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QUESTIONS ABOUT THE SELF:
A Psychoanalytic Approach on E. A. Poe's Work

São Leopoldo

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Trabalho de Conclusão de Curso apresentado como requisito parcial para obtenção do título de Licenciado em Letras, pelo Curso de Letras - Inglês da Universidade do Vale do Rio dos Sinos – UNISINOS.

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“We look at the world once, in childhood. The rest is memory”

(GLÜCK, 1996)

RESUMO

Edgar Allan Poe foi um importante autor Romântico que viveu uma vida conturbada nos anos de 1800. O presente trabalho tem o objetivo de realizar uma análise bibliográfica de três contos escritos por Poe, sendo eles: “William Wilson”, “A Queda da Casa de Usher” e “Ligéia”. Cada uma dessas histórias revela específicos aspectos psicanalíticos que permitem ao leitor compreendê-las com maior profundidade. Neste trabalho, a abordagem psicanalítica tem o objetivo principal de compreender os aspectos que se destacam na obra de Edgar Allan Poe e analisar os pontos em que essas literaturas se encontram. Os objetivos específicos deste trabalho incluem analisar como o sentimento de estranheza é estabelecido nas histórias escritas por Poe; examinar como a figura do duplo é construída em “William Wilson”; reconhecer os três aspectos da mente estudados por Sigmund Freud em “A Queda da Casa de Usher”; e, finalmente, associar o complexo de Édipo com o personagem principal de “Ligéia”. Os resultados obtidos através da análise revelaram as contradições humanas em “William Wilson”; a casa como sendo o abrigo dos personagens, assim como a mente é o abrigo do inconsciente em “A Queda da Casa de Usher”. Nesse sentido, o ego é representado por Rodrick Usher, o id é relacionado a Madeline e o superego é o narrador da história. Finalmente, os resultados também mostraram como a obsessão emerge pelo fracasso do personagem em superar o complexo de Édipo em “Ligéia”. De um ponto de vista fundamentado, este estudo enfatiza a importância da psicologia durante a análise de uma obra literária. Por meio da abordagem psicanalítica foi possível compreender as histórias a partir de uma nova perspectiva.

PALAVRAS-CHAVE: Edgar Allan Poe. Psicanálise. William Wilson. A Queda da Casa de Usher. Ligéia.

ABSTRACT

Edgar Allan Poe was an important Romantic writer who had a troubled life during the 1800s. The present work aims to realize a bibliographical analysis of three short stories written by Poe, they are: “William Wilson”, “The Fall of the House of Usher” and “Ligeia”. Each of these stories reveal specific psychoanalytic aspects of the characters that allow the reader to understand them in a deeper way. In this paper, the psychoanalytic approach has the main objective to comprehend the aspects that stand out in Edgar Allan Poe’s work and to analyze the points where those literatures were similar. The specific objectives of this paper include analyze how the uncanny feeling is established in the stories written by Poe; examine how the double is constructed in “William Wilson”; recognize the three aspects of the mind studied by Sigmund Freud in “The Fall of the House of Usher”; and associate the Oedipus complex with the main character of “Ligeia”. The results revealed the human contradictions in William Wilson; the house being the shelter of the characters, just as the mind is the shelter of the unconscious in “The Fall of the House of Usher”. In this sense, the ego is represented by Rodrick Usher, the id is related to Madeline and the superego is the narrator of the story. Finally, the results also showed how the obsession emerges by the failure of the character to overcome the Oedipus complex in “Ligeia”. From a fundamented perspective, this study emphasizes the importance of psychology during the analysis of a literary work. Through the psychoanalytical approach it was possible to understand the stories from a new perspective.

KEYWORDS: Edgar Allan Poe. Psychoanalysis. William Wilson. The Fall of the House of Usher. Ligeia.

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1 INTRODUCTION

During these last five years in the Unisinos English Program, it seems that time was running at a reduced pace. The act of sitting and reflecting on the memories that have passed, and some that have not even existed, tightens one's chest with the feeling of having to face a new reality that is yet to come. All insecurities that used to bother me at the beginning of each semester are nothing close to the insecurity of graduating. Perhaps, that is why many of us postpone this moment as much as possible, but eventually, we have to face it. It is necessary to understand the past in order to deal with the future. That sentence says a lot about me and my choices for the present work.

As far as I can remember, the reading habit was always an important part of me. I remember when I was just a child, before I could learn how to read, my father used to read me comic books. The enjoyment that I felt in reading remained during my adolescence, and it was at that moment, that my passion for horror stories began. I was enchanted by the idea of writing for a living. Of course, I did not know how hard this could be -- even for good writers. Once we become good readers, it seems that all good stories have already been told, especially when you think about horror. Edgar Allan Poe was the first horror author whom I had contact with. Poe was a genius who did not have the recognition he deserved during his lifetime. Living a great part of his life in misery, drinking was the escape he found to minimize the insanity caused by the early death of his parents and his wife. Poe was also the one who inspired many great authors such as: H. P. Lovecraft, Sir Arthur Conan Doyle, Agatha Christie, Stephen King, among others. This list includes more names than I can remember. Hence, I decided to write about Edgar Allan Poe in a way to honor the difference he made in my journey.

The aim of this work, therefore, is to analyze the psychoanalytic aspects that stand out in some of Edgar Allan Poe's tales. The psychoanalytical approach emerges as a means to understand what is between the lines. After all, comprehending the motifs of each character implicated in the plot is something that literary criticism within the university should go further. Mainly because psychology, although challenging, is an important feature of human aspects.

The stories written by Poe are as troubled and controversial as was his life. The main theme of the author was certain death and, although other authors¹ of that period (1820 - 1850) also had this strange proximity to death, Poe brings an intriguing facility in hiding meaning in the symbols throughout the text. It is through his peculiar writing that he creates an atmosphere that manages to transport the reader to a time when terror was born: with a burnt-out candle in a house that was beginning to be haunted by inexplicable beings.

The feeling of strangeness that Poe easily creates was studied years later by Sigmund Freud; in a way to explain this feeling, he used the German word “unheimlich”, literally “unhomely”. The word was translated by the British psychoanalyst James Strachey. While looking for the closest use for “unheimlich”, he gave a new meaning to the word *uncanny* within English language. As Norman N. Holland (1999, p. 250) explains in his essay “The story of a Psychoanalytic Critic”, “[w]hat we wish we also fear and what we fear we also wish”. Considering this duality, the uncanny feeling is what drags us through the pages, even though our skins are shivering with fear and with the grotesque that the horror genre exposes us to. Under these circumstances, the unity of effect theory was a method of writing used by Poe that explains why this feeling seems to have an even greater effect on the tales, which are written with the aim of being read at once, in opposition to books that take many days to read. In this case, Poe decided to cause a certain feeling in the spectator, and he constructs this feeling through the basic elements of the text with the description of the setting and the characteristics of the characters. The uncanny feeling, after all, is always there, so understanding how this feeling emerges and is constructed is a primary objective in the psychoanalytical approach followed by this paper.

Furthermore, a story is a piece of artwork and it is never complete, even after the author’s work is finished. Actually, on the contrary, the author's work can only be considered complete when it reaches the reader. As a result, the reader responds to the text by projecting their fears and vulnerabilities on it; a consequence of this projection is the creation of a unique story each time it is read, thus adapting it according to the socio-cultural context of the reader. With this in mind, the artist can be considered as having a mediumistic role, linking his context and writing objectives to the public with their own response to the piece of art. The artist Marcel Duchamp discusses this idea in his essay “The Creative Act”:

¹ E. T. A. Hoffman and Herman Melville are some examples.

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act. This becomes even more obvious when posterity gives a final verdict and sometimes rehabilitates forgotten artists. (DUCHAMP, 1959, p. 77-78).

From the standpoint of Duchamp, a work of art, when in contact with the world, acquires a new meaning. The public has the power to revive already forgotten artists, who often did not have the desired success because they were not understood. Those misunderstood artists can be considered a genius in the early days. This is exactly what happened with Edgar Allan Poe, who was revived by a legion of fans who were inspired by his works and his legacy. For instance, it is possible to find films that have been adapted from Poe's tales and poems. In this regard, one can quote according to IMDb: "House of Usher" (1960), "Pit and the Pendulum" (1961), "Tomb of Ligeia" (1964), "Eliza Grave" (2014), and many others. All in all, one can assert that Poe's work goes beyond page margins, assuming the lively performance of actors who represent the characters through their eyes. Another important aspect when analyzing a literary work is that the reader also interprets a piece with their psychological aspects dredging divergent interpretations that relies on their state of mind and sociocultural aspects.

According to Holland (1999, p. 247-248), for psychoanalytical analyzes to be possible it is necessary to have "close attention to the language of the freely associating patient", which means to analyze verbal material and categorize it into themes. For this reason, according to letters reunited in volume II of "Edgar Allan Poe - Medo Clássico" (Darkside Publishing Company), the short stories chosen for the analysis were also the ones that Poe once said were his better stories. The choice of these stories is also justified because they reveal the psychoanalytic aspects of the characters in the first reading. As in the majority of Poe's stories, the theme of death is present, revealing the power of the dead over the living through the memory of characters. Madness is also there, releasing not only the disorders of the characters but also the author's and the readers'.

