Freudian and Jungian Reading of the Selected Works by Edgar Allan Poe

Kralj, Ana

J. J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature and History – Teaching English as a Foreign Language and History

Ana Kralj

Freudian and Jungian Reading of the Selected Works by Edgar Allan Poe

Master's Thesis

Supervisor: Dr. Jasna Poljak Rehlicki, Assistant Professor

Osijek, 2024

J. J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Department of English

Double Major MA Study Programme in English Language and Literature and History – Teaching English as a Foreign Language and History

Ana Kralj

Freudian and Jungian Reading of the Selected Works by Edgar Allan Poe

Master's Thesis

Scientific area: humanities

Scientific field: philology

Scientific branch: English studies

Supervisor: Dr. Jasna Poljak Rehlicki, Assistant Professor

Osijek, 2024

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti i povijesti – nastavnički smjer

Ana Kralj

Freudovsko i jungovsko čitanje izabranih djela Edgara Allana Poea

Diplomski rad

Mentor: doc. dr. sc. Jasna Poljak Rehlicki

Osijek, 2024.

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Odsjek za engleski jezik i književnost

Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti i povijesti – nastavnički smjer

Ana Kralj

Freudovsko i jungovsko čitanje izabranih djela Edgara Allana Poea

Diplomski rad

Znanstveno područje: humanističke znanosti

Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentor: doc. dr. sc. Jasna Poljak Rehlicki

Osijek, 2024.

Prilog: Izjava o akademskoj čestitosti i o suglasnosti za javno objavljivanje

Obveza je studenta da donju Izjavu vlastoručno potpiše i umetne kao treću stranicu završnoga, odnosno diplomskog rada.

IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napisao/napisala te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s navođenjem izvora odakle su preneseni.

Svojim vlastoručnim potpisom potvrđujem da sam suglasan/suglasna da Filozofski fakultet u Osijeku trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta u Osijeku, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku 16. rujna 2024.

Ana Kralj, 0066308119

Ime i prezime studenta, JMBAG

Table of Contents

Abstract

Sigmund Freud's and Carl Jung's psychological theories of the unconscious greatly impacted twentieth century literary theory and criticism. Freud's theories about the unconscious mind, repressed desires, and the symbolism of dreams inspired writers to think about characters' unconscious motivations and reasons behind their actions, creating more complex characters. Jung's concepts of archetypes and individuation added deeper meaning through symbolic aspects of literary works. Edgar Allan Poe is famous for themes of death and the supernatural and his works portray the dark side of the human psyche such as madness and suffering. Although Poe preceded Freud's and Jung's theories, it is clear that his works, for the reasons stated above, easily lend themselves for psychoanalytical reading and analysis. This paper aims to interpret Edgar Allan Poe's selected works from a Freudian and Jungian perspective and to research deeper layers of symbolic meaning and character psychology. This paper will research Freudian and Jungian elements such as repression, unconscious, symbolism, and archetypes in "The Murders in the Rue Morgue," "The Raven," "The Fall of the House of Usher," "Ligeia," and "The Tell-Tale Heart."

Keywords*:* Freud, Jung, Archetypes, Edgar Allan Poe, Unconscious, Symbolism

Introduction

The connection between psychology and literature provides an understanding of human nature by revealing how the mind works throughout storytelling. Some of the psychological approaches that left a great impact on literature are Sigmund Freud's and Carl Jung's psychoanalysis. Edgar Allan Poe, the nineteenth-century American writer and poet, is famous for his short stories that exude mystery and character's psychological complexity. His works can be analyzed using a psychoanalytical approach, observing Freud and Jung's theories of the human psyche on the example of Poe's mentally unstable characters. It can help readers reveal the characters' unconscious motives, defense mechanisms, archetypes, feelings of anxiety and obsession, and symbolism. The first two chapters of the thesis will explore the main concepts of Freudian and Jungian theories, such as the unconscious mind, defense mechanisms, the Oedipal Complex, the importance of dreams, the shadow, archetypes, and individuation. The third chapter will introduce the research of the psychology of Edgar Allan Poe's works, after which the focus shifts to his specific works.

