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**PSYCHOANALYSIS OF REPETITION:
RETURN OF THE SYMBOLIC AND THE REAL IN
EDGAR ALLAN POE'S TALES**

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Danışman
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03. 09. 2010

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ÖZET

Yüksek Lisans Tezi

Psychoanalysis of Repetition: Return of the Symbolic and the Real in E.A.Poe's Tales

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Psikanaliz, klinik ortamda yerini nöro-biyoloji ve hipno-psikoterapi gibi dallara bırakmış olsa da 20. yüzyılın sonlarından itibaren akademide önde gelen eleştiri ve tahlil yöntemlerinden biri olmuştur ve bu yeni gelenek popülerliğini hala korumaktadır. Bunun yanında toplumu, medyayı ve siyaseti de psikanalitik bağlamda eleştirmek günümüzde yaygınlaşmıştır. Freud'un teorilerini Jacques Lacan'ın yapısalcılık sonrası akımla birleştirerek yeni bir akım yaratması ile feminist sonrası akım ve cinsiyet çalışmaları gibi diğer okullarda da bu yaklaşım kullanılmıştır.

Edebi eleştiri teorisi olarak psikanaliz, roman ve hikayelerdeki karakterlerin iç yapısını ortaya çıkarmasının yanı sıra biçim ve anlatım bakımından da bilinçaltından kaynaklanan nedenleri açıklamaya çalışır. Bu eleştiri modelinin yaptığı tam olarak yazarın tahlili ya da metin içindeki psikolojik vakaları iyileştirmek değildir; yaptığı etik olarak suçlu olanı rehabilite etmek değil, tüm gerçekleri söylenen ve söylenmeyenden çekip çıkararak okuyucunun önüne sunmaktır. Bu sayede onların bu bilinmeyenle yüzleşmesini sağlayıp o noktada bırakarak okuyucu için açık uçlu bir çözüm yaratır.

Edgar Allan Poe'nun karakterlerinin nevrotik, isterik, psikotik belirtilerinin çok belirgin oluşu onların psikanalizini mümkün kılar. Lacan'ın Sembolik düzenindeki birey kavramından uzaklaşmaları bilinçaltının belli anlarda dışavurumuna ve bunun sonucunda pişmanlık, yabancılaşma, şiddet ve melankolinin yaşanmasına sebep olur. Baskılanan ister 'büyük öteki' ya da daha içsel, hayali bir duygu ve düşünce olsun, eninde sonunda karaktere dönüp yaşanan krizi daha çıkmaz hale getirebilir. Sembolik olan çoğu zaman bilinç ve bilinçaltına hükmedebilir. Bu tezde yapılan çalışma, Sembolik ve 'Gerçek' düzenin travmatik tekrarlar arasından karakterlerin bilicine geri dönüşlerinin analizidir.

Anahtar Sözcükler: Lacan, Sembolik düzen, Freud, psikanaliz, Poe.

ABSTRACT

Master's Thesis

Psychoanalysis of Repetition: Return of the Symbolic and the Real in E.A.Poe's Tales

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Although psychoanalysis has been partly replaced by the branches such as neurobiology and hypno-psychotherapy, it has been one of the prominent criticism and analysis techniques used in academia since the end of the 20th century, and this new tradition still maintains its popularity. Besides, psychoanalyzing the society, media and politics has become widespread today. With Jacques Lacan's amalgamation of Freudian and post-structuralist theories and his creation of a new movement, it has also begun to be used in other schools of criticism like post-feminism and gender studies.

Psychoanalysis as a literary criticism not only brings out the mental structures of the characters in novels and short fiction, but also aims at unfolding the reasons regarding the style and narration, which stem from the unconscious. What it actually does is neither a thorough analysis of the writer nor the restoration of the psychological defects within the text; it is not the ethical rehabilitation of the guilty, but the presentation of the real to the reader by dislocating them from the said and the unsaid inside the text. Thus, it forces them to face the unknown and leave them at this point, thereby providing an open-ended solution for the reader.

The fact that the neurotic, hysterical and psychotic symptoms of Edgar Allan Poe's characters are so definite enables the affective use of psychoanalysis. Their distance from the notion of the typical subject of Lacan's Symbolic order causes the disclosure of the unconscious at certain moments, and these result in regret, alienation, violence and melancholy. Whether it is the outside 'big Other' that is repressed or the idea and thought inside the mind, it returns to the conscious in various ways and it may make the experienced crisis vicious and unbearable. The Symbolic is usually capable of manipulating both the conscious and the unconscious of the subject. Thus the study in this thesis is the close analysis of the returns of Symbolic and the Real among the traumatic repetitions to the consciousness of Poe's characters.

Keywords: Lacan, the Symbolic, Freud, psychoanalysis, Poe.

**PSYCHOANALYSIS OF REPETITION: RETURN OF THE SYMBOLIC
AND THE REAL IN E. A. POE'S TALES**

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INTRODUCTION

Psychoanalysis has been an essential critical approach used in analyzing and interpreting literary texts. Its founder, Sigmund Freud, together with Darwin, Copernicus and other scientists who relegated the position of humans to a more inferior place in universe, was the father figure of the psychoanalysis at the beginning of the twentieth century. He created the very idea of psychoanalysis completely as a result of his observation of the behavior patterns of humans such as the mechanic drives, wishes, dreams and repression to name some. He wanted to “formulate theoretical basis for the new discoveries he was making in psychopathology” and he articulated his own theories to explain the weird qualities of the unconscious and that all resulted in the emergence of psychoanalysis (Jones, 1953: 370). He was initially interested in the neuronal activities of the brain after which he focused on the primary and secondary processes of mind. However, what really caught his attention were the dreams and their hidden content. Following the details of the preconscious and the conscious states of mind, he gave up working on the brain activities and turned his attention to the functions of id, ego and superego which were acclaimed by many in his time. Dreams were the path to the unknown and the uncanny, and he began interpreting dreams as the means to “find out about insanity” (356). His ideas were explained, as widely known, by sexual themes, and every dream had in some way or the other at least one sexual reference. Hence the taboos and the repressed wishes revealed more about the truth of the unconscious and the troubles stemmed from the discontent of the rules and laws which were internalized in the distant past. Theories of Freud were used in literary criticism and the writer of any literary work was considered as the analyzed patient, and the work of art was the evidence of the psychological mood of its owner. The psychoanalytical treatment slid into ego-betterment and curing practices and it served the order of the system until the middle of the century.

Jacques Lacan disputed the ongoing practices of the field and left the Association of Psychoanalysis in France to found his own discourse of psychoanalysis in the 1950s. “Through what Lacan called his ‘return to Freud’, Freud’s key insights finally emerge in their true dimension. Lacan did not understand

this return to what Freud said, but to the core of the Freudian revolution of which Freud himself was not fully aware” (Zizek, 2007: 2). He organized a group to reread Freudian ideas and began his seminars that were attended by the other eminent figures in psychoanalysis and post-structuralism. His return to the Freudian ideas was a necessary one because he held in a contempt against therapeutic use of psychoanalysis in the psychological institutions. What he aimed in his field was to “bring the patient to confront the elementary coordinates and the dead-locks of his or her desire” (4). This would not actually cure the patient but s/he would gain awareness to the internal conflict of the linguistic battle between the Symbolic, the imaginary and the Real – three realms which formed the personality of the patient. It was not only repression or neurosis that mattered but also the structure of the unconscious that was repetitive and that contained signs and symbols which resembled the language of the Symbolic, which was “something revolutionary, which enable[d] us to see the real stakes of censorship” (Parker, 2004: 58). In Freudian slip of the tongue in the utterances and expressions of subjects, there lie more problematic and hidden motives that one must be aware of. The unconscious played a vital role in Lacan’s seminars but he turned his gaze outside, to the relationship that made the subject the other and alienated him to his own body. That is to say, Lacan laid bare the bitter facts of the Symbolic and its penetration into the depths of the mind together with its absolute insolubility and inevitability. Suffice it to say, “psychoanalysis is not concerned with what is logical, what is rational and what is conscious; on the contrary, it is concerned with what is illogical, irrational and unconscious. Psychoanalysis looks at those aspects of thinking and behavior for which we cannot rationally or consciously account” (Homer, 2005: 8). The Borromean Knot of the three realms symbolize the inseparability of the other and the psyche as well as the fragmentation and the continuous flow of desire which rotates around the feeling of lack, void and isolation which one was supposed to feel after the turning point at ‘mirror stage’ (Evans, 1996: 20). The lack comes from the sphere of the imaginary wishes or what is called the bait to force the person to desire and insatiably wish for illusionary fulfillment. “The imaginary is thus the order of surface appearances which are deceptive, observable phenomena which hide underlying structure; the affects are such phenomena” (84).

The illusory unity of the motherly whole, harmony and the perfect satisfaction stems from the encounter with the Mother before the oedipal stage. The entrance into the Symbolic makes humans codified, 'castrated' and torn from the unconscious part. The unconscious, however, benefits from the language and forms itself from the dark matter or the abyss of the mind in order to run parallel to the reality in every aspect and haunt it forever. The good and devout members of the Symbolic system may distinguish very little among the repetitions and the resemblances of their choices, decisions and willful acts.

Surely, this is the starting point of the problem posed in my study of Edgar Allan Poe's tales: the narrators, the false and surreal nameless speakers in the context of the plot, can cope neither with the Symbolic nor with the Real. There is also a certain motive that drives Poe to write repetitively about the doom, misfortune and the mistakes of the narrators or the other characters in almost every tale. Poe himself was outside the dialectic of the reality and the sheer romantic movements of his time and felt more like an outsider in his territorially expanding country. Poe played with ideas that are grotesque and universal such as the idea of death and murder. He was a writer at the border or at the American frontier as Robert Schachel asserts, and he cherished transgressions of the conscious mind. He loved wilderness which was generally imagined as feminine, as opposed to the civilization which was masculine, which, all together, proves the fact that his stories are perfect case studies for the current psychoanalytical movement. Funnily, if Poe had lived to see the emergence of psychoanalysis, he would most probably be in full support of it because he was bored to death with the reality, morality, hypocrisy and, owing to his being a genius, the imbecility of his society. His value was understood after his death by the translations of Baudelaire in France. His characters, objects and events became so metaphorical, dream-like and symbolic for the readers, telling more about bodily and mental facts than in any other gothic story. It has become the true ethics contrary to the morality, to reflect the real side and the dark side with Lacan's mirror onto the sublime image of the society.

Poe's works explicate the abnormal narrators and their confrontations with death, desire and the Real. His undulating grim life consisted of the melancholic years after the deaths of the beloved women. Whether he grew a habit of drinking or

not, he could achieve creating authentic works of art, or as Hans Heinz Ewers depicted, the “pure blossoms shot forth, whose artistic worth is imperishable” (1916: 8). He lived through many hardships, mostly the psychological ones and in a way transcended his time with stoic life. Yet it is not my concern to psychoanalyze the mood of Poe who wanted willfully to live and not to wither away; my aim in this thesis is the returning figures in the texts, in the minds of the narrators which are projected outside onto the other symbolic figures which simultaneously identify them. The returning, like ‘the return to Freud’ stated above, comes in various ways as analysis shows. The oppressive and the repressed may come back to the deconstruct reality with irrational repetitions, the unconscious wish to return to the Real may eventually come true and the character may end up in losing his mind, or the respective returns of both the Symbolic and the Real render the protagonists helpless and powerless before them. It was my attempt to amalgamate the selected tales with Lacanian psychoanalysis in quest of bringing my own hermeneutics to the literary texts as Freud, Lacan and Roland Barthes did in their works. I integrated each one of them in my textual analysis of Poe and used them to strengthen my standpoint.

In Chapter 1, I made the analysis of the narrators of “William Wilson,” “The Black Cat,” and “The Tell Tale Heart” with regard to their endeavors to suppress the radical obsessive Other in either perverse and disavowing attitude or in a neurotic and repressive one, which only deteriorate the state of their minds. It shows the vicious circle of insanity as long as they remain adamant to the demands of the Symbolic. Besides, Freud’s comments on the gothic concepts of ‘the uncanny’ and his textual analysis of E. T. A. Hoffman’s “Sandman” were helpful in that it formed a theoretical bridge between my analysis of the returning double and the gaze. I used a Lacanian approach of duplication and double with his ‘split subject theory’. The repetitions of the Symbolic and ‘superego’ other in the life of the narrators were analyzed and their aggressive and murderous attempts were explained in psychoanalytical terms. Lacan’s gaze theory which defined the existence of the subject was necessary to describe the abstinence of the mad narrator in “The Black Cat” from the patriarchal ‘evil eye’ that is blinded by an opaque layer like a screen onto which the narrator projected the fantasies and the drives. The terms of “cenesthesia”, “neighbor’s gaze”, “repression”, “neurosis” and “psychosis” were

helpful in detailing the motives behind their misdeed. The ill fates of the narrators were described with their unconscious functions that prepared the return of the oppressive Symbolic. Contrary to the ones in other chapters, the narrators in this chapter do not represent the Symbolic because they fall prey to the working together of the outside fatherly other and the death drives.

In the second chapter, I analyzed the psychoanalytical notions of 'man' and 'woman' in the protagonists of "The Fall of the House of Usher" and "Ligeia" so as to demonstrate the returning female figure who represents male desires or Lacan's 'jouissance'. I gave further example from Žižek's explanation of 'woman as the symptom of man' and linked it to the woman figures, Madeleine Usher and Ligeia who are the connections to the Real of the artist. Their beauties and their death signify the internal battle between the Symbolic and the Real. Analogous to the mirror of Lacan, I also showed Luce Irigaray's 'speculum' which had a more liberating and feminine aspect and the male 'aphanisis' or the disappearance of the subject is refuted by the emerging feminism in psychoanalysis. Whereas in Ligeia, the wish to return to Real and to a more harmonious plane of existence are more visible in the attempts of the narrator to conjure Ligeia back to the world by using fair Rowena's body. In addition, Harold Bloom's theory of "anxiety of influence" was appropriate to analyze the artistic or the poetic attempts to return to the Oceanic unity. The importance of Mother, female and the feminine side of the male dominated psychoanalytical field was adequately emphasized. Finally, I ended the chapter with the equality of the man and woman symptoms in the males and females by identifying them as the failures which use the other's weak point to return to the surface of mental ocean.

In the third chapter, I reinterpreted Poe's tales "The Facts in the Case of M. Valdemar" and "The Purloined Letter", which were previously analyzed in "The Death of the Author, Textual Analysis: Poe's Valdemar" by Roland Barthes and "the Seminar on the Purloined Letter" by Lacan. Here, my aim of analysis was to find out about the return of the Real and the Symbolic together, each of which uses the absence of the other and attempts to return with repetitions and folds to gain the superiority over the body. I wanted to prove this fact within the undead body of Valdemar who both represented the Real with shaking body and the Symbolic with

talking tongue, and in the stolen letter whose absence threatened the existence of the characters around it but whose power transfigured and recreated the characters around it. Valdemar's defiance of death was the demolition of taboos and the blurring of the life and death boundary. The repetition images were the Symbolic's chain signification and its sole representative was the letter in the story. This linguistic repetition was supported by Jacques Derrida and Lacan who asserted the 'transcendental signifier' and the eternal disappearance of the signified whereas this kind of repetition was denounced by Gilles Deleuze due to the fact that he demanded a more liberating and differentiating repetition for the creation and revolution instead of monotony, metonymy and the resemblances. His repetition was in the sphere of desiring and creating, yet the attitudes of the characters resembled one another in pursuit of the super powerful letter. The letter returned to its claimed space in the end and Valdemar's, in-between, undead body disappeared and the order returned again. The returns of the dead and alive were analyzed and taken as psychoanalytical cases.

In conclusion, every story of Poe deserves analysis with today's view of psychoanalysis and other schools of criticism. Lacan's theories and his elaboration of Freudian doctrines enable us to have the freedom of interpreting the literary texts without sticking to the theories; he teaches us to free our minds of the rooted old facts (the fictional or the symbolic ones) and to give way to the creation of the future texts by other generations. The return as a theme is a gothic feature because the dead, the unwanted or terrifying figures return and interrupt the Apollonian reality. Thus, Poe's world of carnival pushes the limits of reason and reality, thereby allowing a psychoanalytical hermeneutics of his tales and poems.

CHAPTER 1
PRIMAL REPRESSSION: THE RETURN OF THE DOUBLE AND
REFLECTION OF GAZE

Psychoanalysis has been one of the major techniques used in literary criticism to understand the psychology of the characters in novels or short stories. In the academic arena, psychoanalytical criticism has become popular due to Jacques Lacan's works and his rereading of Freud's theories even though this field lost its importance due to the misinterpretations of Freudian formulas, and neurology or psychotherapy took its place. However, even today, the existence of the unconscious is still in question, or it is mainly interpreted by the old Freudian or Jungian theoreticians. Fortunately, new names in academia like Slavoj Zizek try to point out the facts considering language, discourse and the unconscious. For them, language is not only a necessary means of understanding people around us, but also of realizing our positions, our powers and even existence in the discourse of the field of which we cannot claim the full possession. "At the same time, language is the medium that frustrates and sabotages the possibility of direct contact with others and with our objects of desire. As we speak, we are also brought into relation with what we cannot say, with realms of discourse that are regarded as 'other'" (Parker, 2004: 63). Hence, one can understand better when he hears Lacan say "the unconscious is the discourse of the other" (63). Language belongs to the Symbolic world of Lacan and it eliminates the possibilities of realizing our true desires.

Another issue is that there is a certain absence deriving its power from the time of infancy. This archaic absence or lack, which the subjects try to fill in with vain attempts all throughout their lives, determines our choices in life, power relations and behaviors. Lacan calls it "'phallus' which is "the 'original' lost object, but only insofar as no one possessed it in the first place. The phallus, therefore, is not like any other signifier; it is the signifier of absence and does not 'exist' in its own right as a thing, an object or a bodily organ" (Homer, 2005: 56). As the subject is obligated to use language and submit to its supreme authority, he has to either repress the non-symbolized desires or simply deny the reality in his maddening search for truth. He is left to choose either to be "the pervert... in whom the structure of the

drive is most clearly revealed, and also the person who needs the attempt to go beyond the pleasure principle without the limit, ‘he who goes as far as he can along the path of *jouissance*’” (Evans, 1996: 142). Or the subject has to attain a higher position in the other’s discourse by repressing the unwanted wishes and thereby loading his unconscious realm with the untouched images of the outer world. Nevertheless, the subject is liable to become a neurotic or a hysteric; the repressed wishes may return as nightmares but it may even lead to severe personality disorders, paranoia or the split ego dysfunctions. As Evans points out, Lacan parts with Freud by differentiating between perversion and repression

Whereas Freud had also linked disavowal with psychosis, Lacan limits disavowal exclusively to the structure of perversion. Disavowal is the fundamental operation in perversion, just as repression and foreclosure are the fundamental operations in neurosis and psychosis. Thus, in Lacan’s account, disavowal is one way of responding to the castration of the Other; whereas the neurotic represses the realisation of castration, the pervert disavows it. (Evans, 1996: 87)

Edgar Allan Poe’s narrators similarly suffer from the reasons given above. The nameless narrator of the story “William Wilson” comes from a inherently problematic family and accordingly, he has a bad temper most of the time. He is captivated by the childhood wishes in his youth and this captivation later reveals itself in an incidence in Dr. Bransby’s school. There he meets his name-alike and look-alike whom he calls William Wilson and to identify with. Herein the narrator is called William Wilson and his counterpart is ‘the other’ Wilson. The childhood he spends in that old gothic school in London is troubled by the other Wilson’s ethereal superiority, because despite the fact that the other Wilson defeats William in many of their verbal battles, his voice can hardly rise above the level of whisper and Wilson uses this defect to his own benefit. “The two lads are also of similar constitution mentally, both imperious, and rivals for leadership among their fellow-pupils. Outwardly, the two boys are friendly, but inwardly both are conscious of their rivalry” (Cobb, 1908: 34). He does not listen to the other’s eloquent words and good manners, rejects his warnings and represses the fact that Wilson resembles him too much.

After seeing him in the dim light in the other Wilson’s sleeping chambers, the protagonist runs away from him and leaves the school. He organizes a party in Eton

and invites his friends to drink wine, and they all get intoxicated. Yet Wilson, the narrator, is warned by the other Wilson in the half-lit corridor of the school. He gambles in Oxford, yet his card tricks are exposed to the public by the ominous pursuer again. He does everything to be away from him meanwhile he always does a misdeed and saved at the final moment by the other. During the carnival in Rome, Wilson wants to have an extramarital affair with the wife of a famous Duke. . . “Wilson, in a frenzy of rage, seizes his double and challenges him to fight. In the duel which follows the double is killed, his death typifying the final extinction of the good in William Wilson's heart” (Cobb, 1908: 35). When Wilson appears again in the same attire as the narrator and disguised in black mask, the narrator’s fury is blazed to such a degree that he kills him only to realize at the end that what he killed was his own reflection of mind, which is reflected on a mirror before him, and his parting words imply the doom of the narrator.