Therefore, the objective of this paper is to read the creative work of Edgar Allan Poe under the psychoanalytic studies in order to understand the points where those works of literature are similar. Also, to analyze the psychoanalytical data that are emphasized in Poe's material. These objectives were accomplished through the bibliographic review methodology and textual analysis. The specific objectives of this paper include analyzing how the uncanny feeling is established in the stories written by Poe; how the double is constructed in "William

Wilson”; recognizing the three aspects of the mind studied by Sigmund Freud in “The Fall of the House of Usher”; and associate the Oedipus complex with the main character of “Ligeia”.

Although this is not a social analysis, in the first chapter, I will explore the period in which Edgar Allan Poe lived and the sociocultural aspects of the time. During this period, the Romanticism movement revealed its dark side by Dark Romanticism. This understanding is important to contextualize his work, as well as his biography.

In the second chapter, this paper investigates the mystery of the double and why it is used so frequently in Poe’s literature through the tale “William Wilson”. The supportive literature included Sigmund Freud (1955), Otto Rank (1971), Miller (1985), and Cohen (1996). In this tale, the main character is forced to deal with a version of his own self, a doppelgänger, which makes his loathed characteristics stand out. The theme of the double is frequent in world literature and becomes more curious as time passes because of its relation with science fiction and the possibilities created in genetics with cloned animals -- or identical twins. If clones are possible, why would literature not include this subject in the perspective of human clones? Even so, genetic changes suggest that the life of human beings can be more and more lasting, making mysterious potions of vitality no longer so unbelievable.

The following chapter analyzes “The Fall of the House of Usher”, published for the first time in 1839, and one of Poe’s most famous stories which has many interpretations. Those interpretations may vary widely according to the emotional aspects of the reader and the approach used. So, in this story, I aim to identify the three aspects of the mind studied by Sigmund Freud: the id, the ego, and the superego. The narrator of this tale has no name and is not physically described, this lack of physical description helps with the reader’s identification with the character. After all, without knowing what the narrator looks like, it is easier to imagine oneself in his place, suffering under the same conditions as he, one may become more interested in analyzing Roderick Usher through the narrator’s eyes.

The fourth chapter presents “Ligeia”, which was published in 1838. Ligeia was the wife of the narrator until she got ill and died, but the main character cannot extricate himself from the deceased. In this chapter, I aim to analyze the relationship between the narrator with the women in his life. There are some interpretations in this short story wherein it is possible to identify the Oedipus complex besides the strength of the memory of the character. This important aspect is related to childhood studied by Freud and is necessary for the full comprehension of the topic.

For better comprehension and before delving into Poe's work, it is important to know more about his life and the social context in which he was inserted. This was done in the next topic.

2 THE SOCIOCULTURAL CONTEXT

The romantic movement had great importance in literature and the arts in general, such as music and painting. Morgan Howard (2015) explains that Romanticism obtained space in North America in the 19th century by denying the individualistic and positive ideas of Transcendentalists. In the literary context, Romanticism arises also as a response to the industrialization and materialism caused by the Industrial Revolution (GALVÃO, 2013, p. 66). Thus, again in agreement with Howard (2015), the Romanticism movement shows concern in exploring the beauty of general things, searching for a connection with different kinds of life, valuing nature and sensitivity. Consequently, the romantic authors bring a more idealistic bias to their works.

This idealistic bias is diluted when the Romantic movement becomes so large that it starts to produce subgenres (HOWARD, 2015). As stated by Galvão (2013, p. 66), it is at that moment that Romanticism begins to demonstrate two strands: one more positive and another that has a darker side and is considered to be more pessimistic. The latter is known as Dark Romanticism, and one of its main characteristics is the valorization of emotion instead of reason. Hence, there is a high number of literary materials that had the horror, the bizarre, and the supernatural as their main themes. As opposed to the preoccupation with the movement and space of the Transcendentalists, Poe is one of the precursors of Dark Romanticism. He introduces Dark Romanticism with the focus on place and confinement, wherein guilt is a fundamental aspect of his works, along with the evil aspects of human beings and their limitations (GRAY, 2011). Beyond Romanticism, Poe presents to the reader a union with Gothic elements, which become clear in the environment descriptions of the tales. Still, it is important to highlight that Dark Romanticism lightens the complexities of human psychology, which is a crucial aspect in this analysis. The connection with nature is still there, but now in a more sinister way (MATHEWS, 2014). As a result, the reader encounters himself in a reading that borders the forbidden: full of death idealizations, putrefaction, and toxic viciousness. Love and sentimentality continue to be important themes, but their approaches are reversed (GALVÃO, 2013).

In summary, the Romantic ambivalence becomes quite understandable when the most personal aspects of the authors' lives are brought to light. In this paper I intend to focus on the dark aspects of Romanticism, briefly going through some aspects of Poe's life that may have interfered in his writing in the next section.

2.1 THE MAN AND THE WORK

Edgar Allan Poe (1809-1849), one of the leading names of gothic literature, had a short life and took too long to reach the success he deserved. Without being prestigious, his life was marked by poverty. He only found glory after his death. It is through the psychoanalytical approach that the possibility to understand how the early death of his parents affected his life and consequently his work arises. Also, how alcoholism was his escape from the real world, just as his tales are the escape for many of us nowadays. Poe was the name of the man who created and inspired the horror genre. He was also the precursor of the mystery and detective stories with his famous Detective Dupin, a character who inspired the creation of Sherlock Holmes by Sir Arthur Conan Doyle.

Because of the frequent homicide theme in Poe's stories, he was considered by many people insane, lecherous, and drunk. Still, his bad reputation did not prevent him from ascending, even if it was only later. Fortunately, his famous poem "The Raven" has crossed generations, inspiring readers and writers. However, his life was not easy as it is possible to comprehend from the reading of letters written by Poe and the information about his life -- both presented in the collection "Medo Clássico - Edgar Allan Poe v. II". Boston born and son of actors, he did not live with his parents long enough. Abandoned by his father, Poe lost his mother to tuberculosis when he was only a boy, at the age of two. Thus, he was raised by Frances and John Allan, who never legally adopted him. Later, in addition to family losses, he also lost the love of his life, a cousin, a romance that today would be considered incestuous. She died of the same sickness as his mother. It can be understood, then, that his figure, sometimes considered scary, keeps the strength of a man who resisted many losses. Despite belonging to the Allan family, this was never a guarantee of affection. His life was marked by losses, loneliness, and literary frustration. His fragility and the way he showed affection shines through his poems and letters to friends and family. Besides being a writer, Poe was also editor of newspapers and magazines, and an important literary critic of his time. In spite of having left Boston after his parents' death, Poe nourished a sense of belonging to the city, desiring to be recognized, to feel that he would in the future be a reason of pride to his deceased mother.

Henceforth, with greater knowledge about the author and the moment he lived, it will be possible to comprehend his choices when writing. The double theme will be analyzed in the next chapter, with an in-depth look at the main character of William Wilson.

3 THE DOUBLE IN LITERATURE

Researches on the psychoanalytic aspects of characters have a long tradition and are accepted in different sections of arts, also among philosophers and critics. For this reason, it could not be different when related to literature. It was from the studies of Sigmund Freud that psychoanalysis started to be recognized as a systematic study and could successfully be applied as an approach in order to analyze different aspects of a literary work. The approach itself is sometimes identified as controversial, with limitations related to the aesthetic understatement of a literary work. In contrast with these limitations, the psychoanalytical approach can help us to solve themes and symbols which are related to the psychological aspects of the author's mind, understanding the author's work on a different and even deeper level.

The first theme to be deepened in is the figure of the double. It is possible to mention several authors who brought this mysterious theme to literature, including Robert Louis Stevenson with his famous "Strange Case of Dr Jekyll and Mr Hyde", Oscar Wilde with "The Picture of Dorian Gray", and Edgar Allan Poe with his tales, especially "William Wilson". It is a theme that varies according to time and received more attention in gothic literature. According to Souza (2011), the origins of the double can be related to the Bible, in relation to the figures of Cain and Abel, who had opposite personalities. The important psychoanalyst and author Otto Rank (1971), who notably contributed to the theme reveals that one of the first appearances of the double in literature was when Jean Paul Richter mentioned the term "doppelgänger" in 1796 in his book "Siebenkas", characterizing the double as people who see themselves. The term has been adapted until nowadays with the exciting discoveries of genetics and molecular biology, also the possibilities of clones existing. In agreement with Kuritz (1981), for the reason of the sociocultural changes of the time, including the mechanization promoted by the Industrial Revolution, the 19th century was a milestone for the theme as a response for the valorization of science. Rank (1971) emphasizes in his psychoanalytical analysis of the double one of the reasons why the double has been used for so long in the history of literature: it could be related to the human condition. Through the double, it is possible to visualize the duality of the human being. It can be used in order to represent opposition, or to emphasize human contradictions. As a result, some elements are frequent in the stories that present figures of doubles: elements that can be equivalent to the soul such as the reflection of the characters, be it in mirrors, water, or even photography;

shadows; and brothers, be they twins or not. On the other hand, in agreement with Freud (1955), the figure of the double can also be a manner to visualize the human conscience.

Nonetheless, the choice of the author for this theme may be a sign of a psychic disturbance. Therefore, eccentricity marks their behavior and personality during their lifetime and it happens mostly through the abuse of alcohol or narcotics. Rank argues about the author when using this method of analysis in literature:

[T]hey, like some others of similar nature, were decidedly pathological personalities who, in more than one direction, went beyond even that limit of neurotic conduct otherwise allowed to the artist. (RANK, 1971, p. 35).

