 25). Poe resembles the shouting sound of the house to the heavy rain. In other words, the sound was not the house's shouting but was Roderick's and Madeline’s shouting. Poe always represents the family Usher as they are the house itself. When attributed this simile to the writer it can be seen as his shouting.

2.3.2.4 Hyperbole

As an example of hyperbole “During the whole of a dull, dark, and soundless day in the autumn of the year”(Poe 03). There is an exaggeration in here where the day cannot be soundless.

2.3.2.5 Onomatopoeia

Poe mentions onomatopoeia as the following instance: “Not hear it?—yes, I hear it, and have heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I dared not speak!” (Poe 24). Poe uses these murmurs to emphasize Roderick's madness, also to make his readers experience such feeling.

2.3.2.6 Doubling

For Writer, “doubling or doppelganger is also a literary device that is used to compare or contrast the familiar(good) with the strange(evil). It is most commonly used in gothic tales where characters are literally or figuratively doubled in order to examine a hidden nature or desire”(para 01).Poe is most commonly known for his use of this type of literary device, for example in “The Fall of The House of Usher”, Roderick and Madeline are the same person while the house is the doppelganger of them. They represent the good side and the house is the evil side.

The reason behind using such figurative language would reveal some of psychological illnesses that Edgar Allan Poe had during his life time.

2.4 Poe's Psychological Illnesses

Most of Poe's works are a representation of his mental illnesses (Hladka 09). When coming to the short story “the Fall of the House of Usher”, the latter can be translated as if

Poe suffered from psychological illness. But before dealing with the analysis one should explain what it means.

Cherry expresses the term psychological illness as “what is known as mental disorders or psychiatric disorders. Mental disorders are patterns of behavioral or psychological symptoms that impact multiple areas of life. These disorders create distress for the person experiencing the symptoms”(para01). As there are many types of psychological illness which are going to be analyzed from the short story.

It is widely known that Poe suffered from depression, especially after he lost his wife Virginia at an early age (Hlakda 11). What gives evidences that the language of the story indicates depression, for instance “within view of the melancholy house of Usher.”(Poe 03), “an effect which the physique of the gray walls and turrets”(Poe 10), as well as “the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe in one unceasing radiation of gloom.”(Poe 11) Words like melancholy, gray, darkness and gloom represent depression in Poe’s real life, as it creates an atmosphere of gloom.

Besides, Poe suffered from schizophrenia (Shaikh, Arika, Sadenwasser, Tim, para01). According to Melinda and Segal “this type of illness means hearing voices even if they do not exist. Furthermore, they act out in confusion and fear”(Suryani 04). “The Fall of The House of Usher” makes evidence of this type of psychological illness:“At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I be held him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound.”(Poe 18). Poe uses such imagery, taking the reader deeply to see Roderick as Poe himself.

Poe's parents, wife and sister's death caused him Post-traumatic stress disorder (Ezzeldin 200). This one can be analyzed through Roderick's state changed after Madeline's death:

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out.(Poe 18)

It is very clear that Roderick is experiencing an emotional traumatic period after the death of his twin. The same as in Poe's life, each time he was losing someone he experienced such traumatic stress.

In addition to this, the death of his family members caused him alcoholism (Neuropsychiatr, para 01). Its effects appear clearly in the story where Poe introduced it as the theme of madness, for example:

“Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence.” (Poe 24)

Here the narrator is telling about Roderick's abnormal physical appearance that proves his madness after seeing his sister coming alive from the dead. The instance can also show that these actions only appear on someone who is fully drunk.

By the same token, he also suffered from fear that can be seen as a phobia (PetraRose, para 01). For instance: “In this unnerved, in this pitiable, condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, Fear.” (Poe 10). At this moment Roderick tells the narrator of the fear of death which means even in Poe's real life he has the same fear since death was his central life. However, he was able to reflect and express the fear of death by making it a central theme in the story.