Wilson’s split identity can be well-explained by Lacan’s ‘split subject’ theory. In Lacanian words, the child, after entering the process of mirror stage is eternally split and he accepts the image in the mirror as the perfect one:

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call orthopaedic – and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject’s entire mental development. (Lacan, 2004: 197)

Moreover, this only means a castration of the subject because he admits the inferiority and yields to the power of the other in the mirror. Consequently, he accepts language and becomes a figure in the domain of the Father. “Lacan’s point is that we need this recourse to performativity, to the Symbolic engagement, precisely and only in so far as the other whom we confront is not only my mirror double, someone like me, but also the elusive absolute Other who ultimately remains an unfathomable mystery” (Zizek, 2007: 45). In the case of William Wilson, this split is more painful, and the suffering child represses this early stage of identification, it is then split into two separate egos, and the child assumes the imaginary one that is the order of Imaginary. For Sigmund Freud, it is a matter of family power, and castration anxiety lies deep within the inner struggle as a result of which the subject shows

abnormal and ‘uncanny’ signs. “He demonstrates that there is a remarkable convergence between that which is ‘unheimlich’ and that which is apparently its opposite, ‘heimlich’, ‘homely’. To put it very simply: because that which is ‘heimlich’ is in fact also ‘surrounded’, ‘secret’, ‘kept close to home’, then it also becomes ‘unheimlich’” (Punter, 2007: 130). Castration that occurs inside home gives way to the unconscious ‘non-homely’ feelings.

Castration and duplication turns the unconscious to the tabooed and feared ‘uncanny’. For Freud, it should “have remained . . . secret and hidden but has come to light” (1955: 224). Wilson chooses the images and follows them in spite of the pressure of the Symbolic; he is in fact prey to the childish wishes which force him to separate his imaginary or Freudian ‘id’ from the Symbolic, or the ‘superego’. Hence, the superego becomes a silent, pressing ghostly figure outside the narrator’s ego formation. He is the ‘other’ Wilson which, as he belongs to the outside unconscious, is made alien to the narrator. Freud likens the unconscious to a

dream which exists in our everyday life but nevertheless continues to remind us of something archaic, something which indeed lies within our psyche but at a level so deep that we know it only phantasmally, only as something which leaves its imprint as it continues to surge upwards and threaten our everyday lives, even as it reminds us of something which, perhaps, we have once known but only in the remote past. (Punter, 2007: 130)

Wilson does not know that the returning image of the other Wilson stems from his unstable identity which refutes, hides and represses. His namelessness is explained in the crisis of his self: nothing is ordinary and there is again the uncanny atmosphere, “a disturbance of the very idea of personal or private property including the properness of proper names, one’s so-called ‘own’ name, but also the proper names of others, of places, institutions and events. It is a crisis of the natural, touching upon everything that one might have thought was ‘part of nature’” (Royle 2003: 1). His earliest recollections of the school are strange and far from reality; his school was “in a misty-looking village of England, where were a vast number of gigantic and gnarled trees, and where all the houses were excessively ancient” (Poe, 1899: 334). The mist around the school is Lacan’s Real which can not be symbolized and which is created by the Symbolic castration. His Real part is later consisted of the Symbolic other that is repressed by Wilson, however it returns in the turning

points of his life. His remembrance of the past is very lucid as opposed to the other people, but in his past imagery, he forgets the other Wilson who is the object in the mirror. It can be explained that the Real is the plane of emptiness where the other is formed and solidified. "It is an anatomical, 'natural' order (nature in the sense of resistance rather than positive substance), a pure plenitude of fullness...it is capable of representation or conceptualization only through the reconstructive or inferential work of the Imaginary and the Symbolic orders (Grosz, 1990: 34).

The subjects like William Wilson need to distinguish themselves from the image in the mirror and this is a painful transformation as they may refuse and compete with the rival that demands more and that demands something foreign from the infant body.

The formation of 'I' then, is experienced in the Symbolic order, but this takes on a negative quality in the case of the narrator and abnormal consequences are observed. I spit myself out, I abject myself within the same motion through which "I" claim to establish myself. . . . During the course in which "I" become, I give birth to myself amid the violence of sobs, of vomit" (Kristeva 1982: 3; emphasis in text). "One experiences oneself as the vile matter that must be cast off. (Hurley, 2007: 144)

This rivalry of the two is the beginning of the split in the subject and he becomes fragmented right at the beginning of his life. "A conflict is produced between the infant's fragmented sense of self and the imaginary autonomy out of which the ego is born. The same rivalry established between the subject and him/herself is also established in future relations between the subject and others" (Homer, 2005: 26). Poe's character tries to make out the origin of this rivalry and he cannot help saying while he was in war with him and hated him altogether, there was something which, however dim and old it may be, "first startled, and then deeply interested [him], by bringing to mind dim visions of [his] earliest infancy, wild, confused, and thronging memories of a time when memory herself was yet unborn" (Poe, 1899: 342). He wants to identify and learn more about him who was long familiar and "who stood before [him] at some epoch very long ago, some point of the past even infinitely remote" (343).

At this stage, after defining the outlines of the personality in the other, there are both fears and guilt which haunt the subject because the guilt is something that he may either suffer and accept it, or it will be a sort of boundary to transgress it.

However, the fear often prevents the action of the subject and the fear even doubles. “The first insists upon a renunciation of instinctual satisfactions; the second, as well as doing this, presses for punishment, since the continuance of the forbidden wishes cannot be concealed from the superego” (Freud, 1962: 146). Like William Wilson, the person who goes through the process may have a united and harmonious personality at the beginning, which is possible by alienating oneself for the sake of the image in the mirror; however the person becomes an ‘other’ to himself and the image on the mirror is transferred on him (Homer, 2005: 26). It is the putting a mask on the face, mantling, covering the real self with an imaginary shroud. Wilson, like a *déjà vu*, always re-experiences this repetition after his tricks have been revealed in Oxford. There is a folding and duplication in the scene when the folding doors open and the other Wilson appears at the door similar to the narrator’s height. Then the light fades and he no longer feels sure of his total self (Poe, 1899: 349). Before he leaves the room in shame, they bring his cloak that has rich designs and is of unique quality. He can not fathom this mystery and can not do anything other than putting the cloak on his own that is on his arm (350). This double case is again the image transfer and it is symbol of that which is inseparable from the narrator’s ego.

The imitation and repetition are the significations in the Symbolic order and whatever he does; he is inside the Symbolic order and can only imagine himself to be outside it. Wilson follows the wishes of the id and ignores the superego’s oppression from outside but he is nevertheless inside and acts aggressively, wishing to thwart it as best as he can. Palmer Cobb mentions Poe’s use of whisper as playing a vital part in the story and he points out “In the description of the life of the two boys at school, we learn that the favorite device of the second William Wilson for annoying his rival was an exact imitation of his person, dress and voice” (1908: 45). There is duality of the annoying sort, the narrator is pursued, imitated and at the same time taken over by the whispers. The narrator feels both awe and antipathy towards the other Wilson which becomes a sublime object in the eyes of Wilson. The hierarchy of the Imaginary and the Symbolic is always on the verge of being subverted and overturned. The mechanism of the mind according to Freud, works in dualities: “animal” versus “spiritual” nature, “higher” versus “lower”, “simple” versus “complex,” “controlled” versus “uncontrolled,” and so on. Again, that their activities

can similarly be expressed dualistically, as “aggressive” versus “defensive,” etc., is also a ready generalization (Jones, 1952: 378).

Aggression is a natural reaction when dealing with the familiar unknown. It is also the reaction lived in the first encounter with the other in the infancy. The mirror image is so perfect that it may cause the child to feel inferior and this triggers the defensive mechanisms in child and one of the most basic mechanisms is the Freudian repression. The image may bring about various tensions, leaving its imprint on him, “the infant sees its reflection in the mirror as a wholeness, in contrast with the uncoordination in the real body: this contrast is experienced as an aggressive tension between the specular image and the real body, since the wholeness of the image seems to threaten the body with disintegration and fragmentation” (Evans, 1996: 6).

The ego formation thus, is not as easy as it may seem in that the child bears the death drive under the will of his id. The aggression, however, remains as a natural weapon against the threatening figures in his life. In *Civilization and Its Discontents*, Freud states that civilization is the oppressive force that makes the individual disarmed, for he can not fully express the aggression in society and has to obey the moral rules. Then he takes the other for granted, accepts the rules only to repress the desires and drives in his self. His leashed aggressiveness then is reflected against superego, “which now, in the form of ‘conscience’, is ready to put into action against the ego the same harsh aggressiveness that the ego would have liked to satisfy upon the other, extraneous individuals” (1962: 145). William Wilson’s other self, or his oppressive unconscious superego forces him to accept the rules and the morality; Wilson rejects him and runs away from it, which only pushes the repression mechanism to a further end.

The narration of the story and Poe’s approach to the ‘warning other’ are submissive; there are only temporal liberating and transgressing acts which are, in fact, prevented at the last moment and this is a sign of further repression. For Poe, the other Wilson may be good, a symbol of conscience or a sublime being that made the narrator feel “wonder, abasement, and pique” and at the same time, fear and abstinence from the other (Poe, 1899: 388). Yet Poe’s approach is repressive, because the other’s rules are, for him, a path to salvation, and the desires within the narrator are only to be internalized and silenced. Ironically, Poe is aware of the fact

that the repressed ones in the end return and it will make it worse for the person unless he realizes the desires in him. Wilson's tragic end doesn't result from his denial of the good superego, but from his giving too much credit on the imaginary drives and the negligence of unexplored desires and chained aggression.

To get the true picture of returning, it is essential to comprehend the causes of repression. In Freudian psychoanalysis repression is the prevention of a painful or a traumatic event, either sexual or containing displeasure, which is necessary for the individual coded by language. As Jones points out, Freud shows forth that it is "an exclusion from the processes of thought of an idea which would cause unpleasure in the ego; provided always that the idea in question takes its origin in a sexual impulse" (Jones, 1953: 390). There is the primal repression lived during the early stages of childhood, yet in the future stages, there are also repressions of similar kind and they happen in the Freudian 'primary and secondary processes' (Jones, 1953). The primary process takes everything, every object that the five senses can perceive. The secondary process selects the ones which are acceptable to the individual. Those unselected parts are repressed but they reappear in dreams or nightmares. They simply 'return' like the other Wilson.

In the tale, as a child, William visits the other Wilson's chamber after going through the dark recesses of the gothic school. As the school has queer and labyrinthine structure, it can only be an assumption to say that William (the narrator) goes down the stairs, and to claim that this means the descending into unconscious. Still, the atmosphere is dark and gloomy, Wilson sees the other's face and feels shocked to see his own face, sleeping and innocent face like in the mirror, he asks ". What was there about them to confound me in this manner? I gazed, while my brain reeled with a multitude of incoherent thoughts" There will be more detailed study of 'gaze' theory of Lacan in the following pages, yet here it is as though the other Wilson is looking back at him, causing him to think and feel shocked. There he sees his ideal, perfect ego "whose gaze I try to impress with my ego image, the big Other who watches over me and impels me to give my best, the ideal I try to follow and actualize; and superego is the same agency in its vengeful, sadistic, punishing aspect" (Zizek, 2007: 50). The narrator runs away from the image so as to follow his will of the Imaginary. The whole world of the Symbolic has been shown to him on

the other's face: he may be successful, can live in peace and tranquility like Wilson and he may even go to Heaven only if he imitates the other. This imitation is still nothing other than mirror stage trauma. The symbolic chain of endless good possibilities only cause him to repress the idea but the narrator also denies it in a pervert way, so the reason why the other Wilson is split and why he seems to have a separate ego from the him is the narrator's trembling, vacillating position: He both runs away and denies it. He is a typical figure who is inside the Symbolic domain and has naturally repressed painful events, but he also carries within himself a transgressing possibility of a pervert and denies the fact whilst he feels the sense of guilt. According to Lacan, repression then, "operates on nothing other than signifiers. The fundamental situation of repression is organized around a relationship of the subject to the signifier. As Freud emphasizes, according to Lacan, "it is only from that perspective that is possible to speak in precise, analytical sense ... [about] the unconscious and conscious" (Lacan, 1986: 44). The signifying principle of the conscious fills the unconscious too, there is no such signified or one essential truth that can lead the narrator to the good.

The other Wilson's returns are the reflections of the Lacanian alienation of the subject that had to enter the Father's domain (Dr. Bransby with a stick in hand) as given above, and these returns result in the narrator's paranoid and schizoid situation. "This alienation on which the ego is based is structurally similar to paranoia, which is why Lacan writes that the ego has a paranoiac structure ... The ego is thus an imaginary formation, as opposed to the [subject], which is a product of the symbolic" (Evans, 1996: 52). What Lacan means is that every individual is internally paranoid because there is always the perfect other and he needs to have the other's approval in everything he does. Yet, he cannot fully realize what the other wants from him because the other is the unknown part of the psychic world, the Symbolic or the Real, and the ego always strives to be a full subject by maintaining the demands of the other, yet, this is impossible for Lacan. William Wilson also asks almost the same questions to conceive the other Wilson's behaviors: "Who is he? — Whence came he? — and what are his objects?" But no answer was there found. And now I scrutinised, with a minute scrutiny, the forms, and the methods, and the leading traits of his impertinent supervision" (Poe, 1899: 350). From the early childhood to the late

years of his life he goes through the stages of mental decomposition, such as hysteria, paranoia and schizophrenia which can be proven by his multiple personality disorder. Using Freudian terms, he has the morally disrespected wishes of id and he forms the ego with these wishes, then what is left behind is the Real which operates on the rejected Symbolic, which altogether oppress Wilson. It is not true to assert that Wilson deserves his doom because he was immoral and against the rules of the society, for the morality here acquires the unjust oppressive force or what Wilson calls 'despotism' (338).

Returning to Lacan's alienation, the subject suffers the pain of losing a vital part of himself, which is the symbolic castration. What is more, the subject may develop this inner suffering to a more traumatic degree. Symbolic castration does not mean an amputation or fragmentation in the body, but it is a severing of functioning in the mind. Hence, the suffering makes the subject struggle and resist. Lacan indicates that the painful memory or a suffering event may cause the subject to duplicate and fold his inner side to make it resistant to the further oppression of the other. "Analysis shows clearly that the subject separates out a double of himself who is made inaccessible to destruction, so as to make it support what, borrowing a term from the realm of aesthetics, one can not help calling the play of pain" (Lacan, 1986: 261). The inner pain is thus reduced to a dualism inside the self and though it may return in ethereal forms and haunt again, the subject defends himself with the behavior mechanisms and may act aggressively; "The feeling of vexation thus engendered grew stronger with every circumstance tending to show resemblance, moral or physical, between my rival and myself" (Poe, 1899: 340). In *Silent Partners*, Lorenzo Chiesa clarifies Antonin Artaud's concept of 'douleur', an original suffering like original sin, which is the ultimate choice that the subject can choose or deny:

Thus there are two kinds of douleur: the first is the one which is 'up to us' – in other words, it corresponds to our share of existential suffering, which, given its immediate immanence, is equivalent to our personal share of being. If we choose douleur, we are as much as we suffer. On the contrary, if we try to avoid it, douleur returns in a different, perverse form (in a strictly Lacanian sense): the self-redoubling which is one with Artaud calls 'the detached state' with respect to douleur creates transcendence. (Chiesa, 2006: 350)

As can be seen above it is the suffering and the feeling of lack or loss that can only persist. In the story, William Wilson's past is not depicted but it is certain that he was kept away from his noble family at a very early age and even though he says that he remembers his past vividly, there was an immemorial time when he was not yet castrated or to put it in another way, he was not a member of the Symbolic order. That time was blurry and misty; but there existed an organic unity with the unnamed and unmentioned, non-symbolized mother. This lack is then filled with the other images but this was futile. So, as a means of saving his existence, he parted his self, like 'Voldemort' (Poe's dead Valdemar) in Harry Potter series, by killing it or sending it into oblivion to be able to continue his existence. In the narrator's case, the parted self returned and repeated his return convulsively to actually commemorate the moment in the past long lost to him. Suffering or mourning of the lost object led to unexpected consequences. "The ego gradually replenishes its libidinal reserves by investing narcissistic cathexis in the subject's own body. Only after the associative networks of the lost, mourned object are sufficiently disinvested, and the body reinvested, is the ego able to seek substitutes for the lost object" (Grosz, 1990: 30). It is Lacan's 'objet petit a' that forces the narrator to seek it in the world of floating images.

William Wilson's drinking habit seems to protect him from the interference of the other Wilson, but the narrator always feels him hovering above like the sword of Damocles. He returns in distorted ways, distorted perceptions. Lights go out and Wilson cannot clearly distinguish his features. His whispering tone is barely audible to the others. His face is hidden, cloaked or at the final scene, masked. Wilson can only associate him with the image of the other Wilson of the old school days.

Whenever he comes to him, a rule is almost broken, yet as he does not take notice of his warnings, he loses part and parcels of his Symbolic life, which are his fame, education success, pride, honour to name a few. He is banished from Eton after the alcohol party and he loses his chance of a decent education. His fame is ruined in Oxford due to his gambling. In these parts of the story, the narrator also realizes he is going beyond what is considered normal and conventional; he also feels a sense of guilt as he wins a large sum of money and obtains Glendinning's fortune; as he says, "when some expressions at my elbow from among the company, and an ejaculation

evinced utter despair on the part of Glendinning, gave me to understand that I had effected his total ruin” (Poe, 1899: 348). The other Wilson uses the weak moment of the narrator for he is left to the scorns of people around him and he is no longer appreciated for his victory in gambling; the narrator has passed the threshold and tried the extremes but it was the other Wilson waiting at the threshold, or conscious boundary, to show the cards in the narrator’s sleeve and cloak. The unconscious system, thus works in both inside and the outside. The narrator’s outside determines what he must do to retain his position; the gaze of other people is the determinant factor in forcing the other Wilson to be unleashed from inside the narrator. The other Wilson’s return then, is the return of the Symbolic order, the tyrannical superego of Freud, or its intervention into the narrator’s conscious life. According to Lacanian psychoanalysis; however, his return is not ethical because he renders the narrator helpless and disarmed before the Symbolic order; for Lacan, the true ethics should be the narrator’s realization of his repression and his desires, he should be left face to face with it before it is too late for his psyche (Lacan, 1986: 13-14).

The final pages of the story stage another taboo in the society. Wilson is in Rome and he is in search of the beautiful wife of the famous Duke, so as to seduce her and ruin her marriage. The scene is carnivalesque; everyone is veiled behind masks so it is a freedom of opportunity to do immoral deeds. Like in “The Cask of Amontillado” which narrates Fortunato’s imprisonment by Montressor in the dark cellars of his house during a carnival night, the carnival scene here evokes the subversion of the system and the identity for a short time. The tables may turn and the fool may become the king of the night. Analogously, Wilson’s inner hierarchy of conscious/unconscious or the Imaginary/Symbolic is subverted too. The narrator is in quest of the beauty, and he must do with pace whatever he wants in that he feels bored to death with the crowd; in reality he wants to be away from their hidden expressions which unconsciously remind him of the other Wilson’s stealthy movements; “I had indulged more freely than usual in the excesses of the wine-table, and now the suffocating atmosphere of the crowded rooms irritated me beyond endurance” (Poe, 1899: 352).

The narrator’s illusory murder is his symbolic expatriation from the world of fortune that he has been promised all the time, because there will be no shadow of

him again to protect him from his devastation and it is implied in the beginning of the story how doomed his fate is when he is older. The Symbolic order is then something impenetrable but also unavoidable; “man makes his own action into an object, but only to return to its foundational place to it in due time. In this equivocation, operating at every instant, lies the whole progress of a function in which action and knowledge alternate” (Parker, 2004: 15). The doors of the chamber are shaken; he has been through a rite of passage which required him to kill the other. Furthermore, the narrator seals the other behind the doors, another double image, and he also seals him behind the mirror again; whereas he will be excluded from “World, to Heaven, and to Hope” (354) and will be left to stay dead to the people. The other Wilson’s symbolic entity enabled him to interact with the world, richness, power and fame, but by murdering himself, he is already a living dead forgotten by others, he will be the one who can not ‘return’ and the other Wilson will always be outside and he will be among the Other.

Wilson is sent to hell by the luring drives he could no longer rein; he condones the tyrannical rule of his revolving and insatiable drives of the Imaginary like the unfortunate narrator of “Metzengerstein” who, after the act of murder, faces the metempsychotic return of the victim in the shape of a wild horse carrying his rider into the flames. The imaginary realm is like this untamable horse and unless controlled with the will of the subject, he is left to follow wherever the images of his mind take him to. Elizabeth Grosz explains that Freud best emphasizes this situation by defining the ego “to the rider of a horse; the horse signifies the energy of the id, energies which must be correctly harnessed if the rider is to keep his/her seat. Reality is represented by the path or destination the rider must entice and control the horse to follow” (Grosz, 1990: 25), which is lost forever, the rider goes into the void without the path beneath the hooves of the horse. This case is also the Freudian ‘death drive’ which lurks under the beautiful wishes of libido; whereas libido demands in metonymic movements towards the unfilled wishes, the death drive always repeats, and is able come back into the conscious life to disrupt the way of order in the Symbolic: it is a dead who returns and it is an uncanny effect in the world of familiarities (Zizek, 2007: 63). It may also be in the form of an agent from the past who may be long dead or who exists somewhere else. The other Wilson might be a

child the narrator competed with in his past, and he may have likened him to his own image in his traumatic ruins of his mind. It could be someone more aggressive than himself so that the narrator could only identify with him due to his inferior position; he, then could animate him in times of trouble, which is Poe's key factor of the uncanny effect of the story.