Otto Rank analyzed several authors and attributed the existence of the double to the pathologies of the authors' minds. That is to say, the double ended up being a way for the artist to get rid of his demons. Although analyzing the figure of the author is not the priority of this work, it is important to emphasize that some readers have considered William Wilson as a self-portrait of Edgar Allan Poe, as mentioned by Marcia Heloisa in her introduction to "Edgar Allan Poe Volume II" (POE, 2018). The character deteriorates himself with gambling and drinking throughout the story, as did Poe in his life.

Sigmund Freud also contributed to this theme in his "das Unheimlich" (1955), translated as "the uncanny" in English, and "o estranho" in Portuguese. In this study, Freud set the double as a phenomenon that causes great strangeness. The German word "unheimlich" is the opposite of "heimlich" translated as "homely". In this way, "unheimlich" is that which is not known and unfamiliar, and that is what makes it frightening.

According to Freud (1955), the uncanny is a feeling related to what is frightening, arousing dread and horror in the audience. This special term requires not only general fear. So, to raise the uncanny it is necessary that besides horror, the audience also feel attracted to it. Freud explains the uncanny as something old and long familiar. After all, the uncanny also has a positive nature, a beautiful, alluring part. Not everything familiar is uncanny. It must have something unrecognizable apart from what is familiar. The familiar part is what attracts our attention and the unfamiliar, the mysterious part is what causes the odd feeling of horror. In relation to the uncanny in the double, Freud emphasizes the different ways in which the double can manifest itself in characters, these being the doubling, dividing, and interchanging of the self:

Thus we have characters who are to be considered identicals because they look alike. This relation [doubling] is accentuated by mental processes leaping from one of these characters to another - by what we should call telepathy -, so that the one possesses knowledge, feelings and experience in common with the other. Or is marked by the fact that the subject identifies himself with someone else [dividing], so as he is in doubt to which his self is, or substitutes the extraneous self for his own [interchanging]. (FREUD, 1955, p. 234).

What Freud called the uncanny feeling is present in most successful horror stories, likewise in Edgar Allan Poe's "William Wilson". In fact, Freud explains how literature is a vast field to find this feeling, unlike real life. In this way, Poe usually creates an atmosphere of horror and mystery which is completed with the strange behavior of his characters. His themes are related to madness, melancholy, despair, and loneliness. It is through the hallucination of his characters that the uncanny comes to light, causing goosebumps in the reader who cannot put the book down.

The figure of the double has everything necessary to be uncanny. A part of it is familiar, the characters can see themselves and recognize their characteristics in this other-self. Moreover, in the history of literature, the figure of the double hides the worst and sometimes problematic part of the self, which will be analyzed in this chapter in the short story "William Wilson" by Edgar Allan Poe.

In summary, as said before, the uncanny feeling and the figure of the double appear together in multiple horror stories. In an effort to understand how these concepts were developed in the literary context, in the next section I will analyze how the double is constructed in "William Wilson".

3.1 WILLIAM WILSON AND THE DOUBLE

First of all, "William Wilson" was published for the first time in 1839, possibly becoming one of the inspirations for the future writers who decided to work with the double theme. Regarding the text, Poe starts with the presentation of the main character already expounding his relationship with the doppelganger, unlike other stories where the reader only notices the double in the final moments. The reader may notice the character is a doppelganger even though Wilson cannot. The curious aspects start with the characters' name: William Wilson. The name is double and could represent the relationship between the character and his double through the anagram Will I am. About this, the anagram can also be

read as a question, after all, which Will am I? Yet another anagram hides in his last name, “Wilson”, which may be understood as a relationship with the origins of the character, Will son, or Will’s son. However, the narrator explains it is not his real name, but a fictitious name with great similarity to the original.

With this in mind, the narrator, in the first person, starts to explore his experiences with his double. Slowly, he gives signs of the figure who disturbs him until the moment he reveals the figure is actually his reflected image, besides having the same name and birth date. William refuses to tell the events that led him to “unspeakable misery, and unpardonable crime” (POE, 1842) in relation to what he did to his double, creating a mysterious atmosphere in the story. Thus, the character leads the reader to understand that his double is responsible for all bad attitudes committed by him when he argues, “I would fain have them believe that I have been, in some measure, the slave of circumstances beyond human control” (POE, 1842). This behavior is frequent in stories that involve a double, particularly if the double is comprehended as a monstrosity part of the character. The author Jeffrey Cohen (1996) discusses elements about the monster figure and how it sustains the worst parts of the human being in his “Monster Culture (Seven Thesis)”:

The monster is continually linked to forbidden practices, in order to normalize and to enforce. The monster also attracts. The same creatures who terrify and interdict can evoke potent escapist fantasies; the linking of monstrosity with the forbidden makes the monster all the more appealing as a temporary egress from constraint. This simultaneous repulsion and attraction at the core of the monster's composition accounts greatly for its continued cultural popularity, for the fact that the monster seldom can be contained in a simple, binary dialectic (thesis, antithesis... no synthesis). We distrust and loathe the monster at the same time we envy its freedom, and perhaps its sublime despair. (COHEN, 1996, p. 16-17).

From then on, William Wilson describes his double as being his opposite, in a way of dissociating himself from the parts he does not like about the double. William considers himself as the master of his own actions, whose family lineage was extraordinary. The narrator visits his past from the moment when they met, during school in childhood, and comes back to the present moment, analyzing the results of his own actions. The story is told in chronological time, conducted by the growth of the character in addition to Willson’s comments in the present time.

It was in his first years of school that Wilson met his double. Indeed, Poe has a very descriptive style throughout the text, which helps with the development of the uncanny

feeling. The narrator describes the irregularities of the school he attended, comparing its walls to those of a prison because of its Draconian laws. It is thus possible to analyze that the character lived in a very controlled environment during his first years of life, feeling trapped for much of his childhood. The details provided by the narrator help to construct the tension of the story: “At an angle of the ponderous wall frowned a more ponderous gate. It was riveted and studded with iron bolts, and surmounted with jagged iron spikes” (POE, 1842). Hence, with the detailing, Poe creates strong imagery, making the reader feel like a student in such a school. Throughout the story, it is possible to realize Wilson felt trapped not only by the environment but also by his double.

Since the presentation of the double, Wilson starts to recognize his double as his rival. He considers his rebellion as “a source of the greatest embarrassment” and envies the superiority his double maintained over himself. This rivalry is shown in the characterization the character makes about his double:

In his rivalry he might have been supposed actuated solely by a whimsical desire to thwart, astonish, or mortify myself; although there were times when I could not help observing, with a feeling made up of wonder, abasement, and pique, that he 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. (POE, 1842, emphasis in original).

In general, the rivalry between a character and his double can be explained by the concept of narcissistic self-love studied by Otto Rank. The narcissus legend comes from Greek mythology wherein Narcissus could expect a long life, as long as he did not see himself. Then, one day, Narcissus saw his image reflected in the water and, enamored by his image of a young boy, the reflection caused his death. In another version of the legend, Narcissus took his own life after having become entranced by his reflection (RANK, 1971). In his studies, Otto Rank argues that the reality experienced by man is constantly searching for answers such as the existence of a soul, since they do not want to accept that “death is everlasting annihilation” (RANK, 1971, p. 84). So, the fear of a double is comprehensible as a response to the fear of death:

So it happens that the double, who personifies narcissistic self-love, becomes an unequivocal rival in sexual love; or else, originally created as a wish-defense against a dreaded eternal destruction, he reappears in superstition as the messenger of death. (RANK, 1971, p. 86).

Despite the rivalry between the characters, Wilson says he could not hate his double. Not only could Wilson not hate him, but also all their friends thought they were relatives. The relationship of the characters may well be considered as one between siblings. During the narrative, Wilson explains:

It is difficult, indeed, to define, or even to describe, my real feelings towards him. They formed a heterogeneous mixture -- some petulant animosity, which was not yet hatred, some esteem, more respect, much fear, with a world of uneasy curiosity. (POE, 1842).

This confusing relationship reveals not to be so friendly when Wilson starts to attack his double, whether explicitly or indirectly. The narrator describes how his double does not have any weakness until the moment he discovers he has a deficiency in his guttural organs that prevents his voice from being louder than a whisper. Wilson uses this deficiency to his advantage during the attacks. The rivalry intensifies when the double begins to retaliate against Wilson. Wilson makes it clear to the reader what his weaknesses are, he hated all the similarities between them: “In a word, nothing could more seriously disturb me, (although I scrupulously concealed such disturbance,) than any allusion to a similarity of mind, person, or condition existing between us” (POE, 1842).

As a result of his retaliation, a rumor that the two were twins spread throughout the school. The narrator elucidates that the double recognizes the similarities he has with Wilson. It was not difficult for the double, then, to copy every motion of Wilson’s, including his clothes and his voice. Therefore, it is comprehensible Wilson is aware his double is a copier:

I owed my security to the masterly air of the copyist, who, disdainful of the letter, which in a painting is all the obtuse can see, gave but the full spirit of his original for my individual contemplation and chagrin. (POE, 1842).