Chapters four to eight provide insight into Freudian and Jungian elements of Edgar Allan Poe's works, starting with his first detective story, "The Murders in the Rue Morgue." The focus of the analysis of this story is homosexual/homosocial relationships, archetypes, symbolism, and death drive. Following chapters analyze "The Raven," "The Fall of the House of Usher," "Ligeia," and "The Tell-Tale Heart." "The Raven," despite being a relatively short poem, is rich with Freudian uncanny and Jungian symbolism making it one of Poe's most famous works. "The Fall of the House of Usher" explores the concept of the shadow, animus/anima, and the contrast between rationality and insanity. Chapter seven analyzes "Ligeia," with a focus on the narrator's obsession, the supernatural, and a mother complex. Finally, chapter eight analyzes "The Tell-Tale Heart" by implementing Freudian concepts of anxiety, paranoia and id, ego and the super-ego, as well as the Jungian concept of the shadow.

1. Freudian Theories in Literature

Neurologist Sigmund Freud is considered to be the father of the psychoanalytical approach. He came up with the term psychoanalysis in 1896 and researched it for forty years. Niaz in his article "Review of Freud's Psychoanalysis Approach to Literary Studies" claims that its first intended use was treating mentally ill patients, but it found its way into humanities and social sciences, especially literature, to express the complexity of the human mind (Niaz 2). Freud in "Beyond the Pleasure Principle" (1920) states that mental processes are controlled by the "pleasure principle:" "We believe, that is to say, that the course of those events is invariably set in motion by an unpleasurable tension, and that it takes a direction such that its final outcome coincides with a lowering of that tension-that is with an avoidance of unpleasure or a production of pleasure (7)."

It needs to be pointed out that the human mind is not fully controlled by the pleasure principle. If that were the case, people would only act in a way that would bring them pleasure. However, there is a tendency that people prefer doing things they find comfortable and pleasurable, and avoid the unpleasurable feelings, thoughts and decisions. This is not always realistic and people have to compromise and consider their life circumstances, their environment, other people, social norms, and religion or morality. Such conflict between the pleasure principle and the reality principle can result in repression of desires, anxiety, and neurosis.

1.1. The Unconscious and Defense Mechanisms

Hossain in his study "Psychoanalytic Theory Used in English Literature" explains that unconsciousness is a part of the human mind that characterizes unawareness and repression (Hossain 42). It consists of a lot of negative emotions, such as pain or anxiety, which have an impact on our thoughts and actions, even though people are not aware of it. Our unconscious thoughts cannot reach consciousness because of the "defenses." Unconsciousness is designed to protect people from painful memories and feelings, and there are several distinct types of the "Defense Mechanism" (Niaz 5), which Grohol briefly summarizes in his article "15 Common Defense Mechanisms." Sigmund Freud established the foundation of defense mechanisms in "The Ego and the Id" and "Inhibitions, Symptoms and Anxiety." His daughter, Anna Freud, expanded

his work in her book *The Ego and the Mechanisms of Defense* (1936). In chapter six, she stated that defense mechanisms are the result of the ego's reaction to anxiety.

Grohol in his article stated that one of the mechanisms is "Denial," and it focuses on the rejection of a reality or a fact. A person who is in the stage of denial pretends that a painful situation, feeling, or thought does not exist. This defense mechanism is one of the most basic mechanisms because it is commonly associated with early childhood development. Many individuals utilize denial in their lives to avoid facing unpleasant emotions or the aspects of their lives that they do not want to accept: "The infantile ego resorts to denial in order not to become aware of some painful impression from without" (Freud, *The Ego and the Mechanisms* 89). Denial is not a defense mechanism that is associated only with children, but is very common with adults. For example, people who are functioning alcoholics might deny having a drinking problem by emphasizing how well they manage their work and personal relationships, despite excessively drinking alcohol (Grohol 1).

"Regression" involves returning to the previous stage of development when faced with unacceptable thoughts and impulses. For instance, a teenager overwhelmed by fear, anger, and sexual feelings may become clingy and start to display behavior from earlier childhood, like wetting in bed. Similarly, an adult under significant stress might regress by refusing to get out of bed and do usual daily activities.

"Acting out" is connected to engaging in extreme behavior to express thoughts or emotions that a person cannot otherwise express. Rather than verbalizing anger, a person might express it by throwing an object or hitting a wall. Such behavior often serves as a way to release emotional pressure and it creates a temporary sense of relief. Examples of acting out would be children throwing tantrums and acts of self-harm.

"Dissociation" is a defense mechanism that occurs when a person loses track of time or a sense of self, often creating a different identity. This is commonly seen in those with a history of childhood trauma or abuse.