Anxiety was also one of the mental illnesses Poe faced in his life (Neuroskeptic, para 06). “The Fall of the House of Usher” illustrates this kind of illness as follows:

“His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt, weighty, unhurried, and hollow-sounding enunciation—that leaden, self-balanced and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.” (Poe 09)

These words reflect Poe's anxiety. In other words, this one can be also interpreted as social anxiety. Poe interacted less with people in his lifetime, which led him to express the theme of isolation. Roderick in the story goes nowhere, he just stays home and rarely interacts with his sister.

The effect of these psychological illnesses would be analyzed in the next section.

2.5 Psychoanalytic Literary Criticism of “The Fall of the House of Usher”

As the first chapter referenced, Gothic literature focuses fundamentally on the dark reality; “the Fall of the House of Usher” is only a reflection of that. The story begins with “the whole of a dull, dark, and soundless day in the autumn of the year,” (Poe 03) The narrator specifies autumn time which indicates sadness and melancholy, and creates an atmosphere of gloom and death which represents the quintessential elements of the gothic genre.

Poe uses the first person point of view to narrate the story through an unidentified narrator who is Roderick's best friend since childhood. Poe comes with no physical description of the narrator which always leaves the reader to question why?

The narrator distinguishes the Usher family from the outside and the inside. This can be seen in the beginning of story when he tries to see the landscape around the house of Usher :

“ I looked upon the scene before me upon the mere house, and the simple landscape features of the domain upon the bleak walls upon the vacant eye-like windows upon a few rank sedges and upon a few white trunks of decayed trees.” (Poe 03)

This gloomy expression can be described as it is told by a dreamy mind narrating a nightmare motivated by incestuous feelings (Muller 37). This maybe the reason Poe does not portray the narrator and state where the events of the story take place. Someone who is telling a dream would not focus on himself but he sets his focus on the characters and the events, whereas the place is a dream. Nevertheless, the narrator emphasizes on his friend's state and other details like the traits of the frightening house from the inside and Madeline as Roderick's twin as well.

When figuring the image of the doppelganger in the story one immediately thinks of Madeline and Roderick, where all the house qualities represent the Usher. The house works as a stream affecting them, for instance when the narrator gazed at the house he felt a sense of “insufferable gloom pervaded his soul”(Poe 03). As for Roderick, he felt like “he breathed an atmosphere of sorrow”(Poe 07). When coming to Madeline, he regarded her with “an utter astonishment not unmingled with dread but he could not explain such feeling.” (Poe 10)

When analyzing the house in a psychological spectacle, it is regarded as “ the place where people feel they belong and there is a certain time when a person should depart from home, moving from childhood to adulthood” (Muller15). The rapture with the original family is a necessary psychological step to form a new family, but not all are able to cross that bridge. During the Oedipal phase, a child’s desire is directed to his mother and as he grows up it turns psychologically to his father then he would obtain the desire to look for a partner. In “the Fall of the House of Usher” the rapture does not exist. It is very clear that Roderick and Madeline lived in the house for several years as they did not experience the rapture with their original parent (Muller 15). Madeline can be viewed as she stands for oedipal, she is buried alive then she comes back again and throws herself on her brother and they die together.

There are times the narrator attributes human qualities to the house where he resembles the windows to eyes (Poe 04). The recent arises the supernatural theme. Uebersax said that:

Human being has an immortal, immaterial soul, and a body . The body is a prison of the soul. Bodily feelings disturb the soul and reduce the clarity of its spiritual vision. The philosopher uses spiritual practices to deny the body and subdue its emotions ;death is welcome because it releases the soul. In the most radical forms

of Immaterialism, a person may be a monad, which means has only a soul outside of time and space, dreaming it is embodied in a material world.(10)

While taking “the Fall of the House of Usher” from this perspective, Madeline and Roderick in the world of imagination are living as one pure spirit since the world of imagination is based on spiritual elements. Their birth separates them from the spiritual world to the material which is the castle, and separates this one soul into two matters; Roderick’s body and Madeline’s body. In other meaning, human soul has two sides the male and the female side ; Roderick is Madeline’s male side, as she is his female side , both are born as twins.