In the next moment, the narrator highlights the role of conscience of the double in this story, as explained by Miller (1985). In addition to interfering in the character's wishes, the double still disturbs him with advice, being a moral rule for his attitudes. Therefore, the protagonist stops carrying the evil and the double is in charge of it, as an “embodiment of his own conscience” (MILLER, 1985, p. 155). The horror he shows every time he encounters his double is thus the horror of facing his own conscience. The hatred he feels for his rival, after all, is the hatred he feels for himself.

Still, according to Guimarães (2012), the double appears to William Wilson because he is unable to place limits. That is why, too, the school's memories are so vivid. There, William Wilson felt himself in prison, but it was at that time that his “bad self” was most dominated. Security is what William seeks as the narrative progresses.

The narrative indicates through his physical characteristics that time passes. “Three years of folly, passed without profit, had but given me rooted habits of vice, and added, in a somewhat unusual degree, to my bodily stature [...]” (POE, 1842). Wilson, now older, is in a different city, and regardless of the time lapse, his double continues to persecute him. After drinking some glasses of wine, Wilson sees a character wearing the same clothes as him and then hears him whispering, “William Wilson” in his ear. He cannot see the other’s face, but he is sure of who this person is. The whisper is the means that the double finds to identify itself. This continuous whispering can be related to a superego manifestation of the character through his double. The superego was studied by Sigmund Freud as one of the three parts of the mind, and is largely unconscious. It is considered “the vehicle of the ego ideal by which the ego measures itself” (FREUD, 1923, p. 9). In other words, the superego represents the moral restrictions and the moral principles of the mind. The double gives the character some advice, hoping for the ideal realization of actions that are never performed by the character, thus acting as his sense of moral for his ego. Then, when the character dissociates himself from his double, he also dissociates from the good parts of himself. For this reason, the monstrosity previously thought to belong to the double now appears to be in the character himself.

Hence, moments before Wilson moves again he starts to question the origins of his double. He remembers his double left the school on the exact same day as he did. He soon moves to Oxford and begins to demonstrate his tendency to addiction by working as a professional gambler. On a certain night, Wilson plans to steal a quantity of money from a nobleman during a poker game. During the game, noticing how the nobleman was ruined with a great number of debts, the other participants demonstrate to feel pity for him, with a certain hate for Wilson. Poe creates an intense and stressful atmosphere which is suspended by the apparition of an intruder:

[...] and, for some moments, a profound and unbroken silence was maintained, during which I could not help feeling my cheeks tingle with the many burning glances of scorn or reproach cast upon me by the less abandoned of the party. I will even own that an intolerable weight of anxiety was for a brief instant lifted from my bosom by the sudden and extraordinary interruption which ensued. The wide, heavy,

folding doors of the apartment were all at once thrown open, to their full extent, with a vigorous and rushing impetuosity that extinguished, as if by magic, every candle in the room. Their light, in dying, enabled us just to perceive that a stranger had entered, of about my own height, and closely muffled in a cloak. The darkness, however, was now total; and we could only feel that he was standing in our midst. Before any one of us could recover from the extreme astonishment into which this rudeness had thrown all, we heard the voice of the intruder. (POE, 1842).

Thus, the narrator is unmasked by this intruder, who Wilson knows to be his double because of his whispered voice and also because he was wearing the same cape as his. One more time, Wilson's bad behavior is intervened by his double who acts as his superego, controlling the bad habits of the ego. His double pursues him, wherever he goes, revealing his bad character. After his exposition, Wilson decides to move again out of England for feeling too ashamed. Like a shadow, the double persecutes him over Europe, and Wilson is sure of the double's desire: to destroy him. Even after years, he does not see the double as being a part of himself. Wilson realizes during the double's interferences that he is never able to see his face. Once again, Wilson finds himself lost in the wine bottle, an aspect that seems to facilitate the appearance of the double. It is during a Carnival in Rome, moments before Wilson commits adultery, that the double appears for the last time. Tired of all the persecution, Wilson decides to finish with the double. They go to a small ante-chamber where they start to combat. After killing his double, he notices his own image reflected on a mirror -- which was not there before.

[T]hus it appeared, I say, but was not. It was my antagonist -- it was Wilson, who then stood before me in the agonies of his dissolution. Not thread in all the raiment - - not a line in all the marked and singular lineaments of that face which was not, even identically, *mine own!* His mask and cloak lay where he had thrown them, upon the floor.

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, 1842, emphasis in original).

After Wilson eliminates his double, and by consequence, his conscience, he understands they could not live separately. His human condition dissipates, as his experience of his double.

The experience of the double, therefore like consciousness itself, is part of the human condition. In fact, the price that we have to pay for having consciousness is seeing ourselves “dead”: being conscious of our own mortality. Thus, the figure of the double anticipates, announces or brings with it death. (SAAVEDRA; VÉLEZ, 2011, p. 7).

Otto Rank also discusses the symbolism of the mirror through the representation of the opposite in the mirror image. The apparition of the double reflected on the mirror is understood as what is repressed in what actually represses. This repression ultimately leads to madness and, as in William Wilson, to suicide.

By bringing to his text the experience of the double, Edgar Allan Poe allowed his character to become more human with each page. The conscious manifestation seems to be facilitated by the use of narcotics. The attraction that occurs in the character’s subconscious reveals the best and worst parts of the character, whose similarity with the author is clear. If Poe wrote “William Wilson” as a way of understanding his own conscience, however, it will continue as a matter of conjecture. Still analyzing the minds of the characters, in the next chapter, “The Fall of the Usher House” (POE, 1839) will receive my attention with the objective to comprehend the three aspects of the mind studied by Sigmund Freud.

4. SIGMUND FREUD AND THE MIND

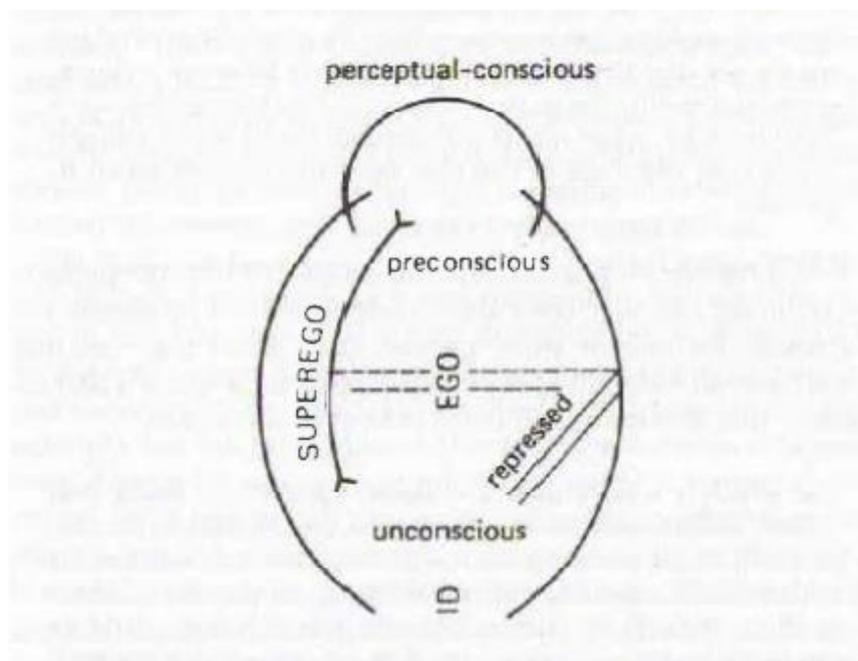
In this chapter, I intend to analyze the psychoanalytic aspects of the mind studied by Sigmund Freud that later will be highlighted in the tale “The Fall of the House of Usher”. Initially, to comprehend this approach it is necessary to introduce the main concepts Freud formulated about the psyche. Although some previous explanations have already been given in this paper, this is the moment to go deeper into the theory proposed by Freud. His main contribution was to afford a closer focus on the mind, especially the unconscious part. According to Habib (2005) in his “Modern Literary Criticism and Theory”, Freud began his studies by analyzing nervous diseases. He understood that those diseases might not have a physiological, but a psychological origin. In his time, studying this aspect of the mind was to break the paradigm that humans consciously made their choices and were rational beings, a statement that had been agreed among scholars since Aristotle. Until Freud, the unconscious was completely unknown. He comprehended that the unconscious was what governs all of our behavior, and in doing so, our actions are motivated by psychological forces over which we have no control. Therefore, even when people believe they are making a conscious decision, be it social or political, they can not be sure it is truly conscious. Inside of our mind, there is another part of us, independent and owner of their own reasons. Still in agreement with Habib (2005, p. 571), he states, “far from being based on reason, our thinking is intimately dependent upon the body, upon its instincts in survival and aggression as well as obstinate features such as size, color, gender, and social situation”. To this effect the unconscious is the part that was active at a certain time, and during this time we knew nothing about it. Consciousness is only conscious for a short period, soon becoming latent. As a result, there are two varieties of the unconscious: one that can easily become conscious material (pre-conscious) and another that takes a lot more time or can never be conscious again (unconscious) (FREUD, 1933).

From those concepts, Freud proposes the concept of repression as a defense mechanism to overcome any powerful impulse that continues to operate in the unconscious. This mechanism could be a painful, shameful, or an embarrassing memory which acts in the unconscious.