"Projection" implies attributing one's unwanted thoughts, emotions, or impulses to another person who does not have them. Projection is typically used when a person finds it uncomfortable or unacceptable to express such thoughts and emotions. As an example, a person may accuse their partner of not listening, when in reality it is them who is not listening. Projection often comes from a lack of self-awareness and an unwillingness to acknowledge feelings or motivations.

"Repression" is related to the unconscious suppression of thoughts, emotions, and desires that are considered unacceptable. The crucial aspect of repression is that it occurs without the individual's awareness, making it difficult for them to control it. Repressed memories are memories that have been unconsciously hidden from the individual's consciousness (Grohol 2-3). When the ego and the consciousness are separated from the personality, it is likely the individual will experience psychological damage and neurosis: "But repression is not only the most efficacious, it is also the most dangerous mechanism" (Freud, *The Ego and the Mechanisms* 50).

"Rationalization" refers to offering an alternative explanation for the individual's perceptions and behaviors. For example, if a woman is rejected by a man she adores, she may justify the situation to herself by thinking she had a feeling something was wrong with him (Grohol 3). Under the influence of this defense mechanism, a person tries to find the logical explanation for the event, but often that logic does not align with the external reality: "By means of rationalization he easily shuts his eyes to the discrepancies between cause and effect which are so noticeable to the observer and make it evident that the transference has no objective justification" (Freud, *The Ego and the Mechanisms* 21).

"Displacement" means shifting thoughts, feelings, or impulses directed to one person or an object to another. This usually happens when individuals are unable to express themselves safely to another person. The basic example is a man who is angry at his boss, but because of the fear of being fired from the job, he cannot express his anger to him so instead, he redirects his rage to his dog or his wife.

"Intellectualization" is related to an excessive focus on rational analysis when faced with an unacceptable situation or behavior without using any emotions. Instead of addressing uncomfortable feelings, a person may use intellectualization to distance oneself (Grohol 1-3). Through the process of intellectualization, people connect their emotions with rational thoughts to feel like they have control over themselves and their feelings, avoiding the sense of being overwhelmed: "The aim of intellectualization is to link up instinctual processes closely with ideational con-tents and so to render them accessible to consciousness and amenable to control" (Freud, *The Ego and the Mechanisms* 166).

1.2. Id, Ego, and Super-Ego

The concept of the Id, Ego, and Super-Ego is one of the most important psychoanalytic concepts. Sigmund Freud divided the psyche into three parts that influence people's emotions, thoughts, and actions. Hossain in his descriptive study "Psychoanalytic Theory Used in English Literature" simplified Freud's theory of the psyche, stating that the Id characterizes the inability to wait for something a person wants and finds pleasurable. Super-ego represents the social set rules or expectations. It takes into consideration the time and whether behavior and thoughts are morally good or bad. The Ego is a part of the mind whose role is to balance the desires of the Id and Super-ego (Hossain 43).

The Id is one of the three components of the Freudian model of the psyche. It acts on the unconscious level, and it controls people's instinctive drives. Present from the birth, it is responsible for the individual's physiological needs and impulses. It does not take into account the reality like the ego or social norms like the super-ego: "From the point of view of instinctual control, of morality, it may be said of the id that it is totally non-moral, of the ego that it strives to be moral, and of the super-ego that it can be super-moral and then become as cruel as only the id can be" (Freud, "The Ego" 54). The id wants to fulfill its urges as soon as possible. It works based on the pleasure principle, and it contains libido, the key source of instinctual force insensitive to reality. Sigmund Freud first introduced and explained the concept of libido in "Three Essays on the Theory of Sexuality" published in 1905: "We have defined the concept of libido as a quantitatively variable force which could serve as a measure of processes and transformations occurring in the field of sexual excitation" (Freud, "Three Essays on the Theory of Sexuality" 217). He described libido as sexual energy that is not fixed, meaning that it can vary in intensity. He researched the connection between gender and puberty's connection to sexuality, concluding that major difference between masculine and feminine becomes more noticeable after puberty. Differences in feminine and masculine behavior in early childhood are not significant, however, girls start to experience feelings of shame earlier than boys, which leads to sexual repression. Therefore, libido is seen as masculine energy despite being present in both men and women. The pleasure principle forces Id to look for instant gratification of all needs, wishes, and desires. When instant gratification is not possible, psychological tension emerges. The Id wants to make the tension disappear through the Primary Process. Through this process, the Id fulfills dangerous or

unacceptable urges by creating the image of the desired object or outcome in order to replace it. This reduces anxiety and psychological tension. One of the examples of the Primary Process is daydreaming. The Id's desires lead to the creation of the Ego, another part of the psyche responsible for the expression of the Id's impulses in a socially acceptable way. It functions based on the reality principle. The Ego is a well-organized system of mental processes. Freud's concept of the Ego is closely linked to consciousness and regulates all the processes within the psyche. Freud claims that the Ego is active even during sleep, as it censors dreams:

> It is to this ego that consciousness is attached; the ego controls the approaches to motility— that is, to the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes, and which goes to sleep at night, though even then it exercises the censorship on dreams. (Freud, "The Ego and the Id" 17)

1.3. Oedipal Complex and Other Freudian Concepts

The Oedipus concept introduced in his *Interpretation of Dreams* is one of the most important parts of Freud's work. He was inspired by Sophocles' *King Oedipus*, in which Oedipus, the King Laius of Thebes and Queen Jocasta's son, was destined to kill his father and unknowingly marry his mother. Freud used this classic Greek tragedy to illustrate a young child's sexual desire for the parent of the opposite sex, creating a rivalry with the same-sex parent. During his work with patients, Freud discovered that the Oedipus dream is quite frequent, despite the patient's initial claim of not experiencing such dreams: "I can assure the reader that disguised dreams of sexual intercourse with the dreamer's mother are far more frequent than undisguised dreams to the same effect" (Freud, *The Interpretation of Dreams* 124). The dreamer does not necessarily see his mother in a dream, however, they may dream about having a secret relationship with a married woman. The individual is afraid of anyone finding out about the relationship, so he acts kindly towards the woman's husband. In the dream, the husband often suffers from a lethal illness, making the dreamer subconsciously wish for his death to be able to marry his wife. Ahmed in "Sigmund Freud's Psychoanalytic Theory Oedipus Complex" stated that from the age of three to five, male children want to have all the mother's love and affection and are jealous of their fathers and unconsciously

resent them (Ahmed 11). This family dynamic has an effect on both the child's future behavior and romantic relationships.

Dreams are a very important part of Freud's psychoanalysis. He believed that dreams, especially if a person repeatedly dreams the same, have a special meaning: "The dream is not meaningless, not absurd, does not presuppose that one part of our store of ideas is dormant while another part begins to awake" (Freud, *The Interpretation of Dreams* 44). Niaz in his article "Review of Freud's Psychoanalysis Approach to Literary Studies" points out that dreams can have manifest content, representing the literal meaning of a dream, and latent content, meaning that objects of the dream have a symbolic meaning created by the subconscious mind and can be interpreted. The dream is one of how repressed thoughts try to come to the surface (Niaz 6). In "Beyond the Pleasure Principle," Freud differentiated different types of dreams such as the wishful dreams, the anxiety dreams, and the punishment dreams. The punishment dreams can be seen as a part of wishful dreams since they are the result of the Ego's wish fulfillment. On the other hand, "traumatic" dreams are unalike wishful dreams. An individual can experience such dreams if they were involved in an accident or if a neurotic patient dreams about uncomfortable, repressed childhood memories. The content of people's dreams and symbols help us understand unconscious desires and the Id. The images seen in a dream are a visual representation of a person's unconscious thought. Therefore, the interpretation of dreams is important in psychoanalysis because it helps the individual to avoid ego's protection and to access their unconscious and repressed thoughts. Anna Freud in *The Ego and Mechanisms of Defense* compared the understanding of dream symbolism to a mathematical formula:

> It does not matter if one is ignorant of the way in which they were originally arrived at. But, though they help to solve the problems, they do not contribute to our understanding of mathematics. In the same way, by translating symbols we may reveal the contents of the id without really gaining any deeper psychological understanding of the individual with whom we are dealing. (Freud, *The Ego and Mechanisms of Defense* 17)

2. Jungian Theories in Literature

In her study "Jungian Literary Criticism: The Essential Guide," Rowland states that Jung used to work with Sigmund Freud, but they drifted apart because of the differences in their ideas. Jung wanted to explore creativity and its connection with the unconscious, therefore he was not only an inspiration to other psychologists but also to a great number of artists, writers, and philosophers (Rowland 2). While people read, they create images in their minds. Those images can be classified as signs and symbols. The difference between signs and symbols is that signs represent known meanings, while symbols represent the hardly known or the unknowable: "A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign always has a fixed meaning" (Jung, *Symbols of Transformation* 124).