In gothic literature, the bizarre among the normal or the queer among the traditional are the most basic themes for the story to be truly gothic. There must be certain weirdness; the concept of what is beautiful must be in the way of the strange. Then it can be the most appropriate for the psychoanalytical criticism. Freud wrote his famous article "The Uncanny" based on E. T. A. Hoffman's gothic story, "Sandman". He found uncanny themes and analyzed them in his methods. The story tells the unfortunate stream of events experienced by a young student named Nathanael who feared the bogymen stories in his childhood told by his hysteric mother. The sandman, as the mother told him, took the eyes of the children and then fed his own children with them. The young boy still wondered the existence of sandman who came and visited his father every night. He later realized by hiding in his father's chamber that the feared man was in fact an advocate and a family friend, Coppelius, who had a contemptible appearance especially for children. His father and Coppelius caught him whilst they were experimenting on some materials unbeknownst to children. The child was scared to death and fell sick for a long time. When he grew up, he kept on dreaming and visualizing Coppelius especially after he has met someone named Coppola who sold him perspective spectacles. With that pair of spectacles, he falls in love with a wooden doll that was christened Olympia. However, the doll belonged to his teacher and to someone named Coppelius. Nathanael went mad at the end of the story because he believed this Sandman followed him wherever he went like a doppelganger. At end of the story he disappears when Nathanael jumps off a tower and dies, the mystery remains unexplained and it flees from other people's attention.

The importance of the story is that it includes the themes of return of double and gaze which can be observed here in Edgar Allan Poe's stories. There is the problematic subject, Nathanael, whose past traumas keep on coming back and interrupting his Apollonian reality. According to David Punter's essay, his life and

present time “is in fact a flickering screen on which are, from time to time, writ images from a world which antecedes us and which also constantly threatens us with its unpredictable moments of recapitulation” (2007: 136). In his essay he uses the definitions of the word ‘uncanny’ from Andrew Bennett and Nicholas Royle to explain this Freudian phenomenon: for him the uncanny is a “‘strange kind of repetition’, a category which includes the double or doppelganger, and the experience of déjà vu; [also] a coincidence and the sense that things are ‘fated’ to happen” (131). Nathanael’s childhood trauma causes a fixation upon the other undefined, the gaze and the eyes. After the threat of getting his eyes plucked from their sockets, his eye (I) notion is something that had to be repressed, yet it comes back in a crooked figure of Coppola. This situation obliges the narrator to believe in his fatalism which is ill-natured and distorted. The anxiety here is for Freud similar to being castrated. Indeed, it can also be proven in a Lacanian sense; the child passes from the imaginary childhood realm to a more symbolic one through the extreme father figure of Coppolius in that he was a very big man with hairy hands which, considering the totemic figure of himself, is like the primal father transforming him to be a member of his society. This castration is lived at home and it may give way to ‘unhomely’ feelings no matter how filial the atmosphere may be (Freud, 1955: 347). In Andrew Smith’s article “The Hauntings” Freud believes that these uncanny events in the childhood may more possibly repeat themselves in certain disguises or even become materialize in the other, or haunt their rationality with the irrational quality.

Freud argues that such trauma is repressed but is made visible in the desire to repeat certain types of activity, because such a repetition compulsion represents an urge to reclaim past traumas in order to lay them to rest. Freud suggests that this repetition of the past constitutes a moment of spectrality in which the past (or the dead) comes back to life, so that ‘Many people experience the feeling in the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts’ (364). This entails a modification of Romantic spectrality, because he demonstrates that uncanny experience involves a necessary projection of inner anxieties: ‘The uncanny is that class of the frightening which leads back to what is known of old and long familiar’. (Freud, 1955; Smith, 2007: 148-149)

Palmer Cobb’s dissertation informs us about the connection between Poe’s stories and the German writer E. Hoffman. He uses a more criticizing language when analyzing Poe’s stories and to him, Poe was greatly influenced by the works of

Hoffman. This is not an iron-clad proof because Poe's knowledge of German language is uncertain. Furthermore, the story analyses, be it psychoanalytical or not, can not really be attributed to his writer's way of life due to the fact that only the text presented to the reader can be the main concern and it is open to interpretation of reader. There was not a solid record in literary history about whether Poe had a double of himself or not. Cobb may define Hoffman's odd identity by informing that "He was frequently haunted by the idea that he was being pursued by his double. The idea is the basic one in the story of the Doppelganger" (Cobb, 1908: 31). Freud was an emerging philosopher in his time but he centered the narrator of the story on his interpretations; he considered him as a case to be studied and did not reach any conclusions related to the writer.

Like Poe's character William Wilson, Nathanael is prey to his bodily past and can not recover it completely. The world is familiar, he can interact with Clara and his cousins, relatives and school friends; however, there is an unfamiliar factor running parallel to his reality like a double. It has the power to break the order of things, so the narrator may be taken out of his familiar territories all of which can further be explained in theories of Wolfgang Kayser who says; "Grotesque affect is like Sigmund Freud's 'uncanny', the familiar defamiliarised: 'apparently meaningful things are shown to have no meaning, and familiar objects begin to look strange'" (Kayser, 1966: 61). The unconscious is not walled up behind the conscious for the boundaries may be blurred any moment.

Nathanael's present is first subverted by a devilish spectacle seller, Coppola, after he has grown up and gone to study in a university. He is a product of the narrator's mind, like a dream whose meaning is latent but Nathanael can see it as the embodiment of evil. The evil figure "continued to produce more and more spectacles from his pockets until the table began to gleam and flash all over. Thousands of eyes were looking and blinking convulsively, and staring up at Nathanael; he could not avert his gaze from the table" (Hoffman, 1885: 78). Coppola calls them 'eyes' and those eyes are looking back at the protagonist. Eyes are seen as the symbols of ego formation in the past and those spectacles are the numerous repetitions of that moment; they are the evil commemorations and windows into the inner truth of him. His 'I' is in the other, formed in the language of other, so he is in fact outside and

gazed back. This is Lacanian gaze that the objects, people or anything outside it may look at us, defining our identity and existence in the Symbolic. The eyes (I) of the flashing spectacles are his doubles, even the eye has a double and this situation is multiplied, fragmented and deformed narrator's identity. His feeling of uneasiness stems from the fact of the uncanny situation in which "the world itself must give the impression of being a thought experiment; yet at the same time, the unreal, 'fantastic', 'experimental', fictive character of that impression must remain" (Zizek, 2006: 207). So this case lays bare the ill state of mind of Nathanael whose imaginary and the Symbolic may be blended, and in the chain of symbolic significations, there are the images from his metaphorical realm of the Imaginary. The Real part of him can not be mentioned in so far as it stays non-symbolized. The Real can only imply its presence between the troublesome merging of the two other realms above.

Clara, his relative and fiancée warns him that these unreal men are fictitious and she gives a dry and rational explanation to her lover; "if, I say, there is such a power, it must assume within us a form like ourselves, nay, it must be ourselves; for only in that way can we believe in it, and only so understood do we yield to it so far that it is able to accomplish its secret purpose" (73). In fact she gives him a hint of his own truth, and she offers her happiness, strength and determination which can defeat the evil part of him. She leaves the narrator to face the duality in himself by the threat of the duality outside him, outside the World; "It is the phantom of our own self whose intimate relationship with, and whose powerful influence upon our soul either plunges us into hell or elevates us to heaven" (73). He is, just as in the case of Wilson, either to choose the Symbolic Heaven by giving no more credit to his desires or he pursues them, which may relegate his position in the world: he may lose his education, his future but more than these, his power over himself and finally his life. He is adamant to her requests but when he visits his relatives he seems to leave behind all the gnarled facts of the university. He returns to the university, yet he is manipulated by the artificial beauty of the doll and his master. These figures in the narrator's symbolic plane are everywhere but they are out of his grasps. In accordance with Zizek's explanation of the Symbolic, "it remains ultimately impenetrable – I can never put it in front of me and grasp it. It is as if we, subjects of

language, talk and interact like puppets, our speech and gestures dictated by some nameless all-pervasive agency” (2007: 8).

The main character of the story is captivated by the beauty of the doll and forgets all about Clara and his past. The maker of the doll likes this friendship and remains an observer to Nathanael’s funny behaviors. Olympia’s eyes are motionless but her beautiful figure is enough for the protagonist to love her. She is a new means of his existence. She, as an object, gazes him back with the stillness of stone. Lacan clarifies this situation in his essay of ‘mirror stage’

Thus this Gestalt – whose pregnancy should be bound up with the species, though its motor style remains scarcely recognizable – by these two aspects of its appearance, symbolizes the mental permanence of the I, at the same time as it prefigures its alienating destination; it is still pregnant with correspondences that unite the I with statue in which man projects himself, with the phantoms that dominate him, or with the automaton in which, in an ambiguous relation, the world of his own making tends to find completion. (Lacan, 2004: 196)

He is with some animated figurine whose gaze promises him an illusory happiness. In contrast, when looked into Clara’s eyes he saw “death whose gaze rested so kindly upon him” (Hoffman, 1885: 76). The ‘Other’ of him only promises death to him, or he feels he may die, or become symbolically castrated if he treads the path to live with her. He refuses to imitate her way of life, yet his model is that which imitates the real humans, death which imitates life. In a later traumatic even he finds out the truth about Olympia and his fear of losing his eyes are performed in front him when Coppélius returns to get Olympia and takes her eyes out which are, for the puppet master, the protagonist’s own eyes taken in his childhood. As explained above in Lacan’s gaze theory, the eyes return to him like her gaze, yet the eyes are doubled or even quadrupled together with the man-made magical eyes of him. The only salvation is real death, because the Symbolic around him only manipulates him with the invisible hands and rather than becoming a puppet in the Symbolic realm, he with ‘thanatos’ within him, ends his life after seeing Sandman again at the tower and going mad. Nathanael and William Wilson then die in the Symbolic first by either becoming insane or by being hated by everyone and sent to oblivion. Madness is a way to return what was lost in the amputating past but it also digs the grave without worldly hesitation.

“William Wilson” was a well-written story so as to fathom the imagery of double, repression and the ‘mirror stage’ traumas. The characters can have double names of either William or Wilson, or even the letter ‘W’ is a symbol of duality and the inseparable quality of them. This resembles Lacan’s ‘Borromean Knot’ (Lacan, 1986) of three realms of the Imaginary, Symbolic and the Real. The elimination of one of them renders others destroyed in an irrevocable state. “Sandman” which was Freud’s study of the unfamiliar within the family contains the images of both duality and gaze. As a result, this story forms a bridge between the theories of repression, double and the gaze within this chapter. The theory of ‘gaze return’ is further studied in two resembling stories of Poe, which are “The Black Cat” and “The Tell Tale Heart”. They are almost identical concerning the narration and the style of Poe; nevertheless, the narrator who abuses black cats feels the sense of guilt more than the latter and is more repressive in personality traits whereas the narrator of the latter is the closest to madness and perversity together with his acts of defiance and overconfidence. They are both prey to the gazes of that which does not actually see but that which has outer signifying system of sight that maddens the narrators. The subjects become the objects to be seen and it is the priority of the state of being gazed that matters for them.

In “The Black Cat” the narrator is a calm and animal-loving character at first, and lives peacefully with his wife and the animals which are like their adopted children. Among the animals, there is a black cat which is the narrator’s favorite and it has a little self-willed or less dependent trait as its distinction. For this reason the narrator gives an exceptional importance to the cat. His alcohol habit makes him vulnerable to the basic instincts which result in violent acts. He takes out the eye of the cat and later kills it after hanging it near his home. Paradoxically, his house burns down and he sees a burnt imprint on the wallpaper of the ruins of his house. Later, he comes across another cat which is one-eyed, and he adopts him again. However, his addiction turns him into a malevolent brute and he kills his wife when she stops his attempt to kill the cat with an axe. He places his wife behind the walls he has erected so that he would leave no clue behind, yet in the end he is caught by police officers. His dead wife and the ominous cat return, thereby dooming the narrator to his death.

Nameless narrator has a silent and happy childhood with his family; “From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets” (Poe, 1884: 431). His childhood traits are calm and he is innocent. Yet deep inside him there is a part which is not wholly realized by him because he is totally unaware of it. Unlike William Wilson’s childhood, he is not egotistic center of attention and has a submissive disposition. The psychology of the humans differ from the animals at this moment. As can be seen through Lacanian point of view, it is like the chimpanzee which looks at the mirror and becomes disinterested after a while, on the contrary, the child can not be disenchanted by it and follows the images there. Analogously, the child has learned how to approach animals, how to love them and abstain from hurting it. So in this Symbolic world, he is differentiated from the animals which can both stay calm or go wild without any oppressive force from the outside that necessitates the repression of such feelings. “The basis of this distinction is [language]; humans have language, whereas animals merely have [codes]... The consequence of this fundamental difference is that animal psychology is entirely dominated by the imaginary, whereas human psychology is complicated by the additional dimension of the symbolic” (Evans, 1996: 124).

The narrator’s defense mechanism works within his psyche to stop abusing animals. The nature of the animals, or the animal nature in man is imaginary and works with representations, ‘codes’ and metaphors. They are not easy to comprehend or they are the blind spots, like the cat’s eyeless hollow next to the seeing eye. Narrator’s later years in life unleash the repressed part catalyzed with alcohol usage, namely the cat image double, compulsively repeat and return to interrupt his domain of rational truths, “Of this spirit philosophy takes no account. Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart—one of the indivisible primary faculties, or sentiments, which give direction to the character of Man” (Poe, 420-421). He is the one who feels the sense of guilt and mourns the facts within him that are deviant in his society. The narrator’s cat has an air of superiority due to its free nature. It is a symbol of his id-like sphere under his ego. The cats can also be nocturnal and otherworldly. So, its eyes are

passages to the unexplored realms of him which kept immemorial signs of his early childhood. It has the other outside gazing back at the narrator and nailing down his position in the Symbolic. So, if the cat's eyes have scorning attributes, the narrator then wishes to make it blind so that he can feel liberated. Yet, even he partly succeeds in doing so; his psychology is deeply wounded too. It is more similar to blurring the boundaries between the conscious and the unconscious, leaving the cellar door ajar (or other typical imageries) that causes uncertainty in his symbolic life.

The gaze of the other shifts its positions but it remains always there outside, read to symbolize the subject's action every time he acts. "The eye which looks is that of the subject, while the gaze is on the side of the object, and there is no coincidence between the two. When the subject looks at an object, the object is always already gazing back at the subject, but from a point at which the subject cannot see it" (Evans, 1996: 73). Even if he kills the cat, the doppelganger cat comes back and enters the life of the narrator. The cat's shadowy image is also a doppelganger for the narrator, replacing, rejuvenating and reincarnating every time and following the narrator wherever he goes. So, the cat may also serve as a doppelganger for him and he wants to get rid of the cat which is the oppressive force of the other. Even though it runs away and leaves the narrator in an un-gazed state – when the narrator kills his wife – another agent of the Symbolic realm takes action to gaze him. "This hideous murder accomplished, I set myself forthwith, and with entire deliberation, to the task of concealing the body. "I knew that I could not remove it from the house, either by day or by night, without the risk of being observed by the neighbors" (428). It is now another signifier in the other which gazes back at him, namely the other's presence or the neighbor's and the outside's point of view; "an alien traumatic kernel forever persists in my neighbour – the neighbour remains an inert, impenetrable, enigmatic presence that hystericizes me. The core of this presence, of course, is the neighbour's desire, an enigma not only for us, but also for the neighbour" (Zizek, 2007: 43). It is what the neighbor wants us to be, so not only the conscious but also the unconscious part is formed by the other inasmuch as the subject is born into its realm that is language. In Lacanian sense, it was Freud's discovery that the individual was manipulated both from inside and the outside. The

narrator in the tale gets nervous because the other this time is not something totemic and solid, but it is the strange and impenetrable and indeterminate one determining his actions.

The outlook of the story may seem like the confessions of a delirious murderer caught by the police at the right time and he may become a scapegoat of the society, becoming a means of social purification and maintenance of the mental health of the society. However, Poe's narration is the first person perspective of the traumatic one telling the truths unbeknownst to the others. He does not take himself granted as a mad man and a misfit of the group but he gives out the facts of human psychology by mentioning perversity and the sense of guilt; his writings were mainly warnings especially to his own society and to his time which was unaware of the distinction of reality and the real. Poe's time was the rise of positive Christian science which excluded all irrational phenomena and expelled from its existing agenda. Yet, Poe's 'descent into the maelstrom' or his mingling with the unconscious was accepted as the outcome of his so-called opium usage. Years later his knowledge surpassed his time and society and his literary inventions became universal. In the light of the psychoanalytical studies in the academia, his works take on entirely different meanings, the characters and the situations become more metaphorical and allegorical for the human psychology, telling more carnal facts than what is to be seen as classical gothic literature. It has become the true ethics to reflect his bitter facts with the Lacanian mirror onto the imperfect image of society.

The cat in the tale first returns after the appearance of its mark in the wall which is a symbol of death like in narrator's words; "the words "strange!" "Singular!" and other similar expressions excited my curiosity. I approached and saw, as if graven in bas-relief upon the white surface, the figure of a gigantic cat. The impression was given with an accuracy truly marvellous. There was a rope about the animal's neck" (Poe, 1884: 422). This moment is repressed by the narrator with convenient explanations regarding the death of the cat. The burnt image on the wall indicates the ties of the three realms: The wall is the cover and the Symbolic's main tool to reject the unwanted wishes behind it, the cat symbol is the working of the imaginary which tries to be inspired from a more inner layer that is Real. The real of the narrator is there in the blackness or in the suffocating void of the image, as

something always there beneath it all. As mentioned above it is the ‘code’ of the animalistic nature of man before the symbolic codes of language. This awe-inspiring moment is duplicated when the narrator sees the second cat’s contrast white mark of the gallows, becoming a true “representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster had I dared—it was now, I say, the image of a hideous— of a ghastly thing — of the GALLOWS! — Oh, mournful and terrible engine of Horror and of Crime“(426). This time the depiction is subverted; the background is black and the mark is white. It is the cut in the Symbolic realm and the indefatigable works of the tri-partite system warn the narrator again in spite of his resistance and denial of them. His Real in not the gallows is not truly the gallows image, yet it is the pulsating or the heaving whiteness in the cat’s bosom from which the narrator can only deduce the approach of his ill fate.

The police come to search the body of his wife and the inquiry starts, yet the narrator wears a too-perfect a mask on his face. His feeling of nervousness rises and he can no longer carry the burden of the crime he has committed; “I delight to have allayed your suspicions. I wish you all health and a little more courtesy. By the bye, gentlemen, this—this is a very well-constructed house,” (in the rabid desire to say something easily, I scarcely knew what I uttered at all),—“ I may say an excellently well-constructed house” (430). It would not be wrong to diagnose the situation of the narrator as the hysteric subject’s Freudian ‘slip of the tongue’, but there is also a more stuttering attitude in the language usage of the narrator: the hesitations and anxiety in uttering ‘the well-constructed house’ shows a parallelism between the language and the walls of the house. As the language comes to a halt and loses its superiority, it gives way to the uncontrollable words through its cracks, and it cannot serve as the mask anymore. The narrator yields to the play of the word while repressing and resisting them, which causes the cat to raise its voice behind the symbolic walls. It’s echoes reverberate in the mind of the narrator as the mark of the real and he goes between two modes of behavior. According to Lacan, he resuscitates the childhood experience of his self-division during his ego-formation:

This ‘divided’ notion of self and the problem of self-recognition are crucial in so far as they may explain processes of social inculcation and positioning. Neither ignorant nor aware of its own socialization, the

child must be both induced to accept social norms and values as natural, and yet to function as an agent within a social world, an agent who has the capacity for rebellion against and rejection of its predestinated social place. (Grosz, 1990: 40)

The inquiry ends when the narrator's gives in the truth with an unaware state of mind. The dead reappears and returns with its double symbol, the marked cat. The narrator is – nameless like many others in Poe's tales – cast away from society due to “a series of mere household events. In their consequences, these events have terrified — have tortured — have destroyed [him]” (417). Like the de-familiarization of the familiar, his unfortunate turn of events is lived in the domestic sphere. Hence, the domesticity of the civilization bears the unfulfilled wishes in its attic or cellar. Like the domestic cat, it may reveal its wild nature that should only be tamed or else the punishing factor appears to execute him. The narrator is not different from the other narrators who fall prey to repression and the tricks of the mind. It will be incomplete to see his situation as solipsism: he is not, all this time, dreaming or plotting to kill his wife or cat, and not everything outside him are the reflections of his tricks of the mind. There are forces of the Symbolic outside the subject but it has a double function to transform the inside too. He is, most of the time, the victim to the incomprehensible chain around him. This causes the split, separation and then the ‘return’ of the parts taken away from him.

“The Tell Tale Heart” narrates the suffering subject who hates the old man he lives with and he cannot tolerate the guy's eye. His mad behaviors are fixated upon the eye which he sheds the light of the lantern in the dark room. In a moment of lost temper, he attacks the old man and kills him. He buries him beneath the wooden floor and works diligently to leave no trace behind. A few hours later the police come and search the house but it is the narrator who can't stand the heart beatings below the surface and he narrates his own tell-tales of murder to the representatives of Law.