Another theory proposed by the author which was rejected by some of his followers was the concept of libido as the primary psychic force. Regarding sexual energy, as they are not accepted by society, many of our desires are repressed and continue to operate in the unconscious. In doing so, Freud divided the mind into three psychic zones: the id, ego, and

superego. Freud drew a diagram to explain the relations between these zones which has been modified by scholars over time in the book “A Handbook of Critical Approaches to Literature” for a better understanding.

Figure 1 – The Three Psychic Zones



Source: GUERIN; LABOR; MORGAN; REEESMAN; WILLINGHAM, 2005, p. 156.

In Figure 1 is possible to observe that the only conscious zone is the ego, and even so most of it is unconscious. The id is unconscious and the superego is largely unconscious, having only a minimum conscious part.

Primarily, the id being totally unconscious is understood as our “pleasure principle”, the libido. Freud explains that this zone is the most obscure part of the mind and it pursues only to obtain pleasure. Without considering social conventions, there is no rule, morality, good or evil to control it. It has an accumulation of energy at its disposal, but without any organization. In this way, by having no concern the id could be dangerous and so came the necessity to be regulated by the other zones. The id was known even before Freud proposed it, but in different terms. Theologians called it the devil or any other supernatural force that could act through humans but they never regarded it as a natural part of the a human being.

Secondly, the ego is the reality principle and the first agency with the power to regulate the id, since it uses the experience residues stocked up in memory. Despite the proximity between the id and the ego, the latter is modified by the individual’s external

experiences and by contact with reality, becoming a protective layer for the id. For Freud, the ego is a coherent organization of the individual's mental process which supervises its constituent process. With the ego, the id is not destructive to the individual anymore.

As regards the superego, in turn, it is mostly unconscious and has some moral restrictions. One example is the morality principle, which is raised by parental influences and if it is overactive, it can cause a sense of guilt in the individual. From Freudian studies, generations of scholars began to adopt the psychoanalytic criticism analyzing, modifying, and sometimes rejecting and proposing new theories (HABIB, 2005).

Considering this, Freud's influence is perceptible in the expansion of the psychoanalytic criticism. With that information in mind, some elements in "The Fall of the House of Usher" can be better understood. The idea of beings completely affected by their minds will be studied in the next section using the characters written by Poe.

4.1 THE PSYCHOANALYTICAL ASPECTS IN THE FALL OF THE HOUSE OF USHER

To begin with, "The Fall of the House of Usher" is one of Poe's most renowned tales. It was published for the first time in 1839, being republished, translated, and adapted to many platforms; such adaptations are still happening nowadays. This piece is a great example of gothic literature because its picturesque scenery places the reader in a morbid atmosphere, full of uncertainties in the face of death. The detailed description of the setting is typical of Poe, but here it acquires emphasis in the narrative and can be treated in some interpretations as a character in the story.

Considering the literary aspects of the story, "The Fall of the House of Usher" is narrated in first person by an unnamed character. There are only three characters in this story: the narrator, Rodrick Usher and his little sister, Madeline. These characters, from a Freudian perspective, may be interpreted as the three realms of the mind: the id, ego and superego. Thus, the author establishes the conflict presented in the story which is an internal conflict. This internal conflict of the character, as well as his duality, constitute a character who had everything to be considered a villain, but is the hero of the story.

Initially, the first paragraph details the sensation of angst the character feels when arriving at the House of Usher. Usher is an old friend of the character's, who, through a letter, invites the narrator to visit him in an attempt to reduce the symptoms of a disease that has left

him miserable. Right at the beginning of the text, the narrator compares the house to a human figure, with its windows that resemble eyes. Even before entering the house, the character already feels his vitality being drained. This sensation is amplified by the black and lurid lake reflecting the house's eyes. The description of these environments, cooperatively with the sensations the character feels when approaching the house, collaborate with the uncanny feeling developed throughout the story. Everything that is ugly and disgusting is described in detail by Poe, causing a greater estrangement in the reader, consequently enriching the story. For that matter, the words were chosen in accordance with the feeling the writer wanted to convey the reader:

I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down--but with a shudder even more thrilling than before--upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows. (POE, 1839).

When read aloud, the passage presents a metric that brings more suspense to the rhythm of the text with the repetition of consonants “b” and the “r” sound. This alliteration contributes to the suspense by providing the sound of a horse. The narrator's first view of the house refers to its image reflected in the lake. Then, Poe presents the reader with one of his most frequent themes: disease. As in the short story “Ligeia” (which will be analyzed in the next chapter), the illness of the characters plays a central role in the plot. Usher's illness is treated in the text as not only physical, but also mental. Despite the discomfort the house causes to the hero, he accepts to spend the next few weeks there, to accompany his old friend Usher. In the following paragraphs, the narrator describes the relationship he had with Rodrick Usher. They met in school but Usher had always been very reserved. The little information the narrator had about his family was that they were artists with a sensibility of temperament. Besides that, the Usher family lineage did not prosper, which means the family remained in only one line of descendents. Regarding this relationship, the family was very devoted to each other, mainly the brothers. Also, the family was so attached to the house that they decided to call it “House of Usher”, in this sense, the house was also part of that strange family.

The narrator spends a long time analyzing the house before entering. For him, the house had an oppressive atmosphere “which had no affinity with the air of heaven” (POE, 1839). The following description of the aspects of the house can symbolize the death and life that made the house persevere:

Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. (POE, 1839).

Despite gradually disintegrating, the general structure of the house remains standing. Its individual parts are languishing but the fungi remain there, representing a trail of life that still permeates the environment. As the narrator enters the house, he notices the bizarre atmosphere also pervades the interior of the house: although he sees books and musical instruments, there is no vitality in the house. From then on, the reader is presented to Rodrick Usher. The unrecognizable aspect of the narrator's old friend is detailed by Poe as:

A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness. (POE, 1839).

After the narrator's surprise with his friend's appearance, Usher details the motif of the narrator's visit wherein he was expecting some comfort. Next, Usher details what he understands to be the nature of his malady: "[i]t was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy" (POE, 1839).

By Usher's understanding, the illness was a nervous disease manifested through the senses and started to torment him: the touch of the clothes, the tastiest of flavors and odors, and the slightest noise were unbearable. Based on Freud's studies related to mental disorders in "Ego, Id and other Works" (1923), the illness of Rodrick Usher could be related to a spectrum - even if minimal - of schizophrenia. On this matter, the schizophrenic starts to have a loss of participation in the external world motivated by its symptoms. Delusions are caused by an interstice that opens between the ego and the outside world. Everything that somehow annoys Usher could be the result of schizophrenia. According to Freud, the onset of any mental disorder is due to a mental frustration of desires that were not fulfilled in childhood. In the case of Usher, and considering the relationship he had with his sister, this repressed desire could be an incestuous desire for his sister.

The family's illness, then, seemed to dominate the environment affecting the house, which then gradually disintegrated. After all, the house was considered as a part of the family. At this moment, Usher reveals his illness has a simpler origin: the recent death of his sister Madeline. While Usher related the events that led to his sister's death, the narrator sees Madeline's figure walking behind his brother. At this point, the story gains a supernatural atmosphere when Usher narrates that even for the physicians his sister's illness was a mystery. As a matter of fact, Madeline is a very important character in this story. Before her death, Madeline and Usher were inseparable.

Even the phantasmagorical apparition is not enough to frighten the narrator. In the next few days, he tries to help Rodrick Usher to escape the darkness through music, painting and literature. As a result, the narrator is shown to be in the service of Usher so that they almost become a unique conscience. Usher's schizophrenia is more patent each page and is expressed through the art: "His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber" (POE, 1839). As a result of the illness, his interpretations were restricted to string instruments and it was at the time of his impromptus that Usher showed consciousness of his acts.

Thus, the narrator appears as not only an observer, but also as a protector of Usher. In other words, relating to the three realms of the mind proposed by Freud, the narrator is considered the superego because besides protecting the ego it is also the view of society: it connects the references from the outside with the inside. Thereby, for Freud, the ego is governed through the perceptions of the external world acquired with the superego, which is always in contact with reality and the individual's memories. In this sense, the ego can be represented by Rodrick Usher since he imposes his desires over the superego/narrator. When the superego cannot protect the ego and the ego superimposes over the superego, neurosis arises. Considering the deregulation of the ego, it is effortless for the ego to be in conflict with the id, which is completely unconscious and has no morality or rule. It is understood, then, that the ego has a strong influence of perception, while the id has a strong influence of instinct. Notably, the ego can also be influenced by instincts.

Forthwith, in consequence of the conscious moment of Usher, he sings a rhapsody composed by six stanzas with eight lines each. The rhapsody is named "The Haunted Palace" and tells the decadency story of a house which happens to be haunted. The ballad marks a period when the residence was at its peak, as a way to remember Usher's happy moments.

With the ballad, Poe manages to continue the story and gives clues to the reader on how the story might end. After the brief moment of Usher's consciousness, his mental disorder seems to disturb the narrator once again when he insists on discussing the sentience of the plants and stones that compose the house. This sentience was explained by the arrangement of the stones as "in its reduplication in the still waters of the tarn" (POE, 1839). In agreement with Alisson Cirlot (1971), the lake is a connection between what is superficial and what is deep. It can express the occult and mysterious. Because of the "liquid Element is to provide the transition between life and death" (CIRLOT, 1971, p. 175). To the best of my knowledge and comprehension of the text motifs, it is interesting to suppose the lake could imprison the souls who lived there.