Jung emphasized the importance of the individual whose goal was to integrate the conscious and unconscious parts of the psyche with personal and collective dimensions. Personal consciousness includes the Ego, which consists of being aware of our repressed past emotions and memories: "In the unconscious feeling-toned contents lie dormant memory-complexes from the individual's past, above all the parental complex, which is identical with the childhood complex in general" (Jung, *Psychological Types* 113). Leigh in his article "Carl Jung's Archetypal Psychology, Literature, and Ultimate Meaning" pointed out that in a case of repression, they can manifest as different complexes such as the mother, inferiority, hero complex, and such (Leigh 96). These complexes can significantly affect people's behavior in a negative way, often without the individual's awareness. The process of individuation is key to solving the repressed traumatic thoughts. The first step is acknowledging the existence of the shadow, unconsciously rejected parts of personality. This way, the individual can achieve harmony of the conscious and unconscious mind and complexes no longer have a destructive effect on the individual's behavior.

2.1. Archetypes and the Collective Unconscious

Complexes are not infinite variable, instead, they are placed in definite categories because each of them has specific characteristics. They are based on instincts all human beings possess, which manifest in the form of uncontrollable images, attitudes, and actions, and consist of dynamic and formal aspects: "Complexes are comparable to demons which fitfully harass our thoughts and

actions" (Jung, *Psychological Types* 100). Saunders and Skar in their article "Archetypes, Complexes and Self-Organization" claim that the formal aspect manifests itself in fantasy images characterized by similarity and spirituality and is named "archetype" (Saunders, Skar 2). Archetypes occur if the conscious mind faces unclarity because of emotional blocks or external influences: "The archetype is a symbolic formula which always begins to function when there are no conscious ideas present, or when conscious ideas are inhibited for internal or external reasons" (Jung, *Psychological Types* 348). They provide assistance to the conscious mind by creating symbolic meaning in the collective unconscious. Because archetypes are a part of the unconscious mind, people are unaware of them, but they have a major impact on their behavior, feelings, and thoughts.

Fifty years after the term "archetype" was coined, Jung's followers still discussed its true meaning and illustrations in other scientific fields, especially evolutionary psychology. They have found analogies in other fields, but those fields did not want to use Jung's terms because they were not distinctly defined. Saunders and Scar in their article "Archetypes, Complexes and Self-Organization" explained that Jungians wanted to connect that concept with biology, more specifically, animal behavior and schizophrenia. It is similar to behavioral patterns. Inherited, instinctive impulses that create patterns in behavior can be observed in all living beings, not only humans. Moreover, Jung emphasized the connection between body and mind and its relation to archetype (Saunders, Skar 3). Despite common division between the mind and body, he believed in their interconnection. Seeing mind and body as separate entities is not natural, but a man-made concept which overly simplified human beings: "The distinction between mind and body is an artificial dichotomy, an act of discrimination based far more on the peculiarity of intellectual cognition than on the nature of things" (Jung, *Psychological Types* 478). This idea is evident in his archetypal approach, since some archetypes are experienced through physical sensations and health issues. For instance, if an individual does not acknowledge their shadow for a long time, they can experience anxiety, stress, and physical sensations related to those feelings like overall tension in the body, increased heart-beat, excessive sweating etc.

The creation of a concept of the collective unconscious was inspired by the vision of Jung's schizophrenic patient. The patient had a vision of a solar phallus which resembled an old religious manuscript. This made Jung create a hypothesis about the existence of the collective unconscious. In order to prove this hypothesis, Jung was researching the mythology of various cultures. During

his research in his book *Man and his Symbols* (1964), he discovered that many different cultures had alike primeval images. He believed that that cannot be simply explained through cultural migration but through the existence of the collective unconscious shared by all human beings: "In many cases they can still be traced back to their archaic roots i.e. to ideas and images that we meet in the most ancient records and in primitive societies" (Jung, *Man and his Symbols* 93). He noticed the emergence of those images and symbols in patients' and his own dreams and phantasies. The personal unconscious and individual experiences are crucial in understanding the content of the collective unconscious (Boechat 2-3). Such primitive and universal images that are rooted in the collective unconscious are referred to as archetypes. Archetypes like Mother, Hero, or Shadow are the innate potential for certain behavior. For example, the Mother archetype can be manifested in different forms across all cultures, but it represents shared human experience.