The eye symbol is the narrator's eye or I formation that was distorted when he was symbolically castrated, he feels fragmented and tormented by the omnipresence of the Eye of the old man who is a father figure of the Symbolic. His ego formation is defined by the gaze of the other, as in Robert Schachel's dissertation about Poe's tale in which he likens the eye to the unity of the I; “That “I,” however,

is trapped in the Symbolic; it has lost the completeness of the Imaginary. What drives Poe's narrator—indeed the majority of his narrators—to acts of self-destruction is the resistance to the will of such territorialization in the Symbolic” (2006: 67). The narrator is captive in the gaze of the eye of the Symbolic, and he is first ‘deterritorialized’ out of his imaginary world to the Symbolic, but the refusal of the Symbolic and mourning the world of imagination then causes a re-territorialization or suffice it to say, it ‘returns’ back to the sphere where it is not wanted. It takes on the fearful shapes and becomes traumatic for him (67). “we are always-already ‘beings’ that are looked at’... There is a fundamental separation between the eye and the gaze. While ‘I’ see from only one point, I am looked at from all sides. There is a gaze that pre-exists my subjective view – an all-*seeing* to which I am subjected (Homer, 2005: 125). As he does not belong to the Symbolic, he is always an other for the other, namely, there is a system out there and it is the main element of his symbolic life but his identity and personality is also there and he will be left to tolerate its supervising function as long as he resists giving in to its temptation. This resembles the performative function of language which alienates the word ‘I’ from the person or the analog body to whom ‘I’ belongs. It is, then another deterritorialization of the subject, for Lacan, “when he says *I is an other*, that is to say, ‘I’ is not ‘me’; these two terms do not refer to the same entity; the subject is not the same as the individual person – it is decentred in relation to the individual” (45). There is a deconstructing factor in the other and it may reconstruct anytime with repetitive actions.

The style of narrating the story hints the situation of the narrator. The way Poe depicts the inner sanctum of the mad man is well-analyzed and observed. The narrator feels depressed and desperate due to his lack of tolerance of the other. He feels psychologically overburdened by the desires to eliminate the oppressive existence outside, and the needs he feels within that cannot be sated. His madness results from an extremity of nervousness and after some time, he denies his madness in quest for the step-by-step murder plans that are supposed to guarantee his rationality: “—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them” (568). The troublesome quality is not within the narrator's discordant thoughts but the outside that burdens the subject; this is proved in Lacan's

opposition of morality and its tyranny, his “thesis is that the moral law, the moral command, the presence of the moral agency in our activity, insofar as it is structured by the symbolic, is that through which the real is actualized – the real as such, the weight of the real” (Lacan, 1986: 20). In this state of mind, the narrator cannot think thoroughly as he was fragmented and separated from the other by the inner needs. His desires; however, are activated in the Symbolic in its attempts to fill the void of the Real, so he is unable to take flight off the Symbolic and serves it no matter how willfully he rejects it. He becomes the boundary transgressor just like William Wilson when he endeavors to kill the reflection, so as to save himself from the other’s gazing presence and satisfy the deadly drives; “The gaze is presented to us only in the form of a strange contingency, symbolic of what we find on the horizon, as the thrust of our experience, namely, the lack that constitutes castration anxiety” (Lacan, 1998: 72-73). The narrator too, when he pens the frightening turn of events, confesses with defense that he had no intention to kill the old man for his money or estates, contrarily it was his body, his eye made him shudder; “Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever” (Poe, 1884: 568).

Jacques Lacan’s gaze theory, as can be seen in the situations of the neurotic and paranoid narrators above, lays bare the facts of seeing, feeling and existing in the Symbolic space. In classical thinking, the gaze of the subject is generally accepted as the center that compiles everything the eye can see with the help of light which enables sight. To Jean Paul Sartre, this is altered and the observed became more important for the center of focus, yet as Grosz asserts, Lacan claims that “the possibility of being observed is always primary. To occupy a place in the scopic field is to be able to see, but more significantly, to be seen. The gaze is what ensures that when I see, at the same time, ‘I am photo-graphed’” (Grosz, 1990: 79). That the subject is gazed is its implication of transforming into a signifier in the chain system, a word, an ‘I’ that is different from ‘you’ in a Saussurean sense. The narrator of the tale, feeling the gaze of the old man is faced with a queer paradox, for the man’s eye is blinded or it has a ‘film over it’ (568). On the other hand, it still retains its ability of seeing for the narrator. He is uncertain about the old man’s sight and that is what makes him go crazy. This is the situation of the other narrators of Poe who feel the

indeterminacy and detached position of the other that comes back. The black cat has one eye, the other Wilson is masked and hidden in the half lit atmosphere, even Hoffman's Nathanael has problems with sight and it is his own eyes gazing back at him from the standpoint of the automaton. Lacan explains further the gazing of the objects and opaqueness of the other:

The correlative of the picture, to be situated in the same place as it, that is to say, outside, is the point of gaze, while that which forms the mediation from the one to the other, that which is between the two, is something of another nature than geometrical, optical space, something that plays an exactly reverse role, which operates, not because it can be traversed, but on the contrary because it is opaque – I mean the screen.
(1998: 96)

The old man's 'Evil eye' has opaqueness, he may have cataract or some other blinding problem in reality, he can not see and he is somehow castrated and ripped off from the Symbolic, so he is not a subject but an becomes an object, a materialized ghost for whom it is hard to tell whether he sees or not; this causes neurosis and paranoia in the narrator and he believes that the old man can see. His presence in the room is enough; it is the blinded eye itself that stares, and the double-sided fact of seeing and not seeing causes the narrator to illuminate the exact spot on the man's face: "So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye" (Poe, 1884: 571). The light is put on the eye, Lacan's screen, and this only creates a more grotesque scene for it is empty of any pattern and this emptiness is filled by the narrator: his fears, wishes, wild drives are played on this little and oval fantasy screen which are invisibly projected from the unconscious onto the screen in the pitch dark room. This only deteriorates narrator's mental health as he is unaware of these plays on the screen and at the same time he rejects with utter fetishism the interruption of the other into his home, his private sphere. In the dark room, he uses lantern light and a certain angle of sight for the other's eye and this special angle is Lacan's notion of 'anamorphosis' which Žižek explains in today's psychoanalysis in which believing in the 'other of the other' "is derived primarily from Hegel, and it is this 'reflexive determination' of theoretical judgment that makes Lacan's account of anamorphosis – a gaze on the object in which we are always necessarily included, invested" (Parker, 2004: 76). The images out there

return to their owner and alter him. Anamorphic angle points out the unrealized part in the reality, it is the outcome of the 'awe-stricken' moment for the narrator who cannot sleep in the darkness and who feels death, Thanatos, behind the walls every time (Poe, 1884: 570).

This oversensitiveness of the narrator not only includes sight but also hearing and the narrator's auditory problems are more affective than the sight because what is seen with the eye is easily symbolized and set up as images that later become signifiers; however, not every sound one hears is prone to symbolization. In the narrator's case "the sound is a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well too. It was the beating of the old man's heart" (572). The idea of 'watch in cotton' is a symbol of human mind, conscious and the unconscious, the Symbolic that covers the Real, the body that is shrouded, and the advent of the final hour. Time is the incomprehensible Real that moves with repetition, ticks and pulsates, flickers like the stars in sky. Hearing the sound also is a trauma and it returns and repeats in the final pages of the story. The narrator's hysteria of the other's ethereal presence transforms and takes on a schizoid one. He hears the sounds which are hallucinatory, unreal and comes from within his mind. Previously he was a neurotic whose "certain repressed feelings or ideas can not be adequately released through dreams, jokes, or other methods, the ego must act and block any outward response. In so doing, the ego and id become involved in an internal battle Freud calls neurosis" (Bressler, 2007: 149). This is seen in his abnormal hearing problem and it may cause obsession compulsion in daily life. When the police come and investigates the house he hears the heart beatings under the planks of the floor, which, at first, is "was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton" (574) but then he feels them surrounding the place and he tries to suppress it by 'grating he ground' and talking louder (575). He turns into the cotton that cannot prevent the return of ticking time; the knell of the hour is tolling in his ears. This problem is clarified by Elizabeth Grosz in her mention of the psychotic situation called 'cenesthesia':

In the psychoses of 'cenesthesia' (where the subject hears voices in his or her head or bodily parts), we have the obliteration of a tenuous boundary between self and other. If the subject hears another's voice from within his or her own body, this is because the self and other remain confused;

the boundaries of the skin which 'normally' outline the subject's spatial corporeal limits have become permeable. (1990: 43)

As explained in the uncertainty of the other, the cenesthetic subject's inner boundaries first become opaque, permeable and then gets thinner until the sounds break free and go outside and return to the ear which is familiar with the gazing of other. If there is no object that stares, then it finds its way in the auditory function and does not release the subject from his torment. He denies that voices are in his ear and Robert Schachel elucidates this scene with Lacanian psychoanalysis; "Poe's narrator cannot continue to exist in the presence of the Real, however. "I felt that I must scream or die," he says, but to scream is to confine himself to death in the Symbolic—by wanting to reveal a symbolic heart for the noise produced as the hallmark of its absence" (2006: 67). He is face to face with the Real and his reaction is still the willful denial of its existence in him. He submits to the sound in the end by showing the place of the dead man and his 'tell-tale heart' thereby resigning from the resisting defense mechanism. The heart that is a sign or a symbol is the cat's mark of the gallows seen by the narrators of the two tales who signified it from the white void of fur and hallucinating sound of Real. With the collaboration of the Symbolic, the Real adumbrates its presence-absence and they return in the end with the carcasses of the wife and the father next to their metonymic cat and the heart.

In conclusion, in three of Poe's tales the narrators' lack of understanding the other has its roots in the Symbolic alienation in the mirror stage of the infant. They feel they are forever separated from their own bodies and begin mimicking the other's show like a doll, an automaton. They believe they cast aside the realm of the Symbolic which mercilessly causes fears, anxiety, nervousness all of which create psychoanalytical problems and the superegoish return of the Other is doubled in the other which follows them wherever he goes, which stays uncanny and makes the subject paranoiac, or which stays put as an eyeless object onto which all the primal fears and repressed desires are forever reflected like horror film playing in a dark room. The subjects seem to separate from the Symbolic so as to return to their bodies and get closer to the Real; however, the road they choose are dangerous due to the traps of the repressed past on its path. Theirs is not a journey into themselves, but they are stuck on the boundaries and when they try to transgress it, it only means a symbolic one and the morality unethically punishes them with the Law, the Father's

rule. With these returning images, doubles and gazes, they become psychotic and confined to the Other's fraudulence. It is absolutely more severe than a simple 'return of the repressed' and Lacan's psychoanalytical approach sheds light on explicating the protagonists of the literary works such as Poe's narrators who are deterritorialized at first but who are in pursuit of the wishes of the id that always seeks the unattainable. Then, their efforts to reconstruct their identities are in vain because of the Other's impenetrability and power. According to Lacan, who knows the darkest of the Freudian ideas, it is the civilization and its unifying language which drive the subjects to their misdeeds and which make them feel the guilt and fear whose offspring, violence, is punished and tabooed. This does not mean that the subjects in the society can legally murder, abuse or hurt anyone; the focus is on the creation of violence and returning of the haunting Other. Lacan multiplied and elaborated the Freudian 'discontent of civilization' and wished to find the true ethics to judge the current phenomenon of morality and reality.

CHAPTER 2

THE REAL AS THE FEMALE: ECLIPTIC MOMENTS IN HER RETURN

Edgar Allan Poe's era in which the first stutters of feminism and the woman in literary history were barely heard, still echoed the thoughts of male mind and the dichotomy of the world of male and the female. The distinction, or rather the discrimination against women were viewed as just and necessary, what is more, the depiction of the world was reduced to the male perspectives. Humanism was on the rise and humans were at the center of the world projecting their images of minds onto the objects outside. The Western art, science and Cartesian consciousness were in full support of this male restoration of the world of wilderness. From Descartes to Hegel, this way of thinking kept on expanding and affecting the unconscious imageries as well. The dialectic of the world contained an Apollonian perfection of progress and illumination in favor of the humans, and Hegelian 'night of the world' that is the slave side against the master, submissive, silenced and only commented upon without the touch. America was at the time, had a booming economy with the usage of industry, technology like the other Western countries, and she did not give points to the facts at the backstage of her golden civilization. As the frontiers were yet to be discovered and there were the questions of whether the vast lands were going to end or not, the newborn American nation also did care about the strict morality, religion and emerging state rules. The nation was democratic but divided into strata with the mergence of new bourgeois or middle class values in the middle of the century. The bitterer the facts were, the more the happiness that covered the truth. In the quest of a perfect civilization, they gave up more real parts of them in society which were then invisible or silenced. The victorious penned the history on the gilded paper, without taking notice of slavery, native Americans or other suppressed groups in society.

Women were naturally subject to the alterations of male mind. The women who were good to society were already functional at home and they were good housewives or the embracers of the morality and its codes. Yet, there was a more indirect and representative image of woman in general; she as a being was always viewed on the other side, the opposite one, the gorgon one against Olympus. Helen

Cixous gives a summarized and well-said representation of woman in her article “Sorties”. She has indicated that male codifications of woman in culture were dialectic and discriminative as in the examples of “activity/passivity, sun/moon, culture/Nature, day/night, father/mother, head/Heart, intelligible/sensitive, logos/pathos (2000: 264). Woman was also the unknown that is why she was placed at the boundary, or beyond the boundary of knowledgeable facts. Her passivity and silence was a good trait in society and she was more convenient if she did not interrupt male speech. As a mother she had the sacred duty of nourishing her offspring and her manic and depressive moods were not understood. In Freud’s psychoanalytical methods, she was merely a hysteric patient who needed to be cured and Freud’s lack of understanding of women was harshly criticized by women in later years. The psychoanalysis, then were viewed as another tool of patriarchy to convert women into good subjects of reproduction at home. It was ironic that her space in society was restricted to the vicinity of home and not outside yet the nineteenth century cogito viewed a more ‘unhomely’ representation of her.

The view of woman changed with the seminars of Lacan in the second half of the twentieth century. For him, the conscious of women and men did work similarly and women were not something like omen in the Pandora’s Box. The woman as a mother took on a more valuable place in the development of human psyche and she played an essential role in the child who was yet to become a social figure. Yet Lacan focused on the topic of woman as invented by males, or more importantly, by the Symbolic. Woman as a general idea was a cover, an illusion and it hid the female other which is closer to the Real. He examines the language and how woman is signified within it, and brings out a different explanation to the passivity of woman for man. Starting from the misogynist views of Otto Weininger, he finds serious facts about woman. Woman is the symptom for Lacan and she has a part in the plays of male desire, “the fact that man ‘gave way as to his desire’... There is therefore little difference between this notion and Weininger’s contention that when man fails to fulfill his spiritual potential (his true desire), this failure manifests itself in the creation of woman (as a symptom)” (Myers, 2004: 85). She is a garment, the desire of the Symbolic which is shifting and changing. So woman in Lacan’s terms has connection in both the male and the female consciousness. Woman as a concept

“exists as a result of the unethical division in man himself and therefore has no existence in her own right.” (85).

The ‘woman’ in recent psychoanalysis is thus not the female body and it becomes more fathomable when one hears Lacan’s famous motto, ‘there is nothing called woman’ (Myers, 2004). Because it is a desire that circulates around the void which is supposed to be the need or the archaic lack that must be filled or emptied of its distressing nature. It is not reduced to the ‘anima’ or ‘animus’ of Carl Jung, it has more to do with what one wants like “what do women want?” Lacan places this notion in the Symbolic and in relation to the Real and it has the ability to appear and disappear, come and go, depart and return within the unconscious part of the subject. Unless it is understood it, it will rotate around the bigger gap and will be more troublesome. However, when the desire is somehow realized and sent back to nothingness, it comes back as another image that drives the subject towards another wish-fulfillment. Gilles Deleuze, however, assumes that this has a more positive and unnecessary oedipal outcome. In Satirin’s study, defending the Anti-oedipal and anti-bourgeois version of the psyche he wants the free flow of desire that “has no structure and does not produce predetermined forms or subjects; instead, there are “relations of movement and rest, speed and slowness... molecules and particles of all kinds”...” (Satirin, 2005: 172). Deleuze coins the term “body without organs” that “is not organized in accord with biological functions, organic forms, or cultural-historical values. Rather, a BwO deconstructs these seemingly inviolable arrangements, deterritorializing particles, intensities, energies in molecular lines of flows, thresholds and becomings”(172). This is what woman or desire simply is: the woman is always on the point of satisfying desire without the malfunctioning language, history, symbolic; as oceanic, decomposed and endoplasmic. This way, the subject who is always becoming something else, changing himself and changing the other, the language and the history can realize the potential by following the desire instead of rejecting them. The woman is thus not something as taboo and repressed but something as liberating and altering, transforming literature, history, personality and creating new space from among the dyadic world.

Edgar Allan Poe’s mind included sublime and ethereal women and they were projected on his tales and poems. The women were passive but almost divine

although always on the verge of disappearing and mingling with death. Take Lenore, Morella, Annabel Lee of his poems or Madeleine or Ligeia in his tales who are far from the ordinary women in reality. They are the 'woman' in Poe when examined with the sublime and otherworldly perspective. They stay on the margins of life and condone the approach of death when they are young and splendidly beautiful. They have a certain detached posture towards life and certain muteness. They are not seen in a public place, interacting with others or even with the narrator. If they talk the cite poems, she becomes the metaphors of a fantasized life and disrupt the metonymic chain of prose. According to Homer's definition, This 'woman' of the self is for Zizek, is someone or some entity having a more differentiated side than the ones familiar in the Other. She as a sublime ideal of Poe becomes someone strange, ghostly and familiar; "she is rather an 'abstract character' – 'a cold, distanced, inhuman partner' who functions like an automaton or machine: '[T]he Lady is thus as far as possible from any kind of purified spirituality: she functions as an inhuman partner in the sense of radical Otherness which is wholly incommensurable with our needs and desires'" (Homer, 2005: 108). The woman character in Poe is the 'objet petit a' or the link to the Real of the narrator and not of Poe. She has the inhuman quality of what is considered an outcome the other wishes inside him. It is not Poe's unconscious that is of concern here, he had the beauties that were dead when they were young like his mother and Virginia Clemm, his cousin and late wife. He already had these women in his life although for only a brief period. It was true that when they died he mourned their losses but he was conscious of these facts unlike the narrators who were deficient and unaware of the desires. The woman character is the desire cast aside and forgotten but that which returns in the end and that which always prevails while the matters of the Symbolic life wither away like the House of Usher.

Poe can only identify with the narrators who lose the most beloved part but also the one who is not wanted in the surface sphere. "Poe personifies the schizonoiac space in his tales with his narrators, who almost always speak in the first person. Moreover, their identities remain ambiguously anonymous ("Ligeia"), possess fictionally obscure names ("Berenice"), or present intentionally false names ("William Wilson")" (Schachel, 2006: 64). He creates the border characters that

transgress the possibilities and naturalness of life and they return with the defiance of death. The narrators are also on the borders of conscious and unconscious or sanity and insanity. The return of her only puts an end to the repetitiveness and sublimity of the narrators' behaviors and this either ends up with the ultimate shock bringing about death, or with the full realization of desire and the wish to return to Real. "Instead of the return *of* the repressed, Poe actively initiates a return *to* the repressed in order to liberate it in the hopes of a reconstruction. The problem he encounters is that by inducing a return to the Real, Poe reformulates himself as abject in his quest to refashion his identity and consequently becomes border-stuck" (62). As opposed to Schachel's argument, it is only the narrators stuck between the knot of the Symbolic, Imaginary and the Real. They create the grotesque character which is already created in the unconscious. The narrator's problematic situations can only be the symptoms – as the woman symptom of man – for the others as warnings. The two tales of Poe are analyzed here with the Lacan's concept of psychoanalytical 'woman' so as to demonstrate the difference of the narrators one of whom in "The Fall of the House of Usher", rejects the rule of the desire which then symbolizes the return of the Real, while the other in "Ligeia" ponders its absence and conjures it thereby wishing to return to the Real. The two men have thus ecliptic moments in the end and put an end to their sufferings by unconsciously calling her, and they have similar patterns of action in tales although their intentions are different at first glance. The theme of returning and its reasons are indicated and how the Real takes the shape of the woman is explained also with Harold Bloom's notion of "anxiety of influence".

Poe's tale, "The Fall of the House of Usher" begins with the narrator's visitation of the Usher Mansion in a cold, cloudy and misty day in autumn and after he has received a letter of Usher which was of an urgent matter and vital importance. He visits him and sees the negative changes of in Usher's appearance and Usher also mentions his illness and sorrow, for his sister Madeleine Usher is very ill and may not be saved. When he catches a momentary glimpse of her he realizes this and seeing from his perspective she is like a ghost with her muteness and temporal presence. He thinks he may be of some aid to Roderick and the first days Usher feels delighted and satisfied to have him as an old company. This is then followed by the death of his sister and the two guys work together to lock her coffin in the deep

cistern under the house and try to forget about the death. They spend time with music, art, books and poems. These were intended to alleviate the pain of Usher a little but whatever Usher does, he only re-experiences the loss and one night Usher comes to his friend's room afraid of the voices and the tempest outside. The narrator tries to give reasonable explanations to the voices and the gloomy weather, and wishes to cover these up by choosing to an old tale in order to feel better and spend the night in peace. However, the words he speaks and the events he narrates are audible outside and they echo downstairs with strange familiarity. In the end, he knows what Usher insanely knows, that Madeleine has broken the coffin and shattered the doors. She returns or is brought back to life, and she comes to the room and falls on Usher. The twins die together and the narrator escapes from the mansion that falls down into the bottomless tarn under the crimson moon.