The story develops a darker tone when Usher reveals he reserved the body of his dead sister in order not to answer any questions by the doctors. The odd decision of Usher perturbs the narrator, who does not have courage to refute him. On the contrary, he helps Usher to organize a temporary burial for the body. Fear is there, along with the uncanny impression that attracts the narrator. During this moment, the narrator expresses surprise when he sees the dead body and discovers that Madeline and Usher were, in fact, twins. They bury the body, and in the next few days Usher expresses deep grief.

Incidentally, the madness that was initially limited to Usher, is now also felt by the narrator. Therefore, the narrator, who was the one who seemed to have some kind of sanity and who was able to control Usher's impulses, is now likewise tormented. In the following pages, the terror that pervades the narrator as he tries to distract Usher using reading is noticeable. Also, Usher's attitudes change after the burial to the point where his psychosis becomes increasingly clear to the reader.

Reflecting on the psychosis of Rodrick Usher, and in agreement with Freud (1923), when he explains that is when the ego feels in threatened by the outside, neuroses can arise. In this way, it is possible to notice how Usher's psychosis exacerbates. On the other hand, neurosis derives from a conflict between ego and id. In this sense, the id could be represented by Madeline because she has the id's capacity to destroy the mind. Nearly nothing is informed about the Usher family; there is not sufficient information about Madeline either. The reader only knows what Rodrick Usher relates to the narrator, but there is not a moment when Madeline speaks for herself. Madeline's role culminates in the apparitions and the madness that derives from her and is retained in the characters. Hence, the relationship between that character and the id becomes consistent. Freud teaches that the id is the most obscure and

inaccessible part of the mind, and so is Madeline in the story. Still, it is possible to comprehend the id by the understatement of what the ego is not. This proximity results in a chaotic energy that could be expressed by Madeline's character.

Since the beginning of the tale, the house of Usher plays an important role in the narrative. It accommodated the family in the most obscure moments and became part of their lineage. Even its stones seem to have a life of their own. In this sense, the mind is also the shelter for the conscious and the unconscious. It preserves the ego, id and superego correspondingly as the role of the house. It was in the house that Usher and Madeline grew up. It was there that they developed their desires, which were repressed and led to psychosis. Likewise, the setting of the story is inside the house of Usher. In doing so, Poe represents the house as the mind that guards those complex unconscious. In the midst of the ruin of the house is the decadence of the characters.

As a matter of fact, madness becomes a central theme in the story. The narrator's disturbance is revealed in the moment he is reading for Usher and he hears the same noise he just read. Despite that, the character's mental confusion does not motivate him to be afraid. On the other hand, Usher's figure is horrifying. His countenance resembles a trance, in which he seems to be sleeping, but his eyes retain open. The narrator then decides he definitely heard something, and it is at this moment that Usher reports Madeline has been buried alive and begins to demonstrate signs that he feels persecuted by his sister. This topic is addressed by Otto Rank:

[T]he persecution complex confirms not only Freud's concept of the narcissistic disposition toward paranoia, but also, in an intuition rarely attained by the mentally ill, they reduce the chief pursuer to the ego itself, the person formerly loved most of all, and now direct their defense against it. (RANK, 1971, p. 74).

The feeling of terror starts to rise while the door is being opened: although the narrator does not know what is happening, Usher already knows what is coming. The monstrous figure of Madeline appears to them. Her bloodstained appearance confirms she has been buried alive. One hypothesis to be considered is that Usher killed his sister in an endeavor to repress the desire he felt for her. This desire continues to operate in his unconscious mind. In brief, what is sexual is not always conscious, and this could be a root to a sexual perversion. Actually, the id would be responsible for this desire for the reason that it knows no morality (FREUD, 1966).

The story ends with Usher falling dead beside his sister's corpse. When the narrator decides to flee, he perceives the moonlight penetrating the walls of the house, which is in ruins. The ruin of its residents is, then, the ruin of the house itself.

Furthermore, in "The Ego and The Id", Freud (1923, p. 29) explains the concept of sublimation: canalizing and guiding the sexual energy to something else. He also teaches that instincts work together and the satiation of one can result in satiation of the others. In this way, sexual instincts are easily displaced, as opposed to destructive instincts. The libido initially is formed in the id but then is sent to the ego, which imposes itself and tries to control it. This change is known as object-libido into narcissistic-libido. In Freud's words, "[t]he transformation of object-libido into narcissistic libido which thus takes place obviously implies an abandonment of sexual aims, a desexualization—a kind of sublimation, therefore". Thus, the fact that Madeline was buried alive by her brother might indicate that Usher channeled his desire for the destruction of his family. Although he managed to escape the incestuous desire, the desire for destruction was stronger than he was.

Another possibility is that by killing her, and referring again to the mystery of the double when related to twins, he realizes he too can not continue to live. In this case, the double identifies itself with his sibling (Madeline). Even though the interpretation of the double is not the focus of this analysis, one can say that another interpretation for the ending is that when Usher sees his sister, he is seeing himself. Madeline is a creation of his own mental conflict (RANK, 1971), but this possibility deserves further study in future research.

Finally, the mental disturbance of the characters facilitates the process of identifying the three realms of the mind. It is through a gothic narrative that Poe confronts the human contradictions and desires that would be criticized by society. The disease which was initially internal, spreads to the character's body, who degrades himself. Perhaps, it is also possible to understand that the house plays a crucial role in the illness of the characters considering that they disintegrate together. Thus, Poe synthesizes the elements of Gothic culture very well, which explains the popularity of his work until nowadays. Finally, the final analysis of this work will be focused on "Ligeia".

5. SIGMUND FREUD AND THE OEDIPUS COMPLEX

First of all, Sigmund Freud proposed the theory of the Oedipus Complex for the first time in 1923. This theory is strongly related to the development of the individual mind, specifically the formation of the ego and consequently the superego. Through the Greek tragedy “Oedipus Rex” written by Sofacles (427 a.C.) wherein the Oedipus marries with his own mother and kills his father, Freud explained that in a specific phase of the sexual development of the child, the boy creates a desire for his mother, also explained as an object-cathexis. On the other hand, the boy identifies himself with his father. In a certain period, this identification changes to a feeling of rejection against the one who divides the child’s attention: the father. Freud (1923, p. 31) explains that “An ambivalent attitude to his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy.”. In this way, the child's parents become responsible for being an obstacle to the fulfillment of the Oedipus' wishes.

Hence, if the phase is successful, this object-cathexis for the mother dissolutes. As a consequence, Freud (1923, p. 31) states: “Its place may be filled by one of two things: either an identification with his mother or an intensification of his identification with his father.”. Thus, in the case of a boy, after going through the Oedipus phase, the tendency is for him to start to identify himself again with his father and later search for a woman who is similar to his mother. Indeed, the importance of the Oedipus complex occurs for the reason that the boy, after realizing that his mother can not be the object of his love, needs to overcome this frustration. Upon identifying again with the father, the boy consolidates his masculinity.

Afterward, Freud mentions the complete Oedipus complex which might be related to bisexuality:

a boy has not merely an ambivalent attitude towards his father and an affectionate object-choice towards his mother, but at the same time he also behaves like a girl and displays an affectionate feminine attitude to his father and a corresponding jealousy and hostility towards his mother. (FREUD, 1923, p. 32).

Despite its importance, the theory of the complete Oedipus complex was not necessary for the comprehension of the story studied here. Alternatively, the focus was in the results of the failure of the individual to overcome the Oedipus phase.

We see, then, that the differentiation of the superego from the ego is no matter of chance; it represents the most important characteristics of the development both of the individual and of the species; indeed, by giving permanent expression to the influence of the parents it perpetuates the existence of the factors to which it owes its origin. (FREUD, 1923, p. 33).

As a result of the Oedipus complex occurs the differentiation of the superego. For instance, it is at this moment that the ego stands in opposition to the superego. The ego, then, becomes the representative of the external world, while the superego becomes the representative of the internal world and the id (FREUD, 1923). Also, this phase “ultimately reflect[s] the contrast between what is real and what is [psysical], between the external world and the internal world.” (FREUD, 1923, p. 35). However, if the Oedipus phase is not successful, then the result may be the feeling of abandonment and dependence of the child related to one of the parents. Hence, the imbalance between the ego and superego motivated by the failure in overcoming the Oedipus phase will be responsible to mentally affect the individual in his future. Finally, the result of the failure of the Oedipus phase will be analyzed in the next section in “Ligeia”.

5.1 THE OEDIPUS COMPLEX IN LIGEIA

During his life, Edgar Allan Poe wrote several stories focused on women and death; “Ligeia” was one of them. It was first published in 1838 and it is another classical example of a gothic tale. As a result of its importance, “Ligeia” has been analyzed many times by scholars of literature and also directly through psychoanalytic bias. From that perspective, it is feasible to acknowledge the relationship between the characters as an oedipus complex relationship according to the theory of Freud.

As in the “Fall of the House of Usher”, the narrator in “Ligeia” is not named, and the little information the reader learns about him is only later, during the development of the story. The narrator presents his lover, Lady Ligeia, relating: he does not remember how, when or where they met. So, for the reader, the atmosphere of the story is nebulous. What is the probability of a lover not remembering how he met his beloved? Contrary to her history, the narrator remembers her appearance in detail. He describes her as a placid cast of beauty, with a low musical language that furtively made her way to his heart. Although the narrator does not remember Ligeia’s origin with certainty, he suspects he met her for the first time in Germany. Her lineage was ancient, but it does not concern the narrator, who also does not

remember her last name. It is in the first paragraphs that the narrator reveals Ligeia lives only in his mind.