According to Lee, “the soul has three parts the mind, the will, and the emotion. This is clearly proved by the word of good” (para01). In the story, Roderick has a mental illness while Madeline has a physical one; the meaning is that Roderick is a mind and Madeline is a body and if these two essential parts of soul divide, both would suffer illness as long as the mind is always related to the body and vice versa. Now the soul is completely existing in the world of matter. Roderick and his sister rarely talk and meet even though are living inside one place where the material power(the house) is controlling them.

when Roderick buries his sister, he knows she is alive, he believes if he kills her, he could finally rest. This hypothesis proves why the gothic genre neglected the use of mind, because not every time seems to be rational. However, such act leads him to madness for the reason that there were always linked to each other. Madeline comes back and throw herself on her brother willing for punishment and then they die together and the house collapses which means death unifies them together in their first world. In other perspective, Madeline is Roderick’s doppelganger and both represent the house’s doppelganger. Thus, both themes of death and doppelganger occur in the story.

Whereas the house works as an evil power that prevents them to live in peace, Madeline and Roderick represent the individual good side. Poe uses the house of Usher to symbolize human dark side. He even describes death as aesthetic which gives rise to the theme of beauty. Death is not always a negative aspect, sometimes it is the way to live in peace.

The story also demonstrates Sigmund Freud's theory of the id, the ego and, the superego presented in the first chapter. In “the Fall of the House of Usher”, the narrator represents the superego where he focuses to help his childhood friend to behave rationally and get rid of the fears caused by his sister's illness “and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend.”(Poe 11) While Roderick is the ego, he seeks to satisfy his id which is the lady Madeline. Poe mirrors his ego as Roderick, the id as Madeline and the superego as the narrator. But in this case Roderick and Madeline are Poe's dark side.

Also, this analysis proves the point of view above, that Roderick knows that his twin is still alive, and because he wants to get rid of the fear and anxiety, he chooses to survive but through an evil way, and since he asks the narrator to bury Madeline, he fulfills his request in view that burying someone who is dead is a moral act according to the superego. Hence, the ego and the id could not survive while the superego could. It can be viewed that when there is no equilibrium between these components, actions won't be positive.

Through the previous analysis, one can only conclude that Poe in the story expressed unconsciously conditions he never intended to do. For instance through Roderick's need to meet his friend who would be as a therapist, Poe in his real life needed someone who he can complain to and aid him to come over his psychological illness. Moreover, Roderick's fears caused by Madeline illness was just a representation of his fears when his wife Virginia

was sick as well as the central theme of death in story is only mirroring his dead family members.

Within the same interpretation and via analyzing these events that are only a representation of Edgar Allan Poe, there is another technique used in the story which is “the Other” or “the Otherness” which means “a representation of different groups within any given society that controlled by groups that have a greater political power” (Zevallos, para 02). In “the Fall of the House of Usher”, Poe as other, represents the dark reality in the American society during the nineteenth century. For example Madeline's depression can be seen as the political problems that were happening in America, especially during the great depression that hit its economy and most of people suffered from poverty. Madeline also reflects women suffering within a society that cares only about man. In the story, Madeline is suffering in silence, no one tries to listen to her or understands her woes. In addition to this, Roderick's fear from death is interpreted as the Americans' fear during the first world war. While the narrator as an unknown person represents the loss of identity after the American revolution that brought an amount number of immigrants to the nation.

2.6 Conclusion

Poe’s short story “the Fall of the House of Usher” can be described as a story that was written by a dangerous and creative mind that represents himself in unusual way through using the gothic style and other literary techniques, such as the doppelganger which at the most degree creates a kind of complexity that makes the story supernatural.

“The fall of the House of Usher” is a psychoanalysis tale of Poe’s interior feelings, knots, and psychological illnesses that have been revealed through the abnormal events and characters. psychoanalytic reading shows that literature is an art that expresses the writer's repressed feelings and mirrors his psychological state, as it represents society as well.