The story is full of the symbols of cover: house walls, clouds, coffin, shroud, and even the antique furniture inside the old mansion which tries to nullify the affect of absence and whatever is unwanted, hidden beneath the crowd of items or shaded between the walls. "I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into every-day life—the hideous dropping of the veil" (Poe, 1899: 179), with fallen mask, shrouded facts, Poe gives the first hint that the Real will be laid bare without cover and it will return like the dead. The Symbolic as a domain tries to find the right symbol to assimilate the un-symbolized and to make it more convenient to the uses of the conscious mind. Yet the desire of Usher is an unacceptable one, it cannot be actualized and is repressed down into the unconscious. If Usher dreams about it, he has only to do so by sublimating and symbolizing it in an indirect and eloquent way, which then turns into a helpless repeating convulsions and this exacerbates his state. This is like in fantasy space of Lacan which "conceals the Real beneath, but, rather, the fantasy of what is hidden behind the mask. So, for instance, the fundamental male fantasy of the woman is not her seductive appearance, but that this dazzling appearance conceals some imponderable mystery" (Zizek, 2007: 114). Her sickly beauty carries together the incomprehensible feature of her that is to be unveiled later. The 'woman' side of her, the looks and the traits are the symptoms of the Real around which Usher's unanswered desires rotates.

With a gothic impression, the case of the buried woman is a common theme in some of the horror stories. For this reason, the psychoanalytical literary analyses find their sources in these stories and point out the maternal side of the Real that is obliterated by the paternal Symbolic. “After an early flurry of Freudian readings in which the Gothic heroine might be seen as a hysteric, or in erotic thrall to the father, attention turned to her search for a lost maternal origin in studies influenced by the psychoanalytic theory of Jacques Lacan and Julia Kristeva” (Milbank, 2007: 155). In the chapter called “Gothic Femininities” Milbank gives an example to this unwanted female who is “long supposed dead, imprisoned in the vaults beneath her father’s palazzo” (155), in “A Sicilian Romance”. The women are generally entombed but they return and frighten the living with the uncanny effects.

Another masking image is the walls of the mansion. Poe used such hereditary wealth and its memories in his tales. Walls include some great secret; they are family chronicles, paternal history. This may also be Poe’s desire to have an aristocratic background and this is seen in the narrators most of whom, though does not have neither first names nor a family one. “In “The Assigination” he lived in “princely magnificence”; in “Berenice” he had a family mansion and there were “no towers in the land more time-honoured” than his “gloomy, grey hereditary halls”; in “The Fall of the House of Usher” he lived in a mansion and came from “a very ancient family” (Rein, 1958: 370-371). The ancient walls are the historical compilation of patriarchal history over a more matriarchal landscape. In the story, the narrator’s first gazes the house from the outside imply the current situation of Usher and his malady; “Such, I have long known, is the paradoxical law of all sentiments having terror as a basis; and it might have been for this reason only that, when I again uplifted my eyes to the house itself from its image in the pool, there grew in my mind a strange fancy, a fancy so ridiculous indeed that I but mention it to show the vivid force of the sensations which oppressed me” (Poe, 1899: 181). The house and it’s reflection on the surface of the water, mirror, the decaying upper and solid image and below lies the objet a as the blurry image of the Real hidden behind the surface of the imaginary. The Real is the depth, the ocean and about pull the reality down into its void like a black hole. There are already cracks in the wall which, other than the simple decaying and decomposing nature of material, signifies the weakening affect

of the Symbolic. “Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn” (182). The Real is on the verge of materializing and becoming, and this threatens the unity of the self and reminds the narrator with repression the fragmentation of the individual and the blurring of inner boundaries.

The advent of the narrator deters the imaginary and dreamy urges from rising to the surface sooner. When the narrator and Roderick leave the sister’s coffin in the vaults, like the superego-ego cooperation towards a worldly perfection, they feel again the grey stones of the house, “these stones—in the order of their arrangement, as well as in that of the many fungi which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn” (190). Forefathers of usher, the Symbolic echoing from inside the grey Stones, harbor the rejected thoughts in its fungi and dampness; the imaginations that are plunged down into the tarn, the bottomless pit and the void of the Real.

Like the construction and other imagery, the personifying and masking is also essential to understand the motive of hiding the Real. It is the subject’s collaboration with the Symbolic or with the other that can help maintain the existing system and also the authority of the conscious part. This starts even in the mirror stage and develops to such a degree that feeling alienated to one’s own body and its reality aspects become the truth. Zizek explicates this in his readings of Lacan; “What this means is that the emotions I perform through the mask (the false persona) that I adopt can in a strange way be more authentic and truthful than what I assume that I feel in myself” (2007: 32). It is only when this so-called truth is suddenly put into question that causes the distress and the mental deterioration. The Symbolic ceases to oppress when knowledge of its ethereal state is acquired. Dreams and the other symptoms try to subvert it and overthrow it. The masking itself then is the abstinence from the Real. In temporal, ecliptic or carnival time, there is a lapsing into coma, and the tables turn at this time. For instance, in Poe’s story, “The Mask of the Red Death”, the illness or the grim reaper disguises himself in a mask and attends the ball of the young master. In the final hour, his mask is dropped and everyone is faced

with the truth inside the seven colored chambers and walls. This is for Bakhtin a moment of “ceaseless overrunning and excess where all is mixed, hybrid, ritually degraded and defiled’ ... The carnival world was a world turned upside down, where a jester might be crowned king or elected pope (Bakhtin 1984: 81), the slave/master, night/day dialectic is turned upside down and no synthesis is reached in the end.

The hovering scary woman image can be further explained by Julia Kristeva’s abject theory. Kelly Hurly elucidates that Kristeva is interested in the maternal quality in the person before his passage to the Symbolic realm. “Kristeva is concerned with the infant proto-subject – the human subject before ego-formation, before Oedipal interruption, before the acquisition of language – and with what happens within ‘the body of the subject *who is not yet constituted as such*’” (Hurley, 2007: 143).

Madeleine in the story reflects this archetypal feminine abject figure in the bodily history of Usher. She was born again in the rejection of desires; Usher’s ill state of mind creates the closest member to him who was long dead. Madeleine as a returning and haunting being with her muteness and beauty keeps reminding him the older parts of him buried inside. “I had learned, too, the very remarkable fact that the stem of the Usher race, all time-honoured as it was, had put forth at no period any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain” (Poe, 1899: 181). He is the descendant of the forefathers who lurk within the walls and his distilled hereditary and familial quality has weakened and ruined conscious part that may any time allow the flux of the Real who comes and goes in silence. “This proto-subject experiences itself as a ‘motility’: as waves of instinctual and destructive energy that break, then are held in stasis (arrested by ‘the constraints of biological and social structures’), then break, and so on” (Hurley, 2007: 143). The outsider’s help (narrator’s) comes because Usher requires his presence and sends him a letter that as the narrator says “spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady” (Poe, 1899: 180). He uses the language ‘letter’ the

message to the Symbolic and needs the company of the other, seeks the other's desire which will naturally oblige Usher to suppress the desiring woman side of him.

The two man's desire to suppress desire (woman) is done with hesitation and angst for it has a violent and insoluble character that can destroy the House and its environment. "Any phenomenon that 'disturbs identity, system, order' and that 'does not respect borders, positions, rules'... elicits queasiness and horror because it reminds one of traumatic infantile efforts to constitute oneself as an ego, or discrete subject, from out of an undifferentiated pre-Oedipal state" (Hurley, 2007: 138). She belongs to the tarn and ocean having motherly aspects and she constantly repeats the actions belonging to oceanic space. The other two guys treat her with respect and awe and sublimate her with the best of language and mourn her loss. This is more or less what Poe favors in his view of art. He uses the melancholy affect for the lost beautiful maidens of the golden past, yet this affect is gothicized by her eerie return that adds the story a strange and defying tone. "They are the autobiography of the artist, an artist who has again and again recorded his conviction that art is concerned primarily with beauty, and that beauty, to be appealing, must be garmented in strangeness" (Smith, 1891: 69).

Poe's mingling with death and his strange pleasure derived from the return is itself the formation of the other in his own literary period. Poe, most of the time became center of criticism and he wasn't loved for people always cast aspersion to his reputation and he positively became "a mirror through which, in a Lacanian ideal, one defines the Other and establishes subjectivity. For Poe, such was the case because of his multiple and often conflicting genealogical narratives" (Schachel 2006: 18), the people saw their own mistakes in Poe's writings and similarly wanted to bury him beneath their foul works like the decaying mansion which kept the muted women in the damp vaults. Schachel brings forth a fine example to his position in his territorial and psychoanalytical studies of gothic:

Poe thus becomes caught in the crossfire between his prescriptive northern and southern identities, and as such he begins to see himself as the perpetual Other. He is a subject continually lost in translation. But such a situation also explodes the teleological classifications of the Oedipus narrative—Poe's geographical "mother," "brother," and "father" become conflated and implode like the House of Usher. He has no choice but to become "paranoiac"—his forces of "antiproduction"

take on multiple foci, perpetually generating lack (manque) and continually alienating him. (60)

Based on Helen Cixous's dialectics of nature and culture, and man and woman, Poe's Usher and Madeleine play their parts in these distinctions. Nature as the womanly part is both nourishing and venerable like mother yet she can also unleash the powers of herself to ruin the living without mercy. Man can only bow in the end although he resists it with its enduring structures, and with his pure reason. There is a fatalistic and deterministic side that man in the end yields in spite of his iron will and defense mechanism. "The history of mankind is part and parcel of the history of Nature that our thoughts, wills and actions accord with laws as definite as those which govern the motion of the waves" (Jones, 1953: 366). The house of Usher is actually attacked from both the inside and the outside. The inner part of the house or Usher's psyche is subject to the return of Madeleine while the outside of the house is beaten by tempests and time also ruins the old glory of it. It is analogically the man trapped inside the Symbolic realm which is but a restricted and a restricting sphere limiting the subject to the confines of the language. However, the slips of tongue, the dreams he has and even the unnatural signs in the choices he makes determine the unconscious inflation. The fissure on the house walls signifies the empty and muted space of the transcendental being that waits to tear up and alter the suppressing domain of the Symbolic. "The fact that man is a speaking being means precisely that he is, so to speak, constitutively "derailed," marked by an irreducible fissure that the symbolic edifice attempts in vain to repair" (Zizek, 1991: 25).

According to Judith Butler in her *Gender Trouble* there is a symbolic exchange between men only and the object of this exchange is woman. In the father's realm, woman is the nature's given necessary for reproduction, but she has no significance in the metonymic exchange. She is the desired one in fact but her rule lasts only as long as the desire is emptied. There is almost a homosexual exchange between men and this queer desire is then suppressed like the women. Though it can not be proved as to whether Usher felt some kind of partiality towards the narrator or not, they still worked together and catalyzed the disappearance of Madeleine. Reason prevailed over the heart's desire and the nature/body symbol Madeleine was sent to oblivion. Butler states that:

Nature/culture discourse regularly figures nature as female, in need of subordination by a culture that is invariably figured as male, active, and abstract. As in the existential dialectic of misogyny, this is yet another instance in which reason and mind are associated with masculinity and agency, while the body and nature are considered to be the mute factitiy of the feminine, awaiting signification from an opposing masculine subject. (1990: 37)

The nature imagery around Usher's house is dull and gloomy but among the visible decaying trees and old stones and the dark water, there is a faintly visible mist at first that is blurry "sluggish, faintly discernible, and leaden-hued" (Poe, 1899: 182). The space is dreamy and the metaphoric mist is the half-visible part of Real, existing in the landscape and makes the narrator feel fear and awe. As the events proceed and the returning hour draws near, the place is filled more with the mist which adopts a living alien-like quality and ruptures into natural and solid beings around. "The under surfaces of the huge masses of agitated vapour, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion" (194). With a different view the space is taken out of its familiar and the daily Symbolic quality into a more nightmarish one. The vapors create the sense of the extra-terrestrial as the unconscious of Usher is alien and seemingly a separate being to him. Another explanation to this scene is that, Usher is still trying to mantle the facts with repressive and defensive action; however, he realizes the glowing advent of the Real like the traces of blood on the shroud. The sky is too filled with ominous clouds that shelter the moon and the stars. The self no longer manages to hide his dark side which invisibly passes through the borders meant to protect the upper hierarchy of reason and dominion of the Symbolic. Ego's struggles to maintain the balance and the peaceful harmony of soul are futile.

Madeleine is narrated as the antagonist or she seems to be the villain of the story but Poe is aware of the fact that Usher's misdeeds and his delusional crime of the sister make him the enemy to his own nature. His personality was formed by the other in that he assumed the values of the Symbolic, whereas he continued unconsciously to desire and wanted an "access to jouissance beyond the forms of satisfaction attainable by man" and he found it in the embodiment of his sister "as the 'shadowy double' of the man that appears to him to hold power but is cast into that

place only by his position as the master” (Parker, 2004: 65). For Žižek this is what the concept of ‘woman’ assumes and for him she is the Real and the Freudian the ‘Thing’ in man that is desired but cast away. The Real part is, in Lacan’s terms, something inexpressible and in fact unattainable and so different from the workings of the Symbolic. Consequently, it has motherly and oceanic sense which is traced in the chains of Symbolic life. Kristeva’s notion of the ‘semiotic’ on the other hand is not Saussure’s signifier and she differentiates it from the Lacanian terminology. In her studies, she points out the fact of the Symbolic that depends so much upon the female and semiotic realm although it also resists it. “The symbolic cannot even acknowledge, let alone repay, the debt that the oedipal and the conscious owe to the pre-oedipal and the unconscious. This debt is the social equivalent of the debt the subject owes to female corporeality which remains unrecognized in its autonomy” (Grosz, 1990: 153). Suffice it to say, Usher’s symbolic/oedipal/social modes owes the debt of existence to [Madeleine’s] unspeakable and unrepresentable semiotic/maternal/feminine” (153). So if he attempts to eject that ‘woman’ part out of him, she finds a way to return by passing through the nooks and crannies of his defensive self, like the tempest in the story which breaks into the fissure and fragments the house.

Madeleine’s disappearance from the scene is vital to analyze her reappearance at the end of the story. She is to be accepted as a counterpart in the personality of Roderick Usher. The activities of Roderick during daytime is submissively checked by her and she is on the passive and lunar side. She still has the will though, and without the appearance of the narrator she would have troubled the possessor of the body much earlier. Her will seems to deplete as the repelling shield of Roderick pushes her down yet she has the will of Ligeia and has the indefatigable energy now, because she as the Real feeds her will with Usher’s desires. “whenever a family model is brought into play; in fact as soon as the ontological question is raised; as soon as you ask yourself what is meant by the question ‘What is it?’ as soon as there is a will to say something. A will: desire, authority, you examine that, and you are led right back – to the father” (Cixous, 2000: 265). When she is buried under, Usher’s relaxation and reverie is temporal and illusionary. He simply obeys the commands of the father assumed by the narrator

but he feels isolated and frightened by the lack of her. He feels as though his self is buried down and he is like a body without a soul. In Evans's psychoanalytical dictionary Lacan names the disappearance of self as "aphanisis" which is "the fading of the subject, the fundamental division of the subject... which institutes the dialectic of desire. Far from the disappearance of desire being the object of fear, it is precisely what the neurotic aims at; the neurotic attempts to shield himself from his desire, to put it aside." (Evans, 1996: 12). In coming and going of desire, the subject cannot cope with its needs and urges and his attempts to nullify her are all futile. His more-than-neurotic state then is afflicted by the fear and his repressed violence is converted by Madeleine to kill him in the end. Poe's strata of stories, stories within stories, indicate Usher's situation when the narrator reads "Mad Trist". The shield of the hermit who turns into a dragon falls and the mad protagonist obtains it. At the same time, the iron gates of the vault fall down before Madeleine and she is free of her captivation. Layers and layers of protection do not work against her. She adopts the Real part in him and vacuums what was left his sanity into her void.

The clarification of the function of the narrator as the agent of the Symbolic is necessary for the sublimation and disappearance of desire. He is not named but attributed to friendly and aiding "ushering" qualities. He is, in male hierarchy, at the top position and above the ego whilst the mother and womanly side are under the former's positions. He is there for the 'Father' in Lacan's terms, "and does not have to be the real father, or even a male figure, but is a symbolic position that the child perceives to be the location of the object of the mother's desire" (Homer 2005: 53). He becomes the power figure or the 'phallus' that is not the organ but what that organ stands for in the power dynamics (53). He is the sole participator of the Symbolic order and the transcendental and brutal Signifier codifying the body of the subject. There are unnatural desires in Roderick Usher and they may extend to the point which can in no way be appropriated into the Symbolic's codes. The desires of wilderness or unexplored parts of him include the forefathers' or primal father's sins of carnal desires, such as incest taboo or deviant sexual behaviors. He creates in his mind the beautiful Madeleine who may have died long ago because of intermarriage. His desire adopts the feminine quality and begins to influence his personality and causes him to daydream and slip from the conscious life to the unconscious one. Yet,

the narrator comes as the representative superego which is “located in the symbolic order and retains a close but paradoxical relationship to the law. As with the law, the prohibition operates only within the realm of culture and its purpose is always to exclude incest” (58). He banishes the woman-desire but at the same time paves the path to the disintegration of Usher. So, Usher is in the center of the story and he is unable to deal neither with the Symbolic nor the Real which only gets more and more threatening to his existence. That is also him who wants to get rid of the image of sublime ghost sister and immediately takes her down into his unconscious part. Yet this improper burial ritual or forgetting efforts forces the reader to ask Deleuze’s question: “Is it not true that the only dead who return are those whom one has buried too quickly and too deeply, without paying them necessary respects, and that remorse testifies less to an excess of memory than to a powerlessness or to failure in the working through of a memory?” (Deleuze, 1994: 15).

Roderick and the narrator benefit from the discharging quality of art which comes in various forms as painting, singing and reading. While they play the guitar, paint grotesque images, the narrator awakens to the inner conflict of Usher, and while he tries to moderate the pain he “perceive[s] the futility of all attempts at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe in one unceasing radiation of gloom” (Poe, 1899: 186). The inner battle of the Symbolic and Real are demonstrated on the images of black and white. The white marbles and whitish stones of the mansion are encircled by the blackness of water, the black ground and the shadows in the niches. Homer points out the fact of the Oedipal conflict which is archetypal and repetitive in the human motives. The dialectic of the nature and culture carries on inside Usher; “the Oedipus complex for Freud marks the origin of civilization, religion, morals and art. It is only through the repression and sublimation of our incestuous desire for our mothers that civilization and culture can develop.” (2005: 57) The situation of Madeleine is represented on Roderick’s painting in which there is a long and dark tunnel which seems lightless and depressing and it depicts emptiness below the earth; however the end of the tunnel is unclear because of the immense rays of light from an unknown source (Poe, 187). This time the color images are subverted. Usher realizes the dark side of the Symbolic which only makes

him more vulnerable to the wishes unfulfilled. Hence, he unconsciously desires to summon the Real that is white like the mist around the house whose presence is behind every material and symbol.

Usher's ultimate wish to call her again is fatal to his life because she is more deathly and she is the black sphere under the colorful flow of desires. Usher's house decorations, furniture, art and music instruments are his desires behind which lies the symbol of death. As the house presents the image of the head with the windows gazing emptily like shadows, what is behind the house is skull reminiscent of death. In Žižek's terms, "the object *a* is always, by definition, perceived in a distorted way, because outside this distortion, "in itself," it does not exist, since it is nothing but the embodiment, the materialization of this very distortion, of this surplus of confusion and perturbation introduced by desire into so-called "objective reality" (1991: 10). In Dylan Evans's dictionary of Lacan's concepts he expresses clearly the driving motive behind sublimation and symbolic covering as 'death drive', which is "seen in Freud's sublimation", which "is not only a 'destruction drive', but also 'a will to create from zero'", and which causes "the sublime object, through being elevated to the dignity of the Thing, [to] exert a power of fascination which leads ultimately to death and destruction" (1996: 201). After Madeleine has been wiped off from the realm of consciousness, she became the point of zero, the circle of death and the black void of destruction who, through the fears of Usher, pulling the wires of Usher and whatever he does, he returns at length to the gravity of her. "For Lacan every drive is sexual in nature and at the same time every drive is a death drive. There is fundamentally only one drive for Lacan – the death drive – and as we see this drive will increasingly be associated with the real and *jouissance*" (Homer, 2005: 76).

The abyss or the feeling of inner lack is always filled with the images pilfered from the Symbolic due to subject's desiring mechanism and drives. The images may take the shape of the ones he feels besotted, the lost mother or lover, or the ones whom he most fears and shrinks from. "This is one sense in which we can understand the Lacanian real as the void or abyss at the core of our being that we constantly try to fill out. The *objet a* is both the void, the gap, and whatever object momentarily comes to fill that gap in our symbolic reality" (87-88). As it is explained in the third chapter, the Real is something which is not understandable but

which makes him feel that it is always there waiting to be symbolized in any way by the alienating other but it still remains there. If the subject belongs to the Other because of being symbolically castrated, and if there is always a dark matter that is not governable, then the subject, as in the Usher's case, can not have staked out a claim over neither his body nor his personality. At the very core of his being, there lies a dreamier plane of essence. No wonder Poe was right in diagnosing dreamers who only dream within the dream, which means that the reality and the chain of signifiers are no different than dreams since they are the collection of bungs to protect the flow of what is within the inner cask. "The subject is decentred, his centre is outside of himself, he is ex-centric. Lacan also speaks of the 'existence (*Entstellung*) of desire in the dream'... since the dream cannot represent desire except by distorting it" (Evans, 1996: 58). Therefore art functions to materialize the dream and put it into display the sublimation of desire and Usher's strives of resurrecting his beloved sister is similar in this way. When the narrator hears the grating sounds below he turns to Usher and is shocked by his strange behaviors and mutters. The word 'subject' here takes on a double and even a multiple form here: The subject, Usher, knows he can not form his Symbolic self again and fails to re-subjectivate his being which is fragmented, Moreover, he in the end subjects himself to the will of Madeleine and chooses death instead of resetting his symbolic territory. He returns to the beginning of the Oceanic stage of "first nourishing earth, first waters, first envelopers, where the child was *whole*, the mother *whole* through the mediation of her blood"(Irigaray, 2000: 417-418).