Even though Ligeia is not by his side, his devotion is present throughout the narrative. The devotion is so great that the reader can identify the presence of Ligeia in all the narrator's actions as if she were a goddess. Then, Ligeia is described as tall and majestic and her sweet voice seems to enchant the narrator. In this sense, Ligeia could be easily associated with a siren. The creature of mythology seduces men with its beauty and voice. Then, when comparing his beloved to opium, the narrator reveals an important aspect that permeates several of Poe's characters: addiction. Ligeia's beauty is not an "ordinary" beauty. In fact, she has a strange beauty that might have caused an addiction to the narrator. To him, Ligeia's big eyes are not comparable to human eyes. Her expression is the reason for the strangeness felt by the narrator. Through the detailed description of Ligeia, the narrator unsuccessfully attempts to discover why he is so devoted.

The absence of comprehension about Ligeia compels the narrator to search for this understanding in the material world. At this point, his obsession with Ligeia is not only inside him, but he also pursues to fulfill the emptiness left by her:

I recognized it, let me repeat, sometimes in the survey of a rapidly-growing vine -- in the contemplation of a moth, a butterfly, a chrysalis, a stream of running water. I have felt it in the ocean; in the falling of a meteor. I have felt it in the glances of unusually aged people. (POE, 1838).

The relationship he had with Ligeia could easily be considered one example of emotional dependence. When the narrator daydreams, he asks himself a question discussed by the philosopher Joseph Glanvill: "Who knoweth the mysteries of the will, with its vigor?" (POE, 1838). Therefore, he no longer seems to be in control of his own will. Forthwith, the narrator states that of all the women he met, Ligeia was the most susceptible to passion. This statement reveals more about the character itself than Ligeia. After all, the narrator is a prisoner of a passion. When discussing her eyes again, the narrator affirms that besides fascinating him, they terrified him. The fear the narrator felt for Ligeia is a sign of Oedipus complex. Similarly to a mother and son relationship, he loves her and fears her for the authority she has over him.

In relation to the Oedipus complex studied by Freud in "The Ego and The Id" (1923), it is in the ego that someone's first identification occurs. This primary identification is usually

related to the individual's parents, causing an object-cathexis to the mother or the father. The object-cathexis is the process of "investment of psychic energy (libido) outside the self" (Dictionary American Psychology Association, 2020). For instance, a regular Oedipus complex of a boy is thus defined:

At a very early age the little boy develops an object-cathexis for his mother, which originally related to the mother's breast and is the prototype of an object-choice on the anaclitic model; the boy deals with his father by identifying himself with him. For a time these two relationships proceed side by side, until the boy's sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus complex originates. His identification with his father then takes on a hostile colouring and changes into a wish to get rid of his father in order to take his place with his mother. An ambivalent attitude to his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. (FREUD, 1923, p. 31).

Consequently, psychoanalysts might understand that this experience is a natural phase of the boy's development. That is to say, the problem occurs when the individual cannot successfully overcome this phase. Therefore, it is possible to presume that the narrator did not experience that stage of development properly, failing to dissolve the Oedipus complex and pursuing the figure of a mother in every woman he relates. Significantly and according to Freud, the result of this sexual phase could

be taken to be the forming of a precipitate in the ego, consisting of these two identifications in some way united with each other. This modification of the ego retains its special position; it confronts the other contents of the ego as an ego ideal or super-ego. (FREUD, 1923, p. 33).

In brief, the failure of the correct development of the Oedipus complex may be responsible for a bad formation of the ego and superego. Freud emphasizes that this bad formation is a result of two important factors, one from a biological nature and another from a historical nature:

[T]he lengthy duration in man of his childhood's helplessness and dependence, and the fact of his Oedipus complex, the repression of which we have shown to be connected with the interruption of libidinal development by the latency period and so with the diphasic onset of man's sexual life. (FREUD, 1923, p. 34).

Hence, the differentiation from the ego to the superego represents the development of the individual (FREUD, 1923). Thus, the influence of parents - or the lack of it - perpetuates itself in the individual's existence. The characters written by Poe usually do not have much information about their past, leading the reader to consider that as a frequent mark in his stories. This may be a way Poe found to make the reader believe in the character. So that, without knowing his name or his past, the reader puts himself in the narrator's place. Thus, a main function of the narrator is to take the reader through the story without the interference of his personal characteristics.

With all the narrator's statements about Ligeia, it is difficult to distinguish whether she is human or not. The superiority of Ligeia is described in the next paragraphs. Another sign of the Oedipus complex is shown when the narrator considers himself as being her pupil. Ligeia is the owner of an incomparable intelligence, a sign that resembles an infantile relationship of mother and child when the child, still in formation, does not have the critical thinking to discern beyond his parents' opinions.

With Ligeia's sickness, the tone of the story changes completely. Now the narrator is in an abyss filled with darkness. Ligeia's appearance also changes: her cadaveric aspect demonstrates that death is closer. In a rejection of Ligeia's death, the narrator mentions he is fighting with Azrael. This name has appeared in multiple religions and mythologies as belonging to an angel of death who is responsible for the transportation of the soul. (DAVIDSON, 1971). In this sense, the narrator may consider himself as a possible savior of Ligeia from death. Conversely, during her last moments the narrator observes the leverage of his affection for her, reaching idolatry. Moments before her death, Ligeia requests that the narrator read a poem he wrote to her.

Indeed, it is at this moment that the reader has the opportunity to discover more about Lady Ligeia. The poem written by the narrator is set in a theatre where the actors are mimes and the audience are angels. These mimes were controlled by vast formless creatures. Suddenly, an intruder enters the scene, a phantom who persecuted the mimes. They eventually become its sustenance.

Hence, when the narrator finishes his recitation, Lady Ligeia begins to question death and her strength to fight it. She affirms, "Man doth not yield him to the angels, nor unto death utterly, save only through the weakness of his feeble will" (POE, 1838). Soon, she dies. Her will to live was not enough.

After the death of his beloved, the narrator decides to relocate. The feeling that permeates the narrator is abandonment. Comparable to a child who loses its mother, the narrator returns to childhood. In this sense, the narrator becomes inconsequential in his actions. He plunges into his opium addiction and is suddenly committed to another relationship, which he confesses to not remembering the wedding ceremony. Likewise, he is in constant need for care.

On the next pages, the narrator is led to his wedding night. The place is not very inviting in light of its decoration: a chamber with a bed that seems to be covered in a shroud. The more the visitor enters the place, the more ghostly it seems. It might be a sign that he does not want to remarry. This theory is proven in the following lines, in which the character claims to have felt affliction in his first month with his new wife. The affliction is explained by his behavior with violent instability that materializes into hatred for Rowena. Since the character is constantly thinking about Ligeia, this hatred could be an answer for Rowena not being what he expected.

Soon in their second month of marriage, Rowena is attacked by a sudden illness. The narrator explains the sickness by the ghostly influences of the environment. Even after recovering, Rowena is affected by a second disease that becomes chronic and which makes her more irritable, susceptible to fear. Then, she begins to see shapes and to hear whispers that for the narrator are only the wind. At first, the narrator does not believe his wife, until the moment he feels an invisible and angelical presence pass through him. Still, he does not trust his senses, altered by opium.

Similarly to what happened to Ligeia, Rowena's illness seems to dominate her. The narrator sees ruby drops fall into her drink followed by a worsening in her disorder. The wedding room thus becomes the deathbed of another wife. Roy Basler (1944), in an article about the possible interpretations of Ligeia, considers that the death of Rowena, which was masked by the narrator's hallucinations, may hide the character's murder by poisoning. Perhaps, the ruby drops were spilled by the narrator himself. His obsession was so extreme that he may have killed Rowena in an attempt to resuscitate Ligeia. For Basler, her murder was the result of obsession. Another possibility considered by critics is that Ligeia was only a hallucination of the narrator. In this sense, because of his opium addiction, he invented Ligeia (SILVA; SANTOS, 2017). Otherwise, analyzing the story under a Freudian perspective, the obsession is shown as a result of the Oedipus complex that failed to dissolve.

In a glimpse, consumed by opium, the narrator believes he saw a tinge of color flushed in her cheeks that spread after a few moments. In an instant of confusion, he wonders if she is alive or dead, but he does not risk leaving the corpse to seek help. Changes in the corpse make the narrator remember Ligeia once again. In the moments of his hallucinations the image of Ligeia continues to be in his mind, revealing the character's deepest desires. Basler agrees with this possibility by arguing that "[t]here is the story that the narrator means to tell, and there is the story he tells without meaning to, as he unconsciously reveals himself" (BASLER, 1944, p. 367).

Afterward, in the last moments of the story, the corpse stirs, arises from the bed covered by a sheet and tottering, it then goes to the center of the room. The narrator, paralyzed, does not understand what is in front of him and realizes the body is taller than Lady Rowena used to be. As he approaches and removes what covers the body, there is Lady Ligeia.