General Conclusion

General Conclusion

The Romantic movement or romanticism was an artistic, literary, musical, and intellectual movement that prevailed the whole Western world in the nineteenth century. It emerged from one place to another to finally take place in the United States of America to be the opposite to “the Age of reason” or “the Age of Enlightenment” and “Neoclassicism” which expanded through Europe during the eighteenth century (Auñón 284).

Romanticism reached the field of literature where many writers changed the way of writing based on the use of imagination to escape the accurate reality were living. They tackled many issues such as the individual rights, especially those who suffered poverty, as well to restore human goodness in an imaginative way.

When Romanticism emerged in America, it initiated to take a deep look at the dark reality inside the American society until finally the gothic literature captured the minds of writers, such genre did not focus merely on revealing the dark side of society but even the dark side of the individual.

Even though the nineteenth century in America was a time of an extraordinary progress and change that brought urbanization and mechanism, many people were living under pressure, fears, struggles, and even suffered from different types of maladies. Edgar Allan Poe is one of the American writers who also suffered these issues, dilemmas, and illness that have been shown through his successful work “the Fall of the House of Usher”.

The story is regarded as a representation of Poe himself. It is easy to be understood from this perspective but difficult to be interpreted. “The Fall of the House of Usher” has a gothic style that consists in Poe’s psychological illness. Poe as an excellent author dealt with it himself by using his own unique methods to express it like the doppelganger. He used such technique to make clear that each character in the story is a split personality of other character and also to mirror himself through them.

General Conclusion

Through the analysis of “the Fall of the House of Usher” using the psychoanalytic approach, one can only say that the reason Poe wrote this way is that his psychological state was disordered due to the painful events and experiences he personally lived. Hence, it is right that Poe’s psychological state is embodied in the story.

One cannot say it is for sure Poe never intended to express these facts, but in my point of view the techniques used in the story like the “other” Poe and doppelganger are intended to reveal something to the reader like Poe’s personality that had been affected by the dark reality of the American society.

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Summary

Summary

Summary:

This research aims to analyze the embodiment of the writer's psychology in the short story the Fall of the House of Usher and also aims to shed light on the writer's motives behind using the gothic style and some of the gothic techniques. Through the psychological analysis based on Sigmund Freud's theories, it was found that this story is from the writer's imagination, but it embodies his psychological state in the real life, as he expresses the other through the story, which is the dark side of American society during the nineteenth century.

الملخص:

هذا البحث هو محاولة لتحليل الحالة النفسية Edgar Allan Poe في القصة القصيرة "سقوط منزل آشر". منهج البحث المستخدم لإجراء هذا العمل هو النقد الأدبي النفسي. يقدم تحليل القصة من منظور نفسي دليلاً على سبب كتابة Poe بهذه الطريقة، والذي يستخدم أسلوباً جديداً في القصة وهو "الإزدواجية" التي لعبت دوراً هاماً في تحديد "الأخر" و فهم أن القصة بأكملها عبارة عن تمثيل Poe نفسه خلال حياته في أمريكا. ستحطم نتائج هذا العمل فكرة الرومانسيين الذين ركزوا كثيراً على الجانب الجيد للإنسان، وبما أن هذه القصة من النوع القوطي، فقد تمت كتابتها للنظر أكثر في الحقائق المظلمة في العالم والتي قد تجسدت ببراعة و ذلك بسبب تأثير عدة عوامل على معظم الكتاب الأمريكيين طوال القرن التاسع عشر.

Résumé:

Le but de cette étude est d'analyser la manifestation psychologique de l'auteur dans la nouvelle "The Fall of the House of Usher", et de clarifier la motivation derrière l'utilisation du style gothique et de certaines techniques gothiques à travers la psychanalyse basée sur la psychanalyse. Selon la théorie de Sigmund Freud, il s'avère que l'histoire est née de l'imaginaire de l'auteur, mais ne reflète pas son état psychologique dans la vie réelle, puisqu'il exprime l'autre à travers l'histoire, qui est le côté sombre de la société américaine du XIXe siècle.

Summary