The image of the woman seems as if she were tainted by the misrepresentations of the male mind. Poe's Madeleine is depicted as an undead who returns to haunt the reality and she has the gothic strangeness, otherworldliness, isolation. For Lacan she may yet be one of the results of the objects in the mirror or the Real one, who is before the mirror, but this mirror image model has the untouchable and impenetrable quality and woman has to stay behind the glass walls of symbolic protection. For Luce Irigaray, however, the woman both as the literal one and the abstract psychoanalytical concept can go beyond the looking glass of Lacan. In her *Speculum of the Other Woman*, Irigaray invents another border called speculum and it is more liberating and non-representative than Lacan's mirror; and in

Grosz's view, "it is the "curved, distorted medium of women's self-observation and self-representation. Her 'mirror', the speculum, surrounds, and is surrounded by, the contours and the specificity of the female body. It is not a device of self-distance, but of self-touching, an implicated rather than disinterested self-knowledge." (Grosz, 1990: 173). The woman, there, has her own language and images which do not mime the male codifications and reason. Therefore, in Usher's mind she may be an object of terror and dismay who transgresses the clear-cut crystallized borders, she breaks it through or bends and curves the mirror and distorts the whole male system of significations. The realist, obligatory and restrictive male world is subverted by the dreamy 'wonderland' of Alice ("A-Luce") for Irigaray during a time of passage or a lapse into the Real which is ecliptic and transforming (173).

The final scene in the story is thus ecliptic and revolutionary. Madeleine returns from her dark vault like "Mad Trist" who breaks into the hermit's hut. This also symbolizes the transition to the monster-shaped madness from the ideal sanity. She almost takes Usher by the scruff of his neck for making him pay back the torments he once applied both on himself and on her. Usher's final atonements to reconstruct the sanity of daylight are eclipsed by her vindictive approach and death touch. He is in Hegelian projections, "is eclipsed by this 'night of the world' when the world itself is experienced only as loss, as absolute negativity" and the narrator's flee from this epic battle is the symptom of failure to "[re-construct] a symbolic universe or a universe of culture" (Myers, 2004: 37). Considering the nature/culture distinction, the nature outside the house also attacks the mansion with her tempest and the fissure in the House tears apart the entire structure and causes the House to collapse into the dark waters of the field. Upon this moment of terror, the imprisoning clouds thin out and he glimpses the "full, setting, and blood-red moon" whose radiance surrounds the area with red-haze (Poe, 1899: 199). Although the setting moon has the color of copper color which is so to say close to red, the moment can also symbolize the eclipse in which the shadow of the Earth enshrouds the female Moon. There are layers and layers of hiding and preventing the unstoppable force and it is clear to see all these signs. Poe uses metaphors and parallelisms into his narration mechanism and style. His usage of the poem which cites the reason's dominion, his choice of painting demonstrates the metaphoric

quality of the other like a dream whereas his spontaneous flow of events in “Mad Trist” and Madeleine’s return conclude the metonymic and Symbolic relation. The woman is the other of Other, as the Other being the self of Usher and despite the separation from the Real as other, the merging of the two is experienced and Usher can not resurface his self from Madeleine’s abyss. It is also his sanity which dies and with the absence of the superego figure he is dead to the symbolic world and can not return to that sphere ever again. The House being his ego implies that the crumbling remains are the marks of the last bits of sanity in him.

Usher chose to sublimate and discharge the energetic flow of the woman-other, or Real which solidified into the image of the delusion sister in order to return. In contrast, there are other narrators of Poe who may cherish the beauty of the Real despite the conflicts within him. This is the narrator of the story, “Ligeia”, which Poe favored the most and which he viewed as the best work of art of him. The narrator, supposedly another plausible false persona, is aware of the absence and the lacking item within his self and at the end of the story, he himself conjures her from the abyss or the underworld with a liberating and paraphilic move. He as an artist makes the woman figure utter a poem during her deathbed and finally creates a poetic work of art entitled to her. The psychoanalytical criticism of this story is going to correlate the anxieties of the artist with his relation to the Real which is again the desiring and willful female.

The story starts with the narrator’s adoration of “Ligeia”, a divinely beautiful woman who has such qualities that make her higher than human. She is a muse, a virtuous lady to whom no carnal desires can be attributed. Narrator’s feeling of awe and love is great and he both loves her but he takes notice of the fact that she may die soon. She, however, does not want to die and her will to live, like Nietzsche’s will to power, is quoted in Joseph Glanvill’s words at the beginning of the story. Unfortunately, she dies and the narrator mourns this loss of the beautiful woman. He moves elsewhere to alleviate his melancholic torment and even marries another lady who is, unlike Ligeia, so fair and has an earthly beauty. She cannot be of much help to the past experience of Ligeia and her health dilapidates slowly. Her closeness to death is for the dreamy narrator caused by some substance in what she drank to get better and waiting in the chamber of ancient decorations he becomes terrified to see

the dying woman transfigured into the exact beauty of Ligeia who stands before him like a resurrected body.

Art has evolved and existed within the cycle of creativity, innovation and difference. The artist always seeks for the original one and in order to do this, he tries to separate the connection with his past. When he enters this solitary process of creativity, he understands that it is a rough road and it isn't easy to turn back; he doesn't want to return too, for he knows this is necessary. He firstly needs to create and then to be commemorated so that he will always be remembered and will know that his name will be joined to the names which are immortal in the history of art. He may do it either consciously or rather instinctually, but in conclusion, he produces and becomes a fecund artist so he feels a temporary satisfaction. However, it is really so hard for him to be able to create an absolutely independent and genuine work of art since his accumulated knowledge, his artistic experience and the all the former artists that he has involuntarily loved and admired will continue to influence him deeply, like the effect of elder generations on the descendants. He can not break off that cord. He may try to find a new form or content but his work always bears the traces of his past. Edgar Allan Poe's tale of returning is almost the perfect metaphor of this ancient struggle. What originality means for him is the redefinition of the concept of beauty. His strange personality reveals itself in his incongruous style of writing which makes him an outsider in his era of Romanticism, and when it comes to evaluating the poetic beauty, he may become an antithesis to the existing forms but in fact his works constitute a synthesis since Poe combines the old and his own ideal concept of beauty into one. He does not restrict himself in terms of genre when he ponders upon beauty. "He tended to regard all literature as subsumed in his generic concept of poetry – a concept which he drew directly from his theory of beauty" (Kelly, 1956: 521). Thus it is essential to point out that Poe tried to be authentic in order to create his beauty, his own work, in "Ligeia" even though he eventually reconciled with the old, and that it will explicate it through Bloom's Lacanian and Freudian psychoanalytical formulas.

As said before, every poet has the inspiration of the works of great poets who has transcended the centuries. The usage of themes, subject matter, language and meter are embraced by the later artists, so they produce an inevitable effect on them.

Poe also states this condition in his essay, “the Philosophy of Composition”; “When indeed Man speaks of Beauty, they mean, precisely, not a quality as is supposed, but an effect. They refer, in short, just to that intense and pure elevation of the soul – not intellect, or of the heart upon which I have commented and which is experienced in consequence of contemplating “the beautiful” (1999: 3).

His understanding of beauty starts with the departing from the definitions in his collective unconscious. His beauty is not the same with the sparkling beauty called Beatrice in Dante’s *Divine Comedy*, nor with the fair Lady Portia in Shakespeare’s “Merchant of Venice” or other fair ladies in his plays. What is more, Poe, in some way, combined the rational thought of Enlightenment before his era with the transcendental view of his time. As a result, “he developed a comprehensive theory of beauty which pervades his critical thought, imparting to it a curious originality and remarkable consistency” (Kelly, 1956: 521). He used shocking elements and loved conflicts thereby revealing his own character which is the proof of why his temporary colleagues called him the “odd-man-out” (Kennedy, 1996: 534).

In “Ligeia”, Poe’s narrator remembers his first wife and her unknown, shadow-like quality haunts his mind. She is, then, an image of the creative force, the soft, melodic-voiced muse that needed a body to be fully meaningful. Her physical features are not harmonious with the ideal European beauty like Lady Rowena. Poe uses here the bizarre qualities of non-European, also non-Christian beauty. Her face formation is ancient Greek, her black hair is Hebrew, and she is an Apollonian delusion with the ethereal physicality. What is more important here are her eyes which bear strangeness and this strange feature brings together “the exquisite beauty” as Bacon, Lord Verulam, defines (Poe, 1979: 250). Narrator adds, “the strangeness however, which I found in the eyes, was of a nature distinct from the formation, or the color, or the brilliancy of features and must after all, be referred to the expression” (251). Ligeia’s eyes resemble the gazelle’s and it is clear that her beauty is above the earthly beauties. He can only make an analogy between her eyes and the divine beings, but he can not find the correct expression, that correct word to signify Ligeia. She is somehow the transcendental signified that can not be codified into the signifier’s world. Her eyes remind him of the transformations in nature just like in

“the contemplation of a moth, a butterfly, a chrysalis... in the ocean, in falling of a meteor” (252). “It is worth noting that Poe had earlier used the name Ligeia in *Al-Aaraaf* for a divinity representing much of the same dynamic beauty in all nature” (Basler, 1944: 366). Nature is the true address for him to define her, but for Poe, even nature or in fact universe is supernal for him, as in “*Eureka* did Poe propose the unity of truth and beauty. There he was describing the universe as the perfect work of art, by the perfect creative artist” (Kelly, 1956: 536). Thus, Poe needs to avoid nature, avoid the ocean, in order not to mime their qualities in his theory of beauty.

In his article, “Poetic Origins and Final Phases”, Harold Bloom amalgamates Sigmund Freud’s ‘Oedipal Complex’, Jacques Lacan’s ‘Oceanic Stage’ and poetic influence. He says that the “poetic strength comes only from a triumphant wrestling with the greatest of the dead” (2000: 218). For him, the struggle to be authentic comes from a “cosmic love and hate relation that governs poetic incarnation” (218) and this strife is like moving away from ocean to land, drying away and dying. So for Bloom, “desiccation, combined with an unusually strong oceanic sense is the highly dualistic yet not at all paradoxical answer for the artistic creation” (219). Such desiccation is apparently visible in Poe’s stories and poems. His narrator in “Ligeia” believes that he met Ligeia in a decaying city near the River Rhine. He says he doesn’t remember the family or the paternal name of Ligeia but he thinks “it is of a remotely ancient date which can not be doubted” (Poe, 1979: 248). Here, Ligeia is the desired poetic beauty and by the ancients, Poe means his own European background in terms of literary art. There are many old poets that he loved but also he had to hate. Homer is one example and his “Iliad” inspired many poets but Poe criticized the use of the epic poems and their massive length in his “the Poetic Principle” although no doubt he also considered it as a masterpiece. The Rhine is the stage of the oceanic love and it is the place where dead poet’s influence flows. Narrator, or in fact Poe, forms his ideal beauty, Ligeia, there; however, he has to kill her because of his “anxiety of influence”, so as to create her again. Ligeia reincarnates but he has to escape from the city near the Rhine, and he does so by moving to the wilder parts of England and the way to reach that beauty for Poe is possible only by transcendence but by Poe’s transcendence which requires going down deeper into the unconscious, unlike a Hell-Purgatory-Heaven ascending of

Dante to reach Beatrice. Poe descends into darkness by rejecting rationality and he favors destruction; “for Poe which promises transcendence is preeminently-and paradoxically-that of decomposition and decay” (Voloshin, 1988: 19). He chooses opium to descend down to Ligeia and such day-and-night dreaming can be seen in Poe’s short story, “Eleonora”.

They who dream by day are cognisant of many things which escape those who dream only by night. In their gray visions, they obtain glimpses of eternity and thrill in awakening, to find that they have been upon the verge of the great secret. In snatches, they learn something of the wisdom which is of good and more of the mere knowledge which is evil. They penetrate; however, rudderless or compassless into the vast ocean of light ineffable... (2000: par. 1)

That worldly, observable knowledge is evil and this is like a Gnostic tradition but it is done so by following the way of transcending to explore what is yet unknown, the unconscious. “Eleonora” includes the river symbol and we understand Poe’s anxiety of influence again. His narrator and Eleonora live near a river called ‘the River of Silence’ “for there seemed to be a hushing influence in its flow” (par. 4). His love for Eleonora grows when they are sitting by the river under the trees and they see their images in water which is the sign of the separation or “mirror stage” and they meet Eros, Greek god of love who “enkindle[s] within [them] the fiery souls of [their] forefathers” (2000: par. 7). Once again, this love-hate relation between the father and his descendants, between Poe and the former dead poets of silence, result in the death of beautiful Eleonora, which is the melancholy tone that Poe believes the best tone of poetics in “the Philosophy of Composition”, and his narrator leaves the slowly decaying place beside river and suffers the absence of the beauty even after he marries another nameless woman.

One more example can be given from a poem to demonstrate this psychoanalytical cause and effect relation. In “Annabel Lee”, one of the most famous and admired poems of Poe, the narrator and her lover meet in a “Kingdom by the Sea” and it can be seen again that when they start loving each other, the forefathers again appear on stage:

So that her highborn kinsmen came
And bore her away from me (2001a: 17-18)

As Bloom says, poetic influence is, at its first stage, considered as love, but after a while, it will turn into disagreement for originality, yet “poets tend to incarnate by the side of the ocean, at least in vision” (221). Hence, Annabel Lee, that lost beauty, or Eleonora or Ligeia whose “sepulchre [is] there by the sea” (Poe, 2001a: 18), or by the river that leads to the sea, wait to incarnate again. That’s the writer, the poet who comes back from the dried land back to the ocean with his ideal beauty which has become solid and sound, and he comes back with his triumphant will. The passage of Joseph Glanvill in “Ligeia” is quoted both by the narrator and Ligeia, and especially her words echo in the narrator’s mind, claiming to defeat death and come back again. “The passage of Glanvill begins with the hero himself and doesn’t express Ligeia’s belief. It is his will to conquer death that motivates the rest of the story and not hers” (Bassler, 1944: 366).

The poet’s artistic creation, then, brings him immortality and independence but they still carry the burden of influence in their hearts: “Poets tend to think of themselves as stars because their deepest desire is to be an influence, rather than to be influenced, but even in the strongest, whose desire is accomplished, the anxiety of having been influenced still persists” (Bloom, 2000: 220). Surprisingly, this is what Poe says in “The Poetic Principle”; “We have still a thirst unquenchable, to allay which he has not shown us the crystal springs. This thirst belongs to the immortality of Man. It is at once a consequence and an indication of his perennial existence. It is the desire of the moth for the star” (2001: par. 14).

The narrator in “Ligeia” marries Lady Rowena and they live in a black and gold colored grotesque room, bridal chamber. For instance, when the narrator describes the room, he mentions a golden candelabra and black granite sarcophagi, and all those arabesque and grotesque figures take place in a pentagonal room that is the narrator’s mind in which his ideal beauty will find her body, namely the artist will create his work. So he uses Rowena’s body, the symbol of gold, of the ancient European golden age, to conjure Ligeia’s spirit whose hair is black and this means the symbol of darkness, uncanny powers and unconscious depth, like the well of Democritus the narrator saw in Ligeia’s eyes. He is going to forge them into one, or simply the poet will bring his own ideal beauty into the already existing beauty forms to create a synthesis of his own originality thereby declaring his own incarnation and

poetic immortality. "Ligeia relates how the narrator, a student of German transcendentalism, becomes obsessed with the idea that he can, by the power of the will, incorporate his ideal beauty, in the person of a real woman" (Stovall, 1963: 419), and the real world totally "loses its function to be replaced by the poetic or ideal world" (Gargano, 1962: 340). Ligeia as the ghastly figure hovers ethereally in the room, now ready to live stronger than ever; "the strength of these phantoms-which is their beauty-increases as the struggling poet's distance from them lengthens in time" (Bloom, 2000: 223).

While the narrator still mourns the lost beauty of the past he desires the return of her in every possible way. Judith Butler clarifies Freud's essay "Mourning and Melancholia" by claiming that he who loses the most beloved one, wishes to see that loss in some other similar being:

In the experience of losing another human being whom one has loved, Freud argues, the ego is said to incorporate that other into the very structure of the ego, taking on its attributes of the other and "sustaining" the other through magical acts of imitation. The loss of the other whom one desires and loves is overcome through a specific act of identification that seeks to harbor that other within the very structure of the self. (Butler, 1990: 57)

Then she is summoned by the narrator's pondering of her but still, he is hesitant to welcome her. The two women become one, like the merging of black and gold, and with the artist's last touch; the hybrid body shows the raven-black hair and the transformation, or the return of the dead ritual, finishes. This symbolizes the narrator's temporary reconciliation with the dead, with the great poets and he wishes to join the ocean of immortality. It is temporary because the artist will soon depart again for a new quest of creation of another work, and in the story, this can be viewed just at the beginning that narrator suffers again after the lost beauty and he can hardly remember the times when he experienced the reincarnation. This is a vicious circle of humanity, all the aim of life becomes death as Freud thinks in his later and surely darker years. It is also like being a prophet, always cast-away, looking for the impossible salvation.

According to Terry Eagleton, Bloom did much to contribute to the psychoanalytical literary criticism by poetic Oedipal complex and for Bloom "in effect, is to rewrite literary history in terms of the Oedipus complex. Poets live

anxiously in the shadow of a 'strong' poet who came before them, as sons are oppressed by their fathers; and any particular poem can be read as an attempt to escape this 'anxiety of influence' by its systematic remoulding of a previous poem" (1983:183). He moulds the poetic literature into a hereditary system of fathers and abstaining from the father and drawing close to the oceanic desire is another version of returning to the Real.

The passivity of Ligeia resembles the muteness of Madeleine; she has no real voice that can mark her existence in the Symbolic. Yet, she is undervalued by her possessor and exchanged for the more material and solid one in the story. The situation of woman in the System of signification is like the signified sliding under the superior signifiers. She seems "nothing more than a correlative of functions of social exchange, the support of a number of goods and symbols of power. She is essentially identified with a social function that leaves no room for her person or her own liberty, except with reference to her religious rights" (Lacan, 1986: 147). As the storyline proceeds, the woman's will takes over the maintaining system. There is an upper repeating and repressing system that makes the other forms vanish under its symbolizations. Yet, the woman's will, her desire to come back and resist this psychoanalytical caste prevails and wins in the end. Accordingly, Gilles Deleuze believes that Nietzsche's 'will to power' enables the resistance and the persistence of the truth that is always on the verge of coming back. Contrary to the repetitive actions above, Deleuze's repetition can cure and possibly 'save' the person from the binding realities. (Deleuze, 1994: 6). The repetition of reality is then, defeated by the immemorial 'other' disappearing and appearing, throbbing (the body), beating (heart) and spreading (mist) inner repetition which is carnal, deadly and driven by the most authentic desires. The difference of the two protagonists is that Roderick cannot grope this fact while the narrator of Ligeia is illuminated by the light at the end of his tormenting tunnel experience indicated in Usher's painting. The former one consciously, and the latter unconsciously desire to return to the Real and only the latter one can realize this and separates himself from the grip of the Symbolic despite its inevitability and omnipresence. Still, he catches a glimpse of that part and is finally enchanted by it.

Poetic influence results in the defiance of the father figure but Poe unconsciously longs for the pre-Oedipal love and chooses a female figure to show his hunger for the love of the mother. Ligeia always remains an ideal, she can be materialized but will always carry the trace of Rowena. Ligeia will be “the religious, the mystical, the playful, and the carnivalesque feminine character” (Mitchell 390). However, she is the muse, the artistic force that will enable the poet to create more. Even the greatest of poets needed to defy the father to return to mother, just like Dante who is inspired greatly by “Aeneid” of Vergilius, but reaches a cosmic love beyond worldly comprehension to find his innocent childhood love, Beatrice. Though he loses her again, he understands that he has succeeded in creating a masterpiece. Overall, Slavoj Zizek claims that the concepts of ‘woman’ and ‘man’ mutually serve for the sole purpose of satisfying the body. They work inside the male and female bodies and strive to symbolize each other or benefit from one another’s weaknesses. “This “answer of the real” is necessary for inter-subjective communication as such to take place. There is no symbolic communication without some “piece of the real” to serve as a kind of pawn guaranteeing its consistency” (Zizek, 1991: 21). There is the void, the dark matter inside the body from which woman derives her power via desire and man represent the symbolization and its failures. One does not have to have pathological mental disease to realize its distinctions or suffer them because this condition is more general and it can be found in our daily interactions, communications and life choices. Woman uses the fissures and niches while man dominates and represses. “‘Woman’ and ‘Man’ are not biological givens, they are not subject positions or roles which we assume, rather, they are the two ways in which the failure of Symbolization is given form” (Myers, 2004: 90). Hence the returning of the woman is another sign of what is yet to be symbolized in the signification system.