This supernatural atmosphere is a hallmark of some stories written by Poe. In "Ligeia", the supernatural might be considered the answer to the narrator's wishes. Although Ligeia, in her last moments, wanted to overcome death, she did not have the necessary strength. The desire to have his beloved leads the narrator to a wedding in search of escape from loneliness. Rowena's illness can also lead the reader to wonder if the narrator had any responsibility for her death. In the final moments, Poe sets to the lines the power that memory can have, bringing back the one who the narrator has always wanted, or simply making him believe she was there. Lady Ligeia's last apparition also reveals the uncanny present in the story:

[A]n uncanny effect is often and easily produced when distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolizes. (FREUD, 1955, p. 244).

In brief, the odd presence of a type of a zombie reveals to the reader more questions than answers. The most realistic answer would be to say that the narrator was hallucinating, but the horror genre does not allow the reader to stay in this understanding. Also, "Ligeia" presents to the reader the consequences of not having the Oedipus complex dissolved in childhood. The love the narrator feels for Ligeia comes to the brink of obsession, which, even after her death, remains present in his desires. Obsession, in this case, was a result of the failure of the dissolution of the Oedipus complex. It makes the character believe he could

bring Ligeia back to life by Rowena's death. The psychoanalytic analysis allows the reader to explain the possibility that the narrator is a murderer. The progression of his obsession even after Ligeia's death, with the constant memory he cultivated for Ligeia, demonstrates he never found closure. Finally, in the next and last chapter, the conclusions about the three stories analyzed here will be brought, as well as possible topics to researchers who are interested in analyzing the psychology in literature.

6. FINAL CONSIDERATIONS

The mind is the most private place of the other, a site that we cannot have access to. T. S. Eliot (1919) in his essay “Tradition and the Individual Talent”, explains “the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material”. In this sense, it is possible to analyze the individuality of two Edgar Allan Poes: the man who had a lifetime of suffering, who lost his family and lived in poverty; and the one who was an incredible horror writer, critic and editor. Many scholars have seen psychoanalysis as a form of understanding the author of the works. Nevertheless, this possibility was discarded in this work so that one could focus on the characters -- that undoubtedly also brings a direct relationship with the figure of the author.

Furthermore, the stories written by Poe may explore several theories studied by psychoanalysis. First, in “William Wilson” the human contradictions are emphasized through the doppelgänger. The study base for this short story was the important theorist Otto Rank and the father of psychoanalysis Sigmund Freud. The double, despite its humanoid form, can be understood as a kind of monster. For instance, he is responsible for the worst parts of the main character. Also, the descriptive style of Poe contributes to the development of the uncanny feeling present in the story, which is strongly related to the double. The rivalry relationship between the characters has been clear since the beginning of the story. This rivalry is explained by Rank as the character’s fear of facing his own death. Moreover, facing his double is the same as facing his own conscience. Over the pages it is possible to relate the double as a specific part of the mind studied by Freud, the superego. Thus, the double is configured as the moral restrictions of William Wilson. The persecution as a cat and mouse leads William to kill his double, which as a part of himself, resulted in him killing himself.

Next, deepening in the work of Freud allows one to have a better understanding of the unconscious. It also allows one to perceive the three aspects of the mind present in “The Fall of the House of Usher”. In this tale, Poe once again establishes the uncanny by playing with the readers’ sensations. He describes the environment in such a perfect way that the reader feels the discomfort of the narrator when arriving at the house. From the beginning, Usher’s family illness has been a central aspect of the story. His physical appearance is just one of the faces of the disease that, after affecting his sister, now affects him. With a Freudian analysis,

the schizophrenic characteristics that become part of the character stand out. This schizophrenia, even if at a minimum level, is present and more intense on each page when Usher cannot deal with sounds and flavors. The house, which was supposed to be their safe haven, becomes a prison. Thus, Usher stops interacting with the world and starts to have frequent hallucinations. His schizophrenia, according to Freud's theory in "Ego, Id and Other Works" (1923), may be due to desires that were not fulfilled in childhood. In this case, those desires could mean incestuous feelings for his sister, Madeline.

In relation to the three realms of the mind, Madeline could be related to the id, considered by Freud as the pleasure principle and also the most obscure part of the mind. Considering that the reader does not have much information about this character, this comparison fits well. Consequently, the ego is represented by Rodrick Usher, since he imposes his will over the superego. In this sense, the narrator, who arrives as an external influence for Usher, can be considered the superego. In addition to being an external influence for the character, he is also his main protection, the moral restriction which is the main role of superego. The narrator is the one who remembers who Usher was before the disease and he is also the only connection with the external world.

As a result, the deregulation of the ego occurs. When the superego fails in the protection of the ego, the ego superimposes over superego. Further, it is simpler for the id to also create a conflict with ego. In this sense, neurosis arises and madness, then, dominates both characters. Finally, in view of the house as the place which guards its residents, it may be compared to the mind itself. The mind, as the house, is what preserves the conscious and the unconscious. With the death of Usher, the house also goes into ruins and all that remains for the narrator is to escape. The escape of the narrator and superego can also be interpreted as a metaphor for Usher's and consequently ego madness.

Then, another important theory proposed and studied by Freud was the Oedipus complex. It was related to the short story Ligeia. Considering the classical theory, the Oedipus complex arises during the first sexual development of the children, which is also the moment when the ego is originated. In cases in which the individual does not overcome this phase, the problem emerges. From the narrator's relationship with Ligeia, in addition to the relationship with his second wife, it is possible to assume that he did not experience the Oedipus phase properly, thus resulting in obsession with Ligeia.

Throughout the narrative, the narrator treats Ligeia with great devotion. He constantly mentions how beautiful and intelligent she is, revealing how much power she has over him.

Indeed, the narrator pursues the figure of a mother in her. The romantic tone of the beginning of the tale dissolves to gain a more macabre one with her illness and her subsequent death. The narrator, as a response to the theory of the Oedipus complex, engages almost immediately to another woman. He proves that he cannot live alone, always in need of someone by his side. Additionally, his addiction to opium is emphasized from the middle to the end of the story.

As a strange coincidence, Rowena, his new wife, contracts a sudden illness. The cause of this disease is not explained, and the narrator is constantly hallucinating by opium. His constant hallucinations appear as a means of uncovering the possible poisoning of the second wife, in an attempt to bring Ligeia back.

Finally, through this analysis it became clear that psychoanalysis is a vast area of study and can serve as a means of investigating questions of the self that are not exposed in the lines of the stories. Moreover, some possible topics to future researchers could be the analysis of Poe's stories by the lens of Jung. Some interesting possibilities would be the analysis of the concepts of anima and animus, as well as the mother and child archetypes. Here, it appears that the themes addressed by psychoanalysis, such as the double, the mind and the Oedipus complex, constitute a search for understanding the being. The analysis from Freud's perspective has a more personalistic view, while Jung is more related to collectivity.

ATTACHMENTS

ATTACHMENT A - Poem presented in The Fall of the House of Usher

I.

In the greenest of our valleys,
By good angels tenanted,
Once fair and stately palace --
Radiant palace --reared its head.
In the monarch Thought's dominion --
It stood there!
Never seraph spread a pinion
Over fabric half so fair.

II.

Banners yellow, glorious, golden,
On its roof did float and flow;
(This --all this --was in the olden
Time long ago)
And every gentle air that dallied,
In that sweet day,
Along the ramparts plumed and **pallid**,
A winged odour went away.

III.

Wanderers in that happy valley
 Through two luminous windows saw
 Spirits moving musically
 To a lute's well-tuned law,
 Round about a throne, where sitting
(Porphyrogene!)
 In state his glory well befitting,
 The ruler of the realm was seen.

IV.

And all with pearl and ruby glowing
 Was the fair palace door,
 Through which came flowing, flowing, flowing
 And sparkling evermore,
 A troop of Echoes whose sweet duty
 Was but to sing,
 In voices of surpassing beauty,
 The wit and wisdom of their king.

V.

But evil things, in robes of sorrow,
 Assailed the monarch's high estate;
 (Ah, let us mourn, for never morrow
 Shall dawn upon him, desolate!)
 And, round about his home, the glory

That blushed and bloomed
Is but a dim-remembered story
Of the old time entombed.

VI.

And travellers now within that valley,
Through the red-litten windows, see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh --but smile no more.

(POE, 1839, emphasis in original).

ATTACHMENT B - Poem presented in Ligeia

Lo! 'tis a gala night

Within the lonesome latter years!
 An angel throng, bewinged, bedight
 In veils, and drowned in tears,
 Sit in a theatre, to see
 A play of hopes and fears,
 While the orchestra breathes fitfully
 The music of the spheres.

Mimes, in the form of God on high,
 Mutter and mumble low,
 And hither and thither fly --
 Mere puppets they, who come and go
 At bidding of vast formless things
 That shift the scenery to and fro,
 Flapping from out their Condor wings
 Invisible Wo!

That motley drama! --oh, be sure
 It shall not be forgot!
 With its Phantom chased forever more,
 By a crowd that seize it not,
 Through a circle that ever returneth in
 To the self-same spot,
 And much of Madness and more of Sin
 And Horror the soul of the plot.

But see, amid the mimic rout,
 A crawling shape intrude!
 A blood-red thing that writhes from out
 The scenic solitude!

It writhes! --it writhes! --with mortal pangs
The mimes become its food,
And the seraphs sob at vermin fangs
In human gore imbued.

Out --out are the lights --out all!
And over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm,
And the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man,"
And its hero the Conqueror Worm.

(POE, 1838).

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