2.2. Shadow, Anima/Animus, and Individuation

While Jung was exploring the unconsciousness in his study, he discovered a pattern that he named "shadow." This concept is one of the most important aspects of his work and it is mentioned in a few of his books. In *Aion: Researches into the Phenomenology of the Self* (1951) Jung clearly described its importance. Besides anima and animus, the shadow has a major effect on the ego. It is widespread among people, making it one of the most common. The shadow contains everything people despised, rejected, and ignored about themselves, making it not just a psychological issue, but also moral because facing the shadow means to accept parts of the mind people find shameful, even unethical, challenging persons self-image and conscious moral standards: "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort" (Jung, *Aion* 8). Laurens Van der Post in her book *Jung and the Story of Our Time* (1975) explained that the term "shadow" was derived from the literal meaning of the shadow – the shadow is created when a person blocks the way to the light. In a metaphorical sense, it represents something between a person and his own inner light (van der Post 9).

Carl Jung introduced the terms Anima and Animus in *The Archetypes and the Collective Unconscious* (1959) to explain the unconscious opposite to the social mask of personality, known as Persona. Anima and Animus are archetypes that connect the conscious ego with the unconscious.

They are the equivalents of gender identity and are opposite of one's sexual identity, which means that they are considered feminine for men, and masculine for women. Jungian analyst Kamala Melik-Akhazarova in her article "Anima and Animus" explains that the terms originate from Latin. Anima is feminine, and Animus is masculine gender, but they possess the same meaning; soul. It needs to be pointed out that the terms "masculine" and "feminine" in Jung's time differ from today's understanding of such concepts. Anima is connected with emotional, empathetic, and sensitive aspects, while in contrast, Animus represents the active, intellectual, and exploring side of personality. They are associated with romantic relationships and are often projected onto people they are unconsciously attracted to. As partners spend more time together and get to know each other, they stop projecting and become more realistic. In dreams, Anima and Animus appear as attractive strangers who invite us to explore the unknown (Melik-Akhazarova 2).

Analytical psychologist Murray Stein in his article "Individuation" claimed that the synonym for individuation is *self*-realization. A person is born with a certain potential and strives to achieve its full potential during their lifetime. Individuation is not an overnight event, but a process that progresses through different stages of psychological development. Individuation is sometimes referred to as "the acorn theory" of psychological development. To understand this concept, it is important to differentiate between ego and Self. Self is a broader term and represents the whole, while ego forms the part of the whole. There is a difference between what one is and who one is. *What* an individual is includes the psyche as a whole, and *who* someone is, refers to one's conscious sense of identity. The integration process occurs during the individuation process, meaning that *who* can become similar or roughly equal to *what*. Although complete individuation is the ultimate goal, it is never entirely achieved because unconsciousness is too capacious to be entirely integrated into the conscious mind. The individuation process can be branched into two stages: the first half of life (which is further divided into the Mother stage and the Father stage) is devoted to the development of the ego, and the second half of life is directed to the integration of the whole psyche up to a certain, achievable point. The Mother stage starts even before a person is born, while it's still a fetus in the mother's womb, and lasts until the age of ten to twelve. This phase is marked by emotional attachment. During the Father stage, the individual is seeking his place in the social hierarchy. Ambition and persona development are important components of this stage, as well as understanding social norms and the consequences of following or ignoring social expectations. When individuals meet those expectations, they are rewarded, and if not, they

experience punishment. By the end of this stage, individuals have formed a stable identity, adult relationships, and found their place in society. This stage usually ends when a person is thirty-five years old. The second half of life begins when a midlife crisis occurs. Mother and Father stop being the main figures of authority, and they are replaced by the Self. For this reason, this stage is also referred to as the stage of the Individual. It is characterized by the integration of shadow and trying to find the meaning of life. As people approach death, the search for life's meaning becomes more pressing. The "religious instinct" becomes more important than basic human instincts such as instincts of nourishment, sexuality, and activity (Stein 2-3). A person does not need to know anything about the Jungian theory and psychology to achieve individuation. It is not something that can be consciously learned, but a natural, unconscious process that happens in people's mind. According to Jung (*Aion* 153), it is possible for this process to take place while the person is sleeping, by virtue of symbols present in a dream: "The dream sums up in condensed form the whole symbolism of the individuation process in a person who was totally un-acquainted with the literature of the subject…They demonstrate the existence of an unconscious 'knowledge' of the individuation process and its historical symbolism" (Jung, *Aion* 153).