Finally, many of the female characters in the tales of Poe take on the qualities of the sublime other, the indefinite unconscious and Lacanian symptom. They become the perfect examples of Lacanian concept of Woman that is the desire circulating around and returning to the conscious part of the narrators of Poe. Thus, when Madeleine and Ligeia return from the other world they symbolize the return of the refuted desire. In the psychoanalytical context they become the symptomatic

woman, and the imaginary and the sublime fantasy of the woman turns to be undead and grotesque during a moment of crisis, mental failure, or simply, eclipse.

CHAPTER 3

THE EMERGENCE OF THE REAL IN SYMBOLIC REPETITIONS

Being and existing go hand in hand with the systems of codes, rules, roles, and they are often internalized without adequate awareness. The things the subject experiences, the drives he possesses and even the inner desires he is driven to, are molded in this matrix of events. The vain efforts of the person to break free from those codes may, on the one hand alienate himself in quest of realizing the desires and the filling the lack, on the other hand, he eventually returns to the Symbolic's grip again since he must maintain his reason and sanity. Language and its codes leave no space of freedom because they are formed out of a darkness and nothingness to become the matters of fiction and discourse. The subjects in the discourse do not only take over the awake time of the person but also the unconscious and sleeping state of mind where the loops of signifying chain are altered by the metaphoric touch of the unconscious and overall, the unconscious is then constructed by the Other's discourse of alienation. Furthermore, "the letter is a floating signifier that passes along the signifying chain with each person unconscious of the full import of what is taking place" (Homer, 2005: 48). The letter is the primary means of the Symbolic stemming from the other and its metonymic moves determine the wishes and the desires of the subject.

Edgar Allan Poe, according to Schachel was a border writer; he wasn't on the borderline of the frontier but on the borderline of mind, reason and the Symbolic. The ups and downs in his life, the melancholic events and the losses (of family members and later his young wife) caused him to go beyond the precincts of the genres of his time while he still examined and operated his writing with such an intellectual and rational techniques. He had a marvelous brain that thought themes and dreamed visions all of which surpassed his time and space and became universal. Thus, he usually loved toying with the idea of death because he was dying to know what it had hidden beyond it. Death for Poe became a beloved theme for this reason. The unconscious motive behind his writing is the fact that he wanted to face the inner side of American paradise and parted with the writers of the time. "In these terms, Poe was neither a nomad nor an explorer; rather he was *homeless* and *dispossessed*.

This *manque*—a form of geographical alienation with psychocultural implications—haunted him, and throughout his writing he sought to undermine its systems of codification” (Schachel, 2006: 56). Hence, he cherished playing his role as a dissenter in the Romantic movement and differed from the others by his gothic and detective fiction which revealed the two or double sidedness of Poe: his gothic works implicated the transgressing and abnormal narrators and their duels with death, desire and the Real. The detective fiction depicted the characters who are carried away either by misbelieving and wrong suppositions of the average police or by the powerful system code which transformed them and urged them to act in accordance with the desire mechanisms in the system. Poe was aware of the molding and re-molding of the character’s traits and he was more of an isolated observer than a convenient participator of society. Two tales of Poe are analyzed here with the help of two famous thinkers of the 20th century. “The Facts in the Case of M. Valdemar” was analyzed by Roland Barthes in his “Textual Analysis of a Tale of Poe” illustrating this quite effectively by pointing out how one should return “in a freer, less attached manner, to the progressive unrolling of the text” (64), and his methods which were also used in *S/Z* are available here to enable a reader-oriented text open all kinds of interpretation. His style and choice of interpretation mainly include Lacan’s psychoanalytical methods of the Real’s resisting and prevailing quality in the repeating and floating signifier:

Any more or less pompous recourse to the fact can also be considered to be considered to be the symptom of the subject’s being mixed up with the symbolic; protesting aggressively in favor of the fact alone, protesting the triumph of the referent, involves suspecting signification, mutilating the real of its symbolic supplement; it is an act of censorship against the signifier which displaces the fact; it involves refusing the other scene, that of the unconscious. (Barthes, 2000: 157)

Here, for instance, the narrator of the story seems to oppose the binding and restricting fact of the Symbolic but while narrating what he has been through in the house of Valdemar, he invokes in himself a want-to-be scientist, letting the Symbolic operate on him and transform him. The Real is always there under the visible codes but it is not possible to approach as long as it remains non-signified. It is the Symbolic’s repetition of masking the one which has almost appeared on the surface.

The second tale is “The Purloined Letter” which was studied by Jacques Lacan in his well known seminars. He demonstrates how the attitude of characters changes in relation with the letter in the story. Each finds his/her way through the codes and goes into becoming, changing and flowing with the Other’s manipulation. According to Lacan, all these changes in their personalities, and “their imaginary incidences, far from representing the essence of our experience, reveal only what in it remains inconsistent unless they are related to the symbolic chain which binds and orients them” (1973: 1). It is clear from the fact above that the characters seek to resubjectivate themselves at the moment of anxiety or on the brink of a crisis, to save themselves from falling into the abyss which means to prevent defaming (Queen), disempowering (Minister), and disrespect (the police) within the system, while Lacan may denounce these moves, Deleuze may simply approve it since he characters are always in a state of being and becoming, not staying put, unified and whole.

The characters relocate themselves when they are faced with the trouble of losing the authority and power. “As the letter passes from hand to hand – from Queen to Minister, Minister to Dupin, Dupin to Prefect of Police, Prefect of Police back to Queen – it forms a ‘symbolic pact’, situating each person who possess it within a chain of symbolic relations” (Homer, 46: 2005). This is Lacan’s reading and interpretation of the text which opens up a new path for future studies and he, like Barthes, supports the idea that “we must see the meaning of any given text not within the text itself but as a reconstruction between reader and text.” (123) Moreover, we see the reconstruction of personalities with the help of the Symbolic and that is why I choose these two stories and their analyses so as to amalgamate them in favor of opening up a new possibility by creating a new text which repeats but also deviates from and rejuvenates the interpretations and the studies of the older texts. The characters in these two stories enter into a covenant with the symbolic, however their souls or the Real side of them are at stake, yet it is always that Real part which prevails and which is covered up in the end by the reconstruction of the order and the return of the system. In this final chapter, the theme of the returning is bestowed upon the Symbolic after the Real which, at these momentary lapses into the abyss, can return the order and harmony even if it requires the subversion and

resubjectivation of its members who are rendered hopeless before the advent of the Real.

“The Facts in the Case of M. Valdemar” is narrated by a wannabe scientist who is interested in mesmerism which is a method reminiscent of hypnosis later used in psychological treatment. He experiments on people as long as they permit him to but he is very selective about the subject he wants to choose due to his being an amateur in mesmerism. The case of Valdemar, his hypnosis and the later events in the story sounds almost like a hoax and his records of the extraordinary text is not dependable, yet he feels it a necessity in order to acquit himself of the immoral and hideous act which made him a scandalous and despised character. He visits Valdemar whose final hour is impending for he suffers from phthisis and he has a bad temper which, for the narrator, is an advantage to put him to sleep. What is more, the narrator’s intention is to mesmerize him at the moment of his death so that he could sleep and prolong the effects of death. With the permission from Valdemar as well as from his doctors, he decides to practice his psychic power on him when they are totally certain of the fact that Valdemar is dying. When he receives some news from him and gets to know that he may die within a day, he visits him again and hypnotizes him successfully. He and the doctors who record the event observe Valdemar’s passage from the state of living to dead. They get shocked by it but the narrator repetitively asks the question as to know whether he is still alive or not. Valdemar confirms that he is dead with such a queer and harsh voice that raises the hair on their necks. The funny fact is that Valdemar’s life is prolonged and he keeps on living in a sleeping state for some months, yet one day they have to wake him up again and when the narrator awakens him, he is left with a decaying carcass on the bed whose signs show that he has been dead for months.

The narrator is not so much different from the pseudo-scientists of the nineteenth century and Poe was aware of such phenomenal events and people like mediums conjuring the dead, or psychics using telepathy. No wonder his narrator is clumsy and unaware of the consequences that he may cause. One thing is certain and that is the motive of Poe to seek beyond death although he prefers it in a scandalous and amateurish way. Still, he wishes to find the truth among many good-old truths, the wilderness beyond the frontier; “Such a state, in Lacanian terms, requires a return

to the Real. Having lost the imaginary and being imprisoned/alienated within the teleology of the symbolic, Poe seeks his line of escape there” (Schachel, 61). The line or the border is not clear cut and he goes between the death and life and subverts their claims on human body. Life belongs to the Other, the Symbolic whereas death is the emptiness and the dislocation of thought.

The character needs to die in a quite unnatural way that he is neither dead nor alive, but he is close to being an undead, like a vampire whose bodily functions do not work except the sucking of blood, or like the automaton “Frankenstein” figure who is both dead and alive. “The indefinite judgement opens up a third domain that undermines the distinction between dead and non-dead (alive): the ‘undead’ are neither alive or dead, they are precisely the monstrous ‘living dead’” (Zizek, 2007: 47). One needs to understand what the most tabooed notion, “death” means and how it is bound by the Symbolic and the Real. In Evans’ dictionary, it is stated in psychoanalytical terms that “it is in the signifier and insofar as the subject articulates a signifying chain that he comes up against the fact that he may disappear from the chain of what he is... The signifier also puts the subject beyond death, because ‘the signifier already considers him dead, by nature it immortalises him’” (Evans, 1996: 32). Valdemar’s death is not cleared up by the narrator and he is sickly tied to the symbolic chain. He still speaks and utters words while he is dead and the real still forces him to stutter and disorient his dead mind. Even if he died and buried with proper rituals, he would still live in the memories of his acquaintances but he has passed beyond the ordinary and become a creature to be repressed and forgotten, he will not be remembered by the society because his body is an absolute defiance of the Symbolic. He dies, shrinks, decays and disappears so that the Symbolic can return its order again with haste.

Roland Barthes himself, when he analyzes the story, mentions the extraordinary stress on the theme of death which Poe took pleasure in. The speaking of death (speaking death) requires lift[ing] particular censorship: that attached to the sinister. We shall do this, persuaded that any censorship stands for all others: speaking of death outside all religion lifts at once the religious interdict and the rationalist one” (Barthes, 2000: 153). The story is not about the beauty lost, or a haunting ghost, it plainly and obsessively fixates upon death, the very idea, the very

moment of death and its 'Poesque' perversion. Poe perverts the death too; he tricks the grim reaper with his foul mesmerizing play which death as a notion himself feels dumbfounded.

Death is also associated with the death drive and the repetition of the former unconscious experience in human mind. Every deed and act, every role one performs on the surface is the innocent reflections of more brutal death drives and their repetitions for the psychoanalysts and for the late Freud. It can go beyond the ordinary concept of death and like Valdemar, turns into an undead surplus being whose discordant quality ruins the harmony of the Symbolic life. It is only after they have hypnotized Valdemar that they realize the threat of him and its unborn strange possibilities in him. Valdemar which also means for Barthes the one related to sea, "the valley of sea"; the oceanic abyss; the depths of the sea... the gulf refers to what is twice outside nature, under the waters and under the earth" (2000: 155), is the dark tarn in the second chapter, whose inner sanctum is unbeknownst to the narrator and his acquaintances. The desiccation or the moving away from the sea correlates Ligeia with Valdemar with the mutual depiction of living dead which both seem to share. So, the death drive is "a blind and indestructible insistence of the libido" and "an uncanny excess of life, an 'undead' to repeat painful past experiences that seems to outgrow the natural limitation of the organism affected by it and to persist even beyond the organism's death" (Zizek, 2007: 63). So, the death drive is projected on the body of Valdemar and he comes to symbolize its non-symbolizable, throbbing and persisting feature within the chain system. Lacan expresses the accumulated power of the death drive and he regards this knowledge as one of the most important discovery of Freud. To put it simply, drives in the subject are death drives inasmuch as "(i) every drive pursues its own extinction, (ii) every drive involves the subject in repetition, and (iii) every drive is an attempt to go beyond the pleasure principle, to the realm of excess *jouissance* where enjoyment is experienced as suffering" (Evans, 1996: 34).

M. Valdemar as stated above, is the living dead, the unconscious mechanism which is dead but living at the same time, and he is also another returning image in this chapter as "the return of the living dead: the fantasy of a person who does not want to stay dead but returns again and again to pose a threat to the living" (Zizek,

1991: 16). Strangely enough, his dead state still reminds the reader the will to live and resist all forms of restrictions, rules and codes. Instead of an ordinary and mournful hour of death he condones a more painful and inappropriate one and lives (deadly) seven more months. Lacan's focus on Sophocles's plays demonstrates the literary explanation of the death drive. His pursuit of reaching true ethics is found in the one of the Sophocles's extraordinary character, Antigone. She refuses the rules of the kingdom and willfully stresses the proper burial for her beloved brother. She is buried alive, but her death only makes her immortal and she is remembered by the folk in the end. "Antigone's terrible victory implies that she dies symbolically *and* in reality: what survives is the name of an antagonistic force of pure negativity which we might well name 'death drive'" (Chiesa, 2006: 345). The all-too negative force is here the animating body of Valdemar against the animated living and controlling conscious bodies that detest this mistake and need to stop it.

Valdemar, when he speaks in a dead hypnotized state, persists in the Symbolic and the dead parts try to utter symbols and attempt to break the cord of the Symbolic. His tongue is, for Barthes, the origin of the speaking voice and not the vocal cords, which addles the normal course speech act. His speech is "the life of the depths, which I assimilated to speech, and speech itself is fetishized...which begins to vibrate, in a sort of pre-orgasm: the one minute vibration is the desire to come... and the desire for speech: it is the movement of desire to get somewhere." (Barthes, 2000: 164). Beyond the pleasure principle of Freud, there are Lacan's desires, the buried Antigones which ruptures the ideal living body. Here, it is quite the embrace of life, a life though shortened and mortified by death, the body carries on expecting and waiting to live again. It can be, in this way, referred to the wishes of Poe who favored life more than death and "if death seems to loom too large and menacing in his visions, it was over and beyond its vanishing rim that he saw rise the beckoning and unclouded life" (Smith, 1891: 68). Furthermore, Poe wanted all the possible alternative lives that can pass for the otherworld in his imagination. His characters walk too close to death and observe it, cope with or cause it somehow but Poe wanted life and was by no means depressive and deviant. Hence, the analysis of his characters and especially of his narrators does not, as was generally supposed,

illuminate the path to understand his own personality or his rights and wrongs in his life.

The themes and concepts of beyond death and death drives inevitably recall the role of the unconscious in the acts of the characters. Apart from the visible and audible conscious life within the other which is acceptable there is, for Lacan, a radical and indistinguishable part of the other that penetrates into the upper layers of the unconscious and it is not controllable either because it is already away from us. “In this sense, Lacan defines the unconscious as the discourse of the Other. The big Other is language, the symbolic order; this Other can never be fully assimilated to the subject; it is a radical otherness which, nevertheless, forms the core of our unconscious” (Homer, 2005). Valdemar’s speech act is driven by the deathly urges but after all, it is also the efforts of the Symbolic again to turn to life since the desire for life and his murmurs and utters are the discourse of the unconscious which is indirectly manipulated by the conscious again. The Freudian ‘thing’ may not be nameable and can successfully trouble the subject yet it is also the gate to the unconscious falters, dreams and unfulfilled wishes. This “demonstrates that something is there after all, and that to a certain extent it may be useful. Yet useful for what? – for nothing other than to serve as points of reference in relation to the world of wishes and expectations; it is turned toward that which helps on certain occasions to reach *das Ding*” (Lacan, 1986: 52). The tables have turned in the body of Valdemar: the body is dead, it trembles in seizures as well as the tongue and the bodily functions, its wishes are there though without any sound and expression, but when asked Valdemar wants to return to his former state and wake up. This shows that the Symbolic’s is ironically trapped inside the deadly Real and wants to break free from its tightening and hellish grip. Previously, when he was still alive in hypnosis, his repression was trying to return:

It is not a matter of a simple negation, in the psychoanalytical sense, ‘I am dead’ meaning in that case ‘I am not dead’, but rather an affirmation negation: “I am dead and not dead”; this is the paroxysm of transgression, the invention of an unheard of category... A further psychoanalytical reflection is possible on the ‘I am dead’. We have said that the sentence accomplished a scandalous return to the literal. That means that death, as primordially repressed, irrupts directly into language. (Barthes, 2000: 167-168)

Now, however, the body seeks to end this torment and begs the narrator not to wake him into the conscious life. He rather wishes to be dead both in Symbolic and in real, “his whole frame was agitated by a very slight shivering; the eyelids unclosed themselves so far as to display a white line of a ball; the lips moved sluggishly, and from between them, in a barely audible whisper, issued the words: “Yes; — asleep now. Do not wake me! — let me die so!”” (Poe, 1884: 185) Amidst the repetitions of the body he repeats with words to die and not come back again. Yet, the order of the Other returns and establishes the system, erases the traumatic kernel in it and sends it into oblivion. The narrator is the master of the event and manages the conscious and the unconscious zones with his hypnotism, Moreover, if in reality, this case of living dead is utterly ludicrous, then the narrator plays the ventriloquist and speaks on behalf of the dead body which is supposed to shake and answer the calls of the master like the automaton Clara who mimes the living beings. More symbolically, however, the unconscious, our unconscious, speaks for us through the language of the Other (narrator) and it is the one who animates us, bids us desire and have pleasure in life. There will still be the lacking or the supposedly surplus part in us and this will remain inattentive, inconsistent with the demands of our psyche. This “Dionysian zone” of Gilles Deleuze includes brand new and groundbreaking “ideas” which is “the obscure zone of intoxication which will never be calmed; the distinct-obscure as the double color with which philosophy paints the world, with all the forces of a differential unconscious” (1994: 280). The Real will stay always there behind our faces, inside our skulls and will hover in the invisible areas within the repetition of the Symbolic; “it is through the process of cancelling out, of symbolizing the Real, that ‘social reality’ is created. In short, *the real does not exist*, as existence is a product of thought and language and the real precedes language. The real is ‘that which resists symbolization absolutely’” (Homer, 2005: 83). Resubjectivating, existing and overpowering are unique to the symbolized sphere but this does not mean that all else should be disqualified and nullified. It will still be there when one stops to hear its damage, its absence and void.

The second tale which reveals the brighter and the more intelligent side of Poe is the “The Purloined Letter” which can be said to be a sequel to his “The Murders in the Rue Morgue”. The story starts when the prefect comes to meet Dupin,

the detective, and his friend who is the narrator of the story. He informs Dupin that he needs the counsel of him because he can solve complicated cases just like when he solved the murder of Mary Roget. The prefect tells that the matter at hand is oddly simple and they know who is guilty and the location of the person is also known; however, there is a very important letter stolen from the palace of France. The significance of the letter stems from its content which may any time cause a royal scandal in the country. The letter which was addressed to the queen, was stolen from her by the Minister D. who purloined it before her. She had put it on the desk among other documents so that the king might not notice, yet Minister realizes its intention and takes it. As long as he keeps the letter with him, he will always be a threat to the kingdom and its order. The police search the room in the hotel where Minister stays but to no avail; they look for the letter but can not find it although they know that it must definitely be in the room. Dupin asks the Prefect to search again and the prefect consents giving his salary should anyone find it for him. A few days later the prefect comes again with no solution, but Dupin gives him the letter and obtains the cheque from the policeman. He, then, explains how he found the letter. He visited Minister and looked around the house closely but stealthily, and he notices the letter among old pieces of paper, and then he replaces it with a fake one and leaves the hotel. The letter safely returns to its owner and the order is available again.

The center of the story is the letter and everything circulates around it. The letter's significance is that it is the source of power and it is the letter of the Symbolic and the conscious. In wrong hands the letter can be destructive and it is the absolute symbolic power that one desires to have. It "passes through various hands as a metaphor for the signifier which circulates between various subjects, assigning a peculiar position to whoever is possessed by it... It is in this paper that Lacan proposes that 'a letter always arrives at its destination'" (Evans, 1996: 103). For Lacan, it repeats and influences the lives of the ones around it and this is the repetition of the chain in its metonymic movement (103). The characters here are threatened by the absence of the letter and they want to find so as to hinder the collapse of the Symbolic. The story, as Lacan asserts, is narrated twice and even thrice: the lost or the pilfered letter's story is told by the prefect, and narrator also takes part in it and later Dupin too, repeats the letter's story to uncover the secret

behind the discovery of letter (Lacan: 1973). The repetitions of the narration are in the Symbolic level as Deleuze insists, “they are symbolic; symbols or simulacra are the letter of repetition itself. Difference is included in repetition by way of disguise and by the order of symbol” (1994: 17). The simulacrum or the letter is not known, not seen but only narrated and put into existence by the second hand sources. Letter also finds its way of subsistence: it remains unseen by being sealed and resealed, readdressed and refolded. Later in the story one can see that the characters too, do not remain the same and enter the transforming river of the Symbolic and the letter.

Lacan’s “Seminar on ‘The Purloined Letter’” is a detailed analysis of the letter and its relation to the Symbolic. The realm of the Symbolic is the determinant and the manipulative part in human lives and it is the compilation of the truths in life which are fictitious but necessary, “which may be drawn from that moment in Freud’s thought under study-namely, that it is the symbolic order which is constitutive for the subject-by demonstrating in a story the decisive orientation which the subject receives from the itinerary of a signifier” (1973: 1). The letter is the ubiquitous successor of this realm and in this story it is the Queen’s letter which causes all the trouble. The narration, the repetitive displacement of the letter is depended on the “the place which a pure signifier-the purloined letter-comes to occupy in their trio” (5). Letter’s signified is not perceived, it is the signifier without the signified. It is distracted from its normal course and its temporary absence requires the replacements to fill the lack, yet it is still somewhere not within reach and is uncontrollable. Besides the fact of “materiality of the signifier that we have insisted, that materiality is odd (*singulière*) in many ways” the letter is immaterial and isolated. It is the center, the phallus, the sole governing institution around which all desires, angst and pleasures of the characters circulate. “On the basis of what we call center... repetitions, substitutions, transformations and permutations are always *taken* from a history of meaning [sens] – that is, in a word, a history, whose origin may always be reawakened or whose end may always be anticipated” as means of existence. (Derrida, 2000: 90). The meaning is created by the letter, and it is true from the structure of the tale: the letter’s unmentioned content is what drives Dupin to get the payment of the prefect, what drives the minister to hold power, the Queen to face her worst fears, the Prefect to claim his reputation as good police.

The symbols, signs repetitions and their differences are generally the deconstructive and psychoanalytical terms coined by Lacan and Jacques Derrida. The semantics, words and knowledge are well-known concepts studied by Saussure and Lacan appropriated it into his field of study. Similarly, as Grosz indicates, Julia Kristeva converted Lacan's terms into her own and coined the term 'semiotic'. It sounds as though it were not different from the symbols and signifiers; however, her semiotic is the liberating and subverting factor within the symbols that set the boundaries of existence in the Other. It can materialize in the other as "madness, holiness and poetry" and these limit-breaking facts "represent transgressive breaches of symbolic coherence or, put in other terms, the symbolization or representation of hitherto unspeakable or unintelligible phenomena, instances on the borders of the meaningful which reveal the coercive forces vested in the domination of the symbolic over the semiotic" (Grosz, 1990: 153). The tale is open to Kristeva's style of interpretation: the 'lynx' eyes of the Minister is intrigued in the letter and he wants to alter the whole stable system with such sadism and perverseness and he is described by the prefect as the poet who can dare foolish things but he is also a mathematician (Poe, 1884). Kristeva's semiotic material is the Minister himself whose identity is in a flux and his mad desire to power may result in a bleak future for the characters. He is going to transform, as we shall see, into someone who does not know what to do with the power of the letter and his subversive acts are altered by the letter and according to Lacan, the letter takes over his identity to and makes him act like the Queen did while trying to hide the letter (Lacan: 1973). The Symbolic with a twist pulls the wires of the characters and makes them behave as it wants.

Returning to theme of repetition, it stands outside the normal discourse and set apart from the Symbolic. If for Lacan, the repetition mechanism is unconscious but also conscious, it is something unnatural for Deleuze who defends the idea that the world is furnished with resemblances, with objects alike and they do not repeat one another; they just try to resemble each other to unify the ideas and this causes the stagnation of revolutionary thinking. But repeating in a true Deleuzian sense requires the overthrowing of the archaic laws by either "challenging the law as secondary, derived, borrowed or 'general' or by "descending towards the consequences, to

which one submits with a too-perfect attention to detail” (Deleuze, 1994: 5). Thus, both the protagonist and the antagonist in the story act similarly and their intentions do not repeat but only resemble each other. The minister’s idea of making the letter invisible to the eye is abnormal on the one hand because he doesn’t hide it in the minute niche in the room and almost lays it bare for the police to find. What is more, the police are lost in the details of the room and cannot see the big picture of the case. They are blind to the poetic, mad and feminine thinking (semiotic again) and botch their system by applying it to the extreme. On the other hand, Minister is motivated unconsciously by the Queen’s method and this does not escape Dupin’s eyes. His repetition of the displacement of the Minister’s letter which was the Queen’s inside out letter, only works to return the order and the symbolic. “Foucault had contended that the “self”, the “I” is always defined by the ways it is “doubled” by “another” not a single or commanding “other” or Doppelganger, but simply any of a number of possible forces.... And when it is the other in myself the discovery “is exactly like the invagination of another tissue in embryology” (Conley, 2005: 171-172). Here, the folding and the change of the letter are the other’s interaction and resemblance, as the chain reaction motives of the characters imply: Dupin repeats the deed of Minister who also double purloins Queen’s possessions and ideas. The repetition in this case is also ascribed to Poe’s troubles in life and his struggles to solve it in his stories. As shown in Sukra’s essay, Mary Bonaparte explored Poe’s mind and psychology by analyzing his works and finding Freudian concepts and explicated them into Poe’s pathological character. For her, Poe was “at the center of two or perhaps three oedipal triangles, focused first on his dying mother, Elizabeth and then on his sickly adoptive mother... he repeated his childhood by marrying a sickly child bride and remaining dependent on alcohol, and they haunted his tales” (Sukra, 1992: 361). The confusing repetitiveness in the stories then can be illuminated by Poe’s life here, yet Poe worked on his tales with incredible details and focused on established themes and plunged into them. His themes were universal which were death, beauty, melancholy and also the grotesque and the gothic. The early twentieth century analysis may take the writer as analysand, yet, Lacan’s literary criticism fulfills the needs of the text only, and it can merely use the subjects in the story as well as the analysis of style and the narration techniques. Nothing is

attributed to Poe here. The resemblances in his life to the mischievous lives of his narrators are discursive, slippery like a language and differentiated from the radical repetitions.

The narration is doubled and tripled as said above and nothing stays singular in the story. The end of the case is known, the criminal is identified from the beginning and the case is already solved in the middle of the story, nevertheless, the story is turned into the play of tricking down the other, uncovering of the secrets, explanation of the 'odd and even'; "the action would remain, properly speaking, invisible from the pit-aside from the fact that the dialogue would be expressly and by dramatic necessity devoid of whatever meaning it might have for an audience" (Lacan, 1973: 2). Analogously, the gazing of the characters are divided into three by Lacan: one is blind like the king, the other gazes the blindness of the other and "itself as to the secrecy of what it hides", and the third one is aware one who knows the secret of the second interrupts it (4). The gazes here are repeated and if the gaze, seeing is close to living and existing, the lives of the characters here are symbolically tied up as King-Queen-Minister-Prefect-Dupin. They form the chain and from the first to the last the letter journeys through in various forms and at each stop it functions to change and appropriate the owners to its own purpose. It returns in the end to the one to whom the letter is addressed and letter disappears when it is on the verge of becoming known by the public.

The letter, in this sense castrates the owners symbolically and casts aside the wills and powers of them. In Žižek's definition of the castration, it is "the gap between what I immediately am and the symbolic title that confers on me a certain status and authority. In this precise sense, far from being the opposite of power, it is synonymous with power; it is what gives power to me" (2007: 34). So the power they are entitled to by the letter is prone to wither, slip, trick like the transcendental signifier of Derrida. The letter does not make the characters a totemic all-powerful father figure and instead turn them into feminine, shadowy, and defeated figures as they follow the commandments of the letter with their desires. In one sense, as Minister and Dupin displace the letter, they are the ones used by the letter itself. The fact of the human will is undermined by the power the letter invokes inside a single scrap of paper. The subjects in the story follow their desires to relegate the other one

for his mistakes. Even Dupin wants to avenge the past duel he had with the Minister and displaces the letter with a parable-like note, in that connection he succumbs to the temptation of the hideous power of words and the letters. Dany Nobus stresses these shifts in the Symbolic and its metonymic differences from the symptomatic metaphor:

Lacan dubbed the symptom a metaphor because it is the substitution of one signifier (representation) for another signifier, inducing signification. The symptom functions as a replacement for a repressed wish that cannot express itself directly and, just as much as the manifest dream content, it appears as a creative psychic phenomenon whose nature can be described. Desire is called a metonymy because it coincides with the displacement from one signifier to another signifier, devoid of signification... Desire shifts continuously from one object to another, so that it is impossible to capture and define its nature. (2000: 172)

The continuance of the will to power and its metonymic instances are explained further by Lacan. He carries this symbolic functioning of the signifiers down into the unconscious “The metaphor does not spring from the conjunction of two images, that is of two signifiers equally actualized. It springs from two signifiers one of which has taken the place of the other in the signifying chain, the hidden signifier then remaining present through its (metonymic) relation to the rest of the chain.” (Lacan, 2000: 71). The metonymy of the letters and language compose being and existing in the sphere of the available resemblances. The characters in the tale orbit around the letter whose existence is ambiguous but which demarcates the existence of them too. “It does not pose it *before* the subject, since the subject can not come to the place where it is posed, but it poses it in place of the subject, that is, in the place it poses the question with the subject, as one poses a problem *with* a pen” (80). The transfiguration of the characters into submissive subjects is possible when they are unable to recall their selves and see the letter as their *raison d'etre* that the letter turns them into private soldiers of the Symbolic. “The fact that the message is thus retransmitted assures us of what may by no means be taken for granted: that it belongs to the dimension of language” (Lacan, 1973: 7). Prefect tells the theft case to Dupin and to his friend who is the narrator of the story. The objects in the Symbolic shift their position with language.

There is additional evidence for Lacan that the signifier changes its bearer and causes him to imitate the other in various ways. The Minister as mentioned above transfigured into the one who formerly had the claim of the letter. The minister is in a Deleuzian becoming and changing, yet it is not the absolute control of the desire that he can govern, the power is already out of his hands. To unburden him off the potential power that is the letter. “For in playing the part of the one who hides, he is obliged to don the role of the Queen, and even the attributes of femininity and shadow, so propitious to the act of concealing” (15). The minister acts womanly and sneaky; he mimes and doubles the ‘woman’ symbol among the significations. This goes on in the story as the minister unconsciously lets the letter slip through his grip and be obtained by Dupin. “He now will surrender it, following her example, to a similar capture” (18).

The game of odd and even in the story and its explanation of it by Dupin makes the reader question the fictitious feature of guessing the ideas of the other and controlling them. The trick behind the guessing of odd or even does not stem from the intellectual essence of the child who plays it and wins every time. It is explained by Dupin as something completely reasonable and his rational explanation is like the disenchantment of the illusions of a magician as Lacan confirms, yet the revealed truth only appends some more fiction into the fiction (8). The Symbolic is not laid bare by anyone and its veil is hidden by other layers about which only inadequate thought can be given. It just proves the fact that all symbolic truth is fiction and they connect us to one another and play with our unconscious impulses. Thinking and the ideas occur in an obscure zone and they are solidified and imagined by the Symbolic and appropriated by it. The thoughts, the new ones, have to be symbolically coded, sealed, and tattooed, so that the symbolic can take it as convenient and applicable. The letter is exposed to such changes but finds its claimed space and returns to the familiar after an adventurous journey of the intrigues of the Minister. It has the replication of older scenarios and it remains as the sign and the phallus. “An adequate thought, qua thought, at the level at which we are, always avoids – if only to find itself again later in everything – the same thing. Here is that which always comes back to the same place – to the place where the subject in so far as he thinks, where the *res cognitans*, does not meet it” (Lacan, 1998: 49). It is like the lacking of

the Real in Valdemar which is still felt in his body but the return of the Symbolic uses the libidinal energy found deep inside and demands the awakening of the body so that the dialectic of dead and alive can carry on without interruptions. It is distinguished in Lacan's seminar that the Real and the Symbolic stick together without ceasing to exist. "Something is missing from its place only of what can change it: the symbolic. For the real, whatever upheaval we subject it to, is always in its place; it carries it glued to its heel, ignorant of what might exile it from it" (1973: 11). What is ruined in the end – like Valdemar's shrinking, decomposing and disappearing carcass – will be the career and honor of the Minister that still tries to threaten and look down upon the Queen without the knowledge of the Queen's reestablished power and knowledge of him.

In conclusion, letter turns back to the owner but it also reaches the one to whom it is addressed and no matter what may have happened along its subverted course. Zizek also deduces this ending as the recovering or the re-covering of the Symbolic; "a letter always arrives at its destination. One can only say that the only letter that fully and effectively arrives... is the unsent letter – its true addressee is not flesh- and-blood others, but the big Other itself" (2007: 10). The letter does not return to its overshadowed sender who is unknown except his seal that is his mark in the Symbolic, and the letter ceases to be a trouble for him/her. This indicates the confirming and rejecting, virtually existing quality of the Father's realm. It will be appropriate in a symbolic way to end this chapter with a last quote from Lacan's seminar: "the sender, we tell you, receives from the receiver his own message in reverse form. Thus it is... what the "purloined letter" nay, the "letter in sufferance," means is that a letter always arrives at its destination" (1973: 23). Dupin's displacement of the letter with the note he wrote to Minister contains what they have been doing all the time: "S' il n' est digne d' Atree, est digne de Thyeste" (Poe, 1884: 416), which approximately means that Thyestes' evil plans were worse than the acts of Atreus. In the story, it was Dupin whose vindictive and mercenary plans were worse than the Minister D.'s mischief.

None of the characters can achieve the ultimate control of the letter and they fell prey to its manipulative power. The anonymous signified letter, whose content – the signified part – is lost can both maintain the system of the Symbolic and use its

agents by commanding the unconscious wishes and fantasies of them. In the end, the symbolic succeeds in returning and restoring the order via the letter despite the lapses and the interruptions of the Real.

CONCLUSION

One of the major reasons that Poe's characters are analyzed with the psychoanalytical literary criticism, apart from the writer's power of narration and prose technique, is the difference or the abnormalities in the psychological structures of the characters which he created. Despite the fact that Poe's stories contain the extraordinary and the supernatural elements, they include themes which are closer to the real than the reality itself. It is clear to find the human reactions to the oppressive forces of society, its rules and codes defining the behavior patterns of its members. Hence, the grotesque and the psychologically problematic characters emerge in gothic literature. The dynamics of fear, violence, and anxiety diagnosed in their situations, can be observed even in the convenient members who try to hide these human phenomena with the momentary embarrassment. Yet the narrators of Poe do not hide away these dynamics anymore and reveal them with or without knowing that the consequences of their actions may not result well. There are moments when the natural is at crisis, when the homely and familiar surroundings and people are suddenly strange, maddening, or in Freud's terms, uncanny.

William Wilson is but one example to this instance, and he tries to do away with the reality that he suppressed by killing the other—the antagonist Wilson who follows him everywhere. To the eye of the reader, he seems more like an antagonist for he always does misdeeds and commits unpardonable crimes. Yet the fact is that he constantly suppresses and avoids the intervention of his law-bringer and warning twin. The other Wilson represents the order, the code, and he becomes the omnipresent doppelganger Symbolic inhibiting the actions of the narrator. The split personality problem at mirror stage lying at the heart of his situation determines his ill fate. He has fended off the “big Other” and nullified it in his life until he can tolerate him no longer because he realizes that all the time the other is already outside, and he turns him into the other of the society after the narrator's disgrace, defame and fall from the Symbolic world. The death of the ideal good Wilson symbolizes the doom of the narrator. That the Symbolic defines the subjects is significant here because definition, location, and existence of the subject are in the hands of the Symbolic.

Gaze theory is another method that explains the cases of the narrators especially of “The Tell Tale Heart” and “The Black Cat” whose narrators feel themselves ambiguous before the un-seeing evil eyes of the blind old man and the one-eyed cat. Normally, gazing is, like the willpower, places the subject at the center of the world and it is understood as the ultimate way to depict the outside with perception, and while doing this, they may project their own mental images, which can be seen in the Cartesian self. In Lacanian psychoanalysis, however, being gazed is a subtle issue in that people or things which look at us tie us to the outside world and our relation to this world is decided by the objects looking back at us, like in Hoffman’s story in which the protagonist sees the multiple eyes on the spectacles that the villain displayed. Hence, the opaque eyes of the blind father figure drive the narrator crazy and make him a psychotic as he only sees his mad desires and fantasies on the opaque screen. Analogously, while the narrator of “The Black Cat” perversely plucks out the eye of the cat, his existence is at stake because then there will be no Symbolic control or supervision; without the other’s presence the narrator is face to face with his darker realms. Being a pervert and committing a crime relies on the relationship with the other—the Symbolic—and if there is a distortion and displacement in this, then this may eventually cause madness, paranoia, and other mental illnesses. The analogy in the stories stems from the conflicts with the suppressed Symbolic which return in the end to cause trouble.

While the 19th century morality perfected the individuals who knew the conscious and the surface mentality, Poe looked inside the bottomless well and created characters who wished to return to a more real or true state. The Real for them were like the unexplored wilderness, dark and dangerous. Moreover, his realm included female imageries, and their desires are identified in the female ethereal bodies like Madeleine and Ligeia. These women figures represent the desires of the narrators; they are mute and hallow because they did not belong to the lingual Symbolic. The concept of Woman in psychoanalysis is accepted by Lacan to be the desire of the subject and it relates the conscious to the unconscious part. If it is refuted, it uses the lapses, the fissures among the gray stones of the House of Usher, and returns to the conscious part to haunt the reality. Yet it becomes a scary ‘object’ being instead of the sublime beauty. The suppressed emotions or ideas defile their

own grave and return to Roderick Usher, or reach to the narrator by using the body of Rowena and transforming her into Ligeia's image. All the coverings of the Symbolic—the enshrouding, masking, or masonry—to repress the desires are in vain if the Real returns and destroys the 'house' with a maternal, tempestuous force during a time of crisis or eclipse.

The inner battle of the conscious and the unconscious undulates and reveals itself in various forms. The borders of the mind are not insurmountable; they are more or less entwined and overlapped. The Symbolic and the Real uses the absence of each other and manage the psyche of the subject. The distinction of reality and the real are transgressed in the story of Valdemar who is mesmerized at his death bed, and his real body and the symbolic talking tongue blur the boundary between life and death. The undead decaying corpse is oddly alive and this is a threat to the natural order of things. Similarly, "The Purloined Letter" carries within a royal mystery, and the letter's distracted course threatens the kingdom and the lives of everyone. Nevertheless, the Symbolic harmony is restored in the end with the Valdemar's actual death and Dupin's discovery of the letter. The desire of Minister D. to keep the letter in his control in order to scandalize the Queen is morphed with the letter's power, and the minister in the end serves the letter, the Symbolic's sole power, as Lacan claims. Neither of the characters can differentiate the situation, and the letter returns to its proper place. Nearly in all of the stories analyzed above, Poe creates the uncanny effect with the unconscious part of his characters, and their repetitive motives to repress the crisis are futile, and it is either the return of the Symbolic or the Real that prevails in the end.

The psychoanalysis is still in a process of changing and growing, intertwining itself with other schools and fields, and it interrogates the existing system in the world. We can explain not only the literary texts with psychoanalysis but also the current agenda, government, the news on television, the attitudes of the favorite character in the series we watch, or any other piece of art as Slavoj Žižek does every day. In this way, we face the dark side of the truths or the fictions hovering all day around us, we can twist them, give them a sharp turn with our discourse. If the language controls everyone then let it do so, we can derive our power from its absence, stutters, and hesitations. The other does exist and if it is not possible to

make it vanish, then it is better to appropriate it to our needs. Moreover, today's psychology makes it possible to comprehend the unconscious impositions upon us that the system does silently. It may be a little saddening to be aware of facts that others do not know and live in blissful ignorance. It may be as though the paradise is lost and one is face to face with the desert of truths as Zizek tells. Nevertheless, it presents a better understanding of everything around us and we can still live in perfect harmony with others as long as we want it. Psychoanalysis grants it, and Lacan already knew it.

Another advantage of psychoanalysis is that one confronts with his/her own unexplored parts of mind. It should not be understood as 'journey into oneself' or knowing oneself; because once the veil is lifted s/he begins to see it slightly under the dim light of the unconscious. It is the realization of desires and drives that are manipulated by the other. We are unlikely to give too much credit to the desires. This will lessen the prejudice towards those who may have deviant or simply different desires in life. The darker and unexplainable desires cause the subject to hide in the closet, owing to the fact that the prejudice against others are felt against oneself, and s/he continues to live with the approval or the fear of the disapproval of the other who gazes, who is supposed to know everything but who does not know it. This results in the repression of feelings and ideas but today's stressful life turns the repressions into unhealthy outcomes for the body and mind. Thus, one ends up in finding himself/herself taking the pills recommended by the psychotherapists or psychiatrists who apply the practices of psychoanalysis. Unless people talk about the desires and if they stay mute, then it prevents the formation of new expressions in language, new exchanges, new knowledge, and differentiations. We are not so different from the doll figure in "Sandman" or in today's version; we are our own robots in our virtual realities in this so-called multi-dimensional HD lives. In fact, nothing much has changed since Poe's time, we are still under the influence of society, of the conscious imageries, and we give into our own temptations. We can still be one of the narrators of Poe even though we know much about the world.

In the progress of this thesis, various kinds of texts by writers and thinkers of the contemporary academia were used and quoted, which means that there were other schools of criticisms beside psychoanalysis, such as feminism and post-structuralism.

The aim of the text is not a strict application of Freudian and Lacanian theories of psychoanalysis to the tales of Poe. In fact, both contributed to the close analysis of Poe's characters and it can be seen clearly that other schools are interrelated as well. Therefore, the Anti-Oedipal verses of Gilles Deleuze for instance, or the ideas of the feminist thinkers like Julia Kristeva and Luce Irigaray who were just other milestones in Lacanian psychoanalysis, were used to enrich the theoretical basis of this thesis. They were also useful in imbuing the field of patriarchal psychoanalysis with the female themes to explicate the literary texts better.

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