3. Psychology in Edgar Allan Poe Works

In his article "Edgar Allan Poe and the Limits of the Psychoanalytical Approach," Hernandez informs that Edgar Allan Poe loved to explore the motives of the human psyche. He was inspired by the existing psychiatric research. He studied scientific theories to understand how the mind works and how to create a sense of dread in the reader. While he was working as a journalist, he was present during a lot of murder trials. One of those trials motivated him to write an article titled "The Trial of James Wood," in which he in great detail described the calmness of the murderer. This article is one of many examples of Poe's interest in mentally unstable people and their neurotic behavior (Hernandez 10).

His great understanding of the human mind is evident in the realistic representation in his short stories. Despite not having access to the brain studies we have today, he was exceptionally skilled at writing thoughts and dialogues of mentally ill characters. Theoretical tools appeared around fifty years later with the appearance of Freud's psychoanalysis which introduced new

concepts such as “drives.” This raises the question how Poe was able to predict psychoanalytical concepts. Neurosciences have been playing an important part in the understanding of the human psyche since the eighteenth century, despite its peak being in the twentieth and twenty-first century when new technologies used to study the brain were invented. According to Hernandez, Poe analyzed the individualist idea of one being his own master. He argued that it is impossible for one to control everything and that lack of control could be unconscious. His work was driven by the desire to rationalize what seemed irrational and completely subjective (Hernandez 11). Therefore, psychoanalysis is very useful when reading Poe because it allows deep interpretation of his stories, supported by established psychological theories (Hernandez 14). Poe’s works reflect his fascination with the dark aspects of the human mind. A majority of his work explores feelings of guilt, anxiety, and descent into madness therefore, and his characters are ideal candidates for psychoanalytic reading.

4. Freudian and Jungian Analysis of “The Murders in the Rue Morgue”

4.1. Introduction to the Story

The short story “The Murders in the Rue Morgue” was first published in 1841 in *Graham’s Lady’s and Gentleman’s Magazine*. By writing this story, Poe established the detective fiction genre. The plot revolves around the violent murder of two women and solving the mystery behind it. The main character, Dupin, embodies the role of a detective and tries to reveal the truth about what happened to the women and who committed the murder.

4.2. Analysis of Characters and Homosexual Repression

The main characters in the story are C. Auguste Dupin and his friend, the narrator. Dupin is portrayed as a highly intelligent man who possesses exceptional analytical skills. He was a detective in the story and he used his talent to solve the mysterious murder of two women. The narrator was fascinated by Dupin’s talent and intelligence and his purpose in the story was to highlight Dupin’s achievements and thought process. Dupin and the narrator had an interesting relationship. They were not portrayed as equal in the story. The narrator appears to be an ordinary

man who looks up to an above-average person therefore, the narrator is seen as a very passive character who observes and admires Dupin, while Dupin is the story's central character. Their relationship can be observed from different points of view; the narrator and Dupin may have been friends or romantic partners.

As previously stated, it is clear that the narrator admired Dupin's abilities: "I was astonished, too, at the vast extent of his reading; and, above all, I felt my soul enkindled within me by the wild fervor and the vivid freshness of his imagination" (Poe, "The Murders" 5). The feelings of admiration are common in friendships, however, the intensity of the narrator's feelings and idealizing Dupin may indicate that the narrator developed romantic feelings towards him. Even their walk around the city exhibits romantic elements: "Then we sallied forth into the streets, arm in arm, continuing the topics of the day, or roaming far and wide until a late hour" (Poe, "The Murders" 6). Walking "arm in arm" shows their physical closeness and the comfort of them spending time together. Walking itself has a romantic undercurrent since a lot of couples go on walks while they are on dates, and doing so until the end of the day indicates that they do not want to separate but spend as much time as possible in each other's company. They shared an intellectual connection and a love for books and knowledge. They respected each other and were partners in solving the crime. Dupin was the one who solved the case, but the narrator was his helper who listened to his thought process and asked questions, simultaneously providing support, helping Dupin to focus on his work, and ultimately solve the crime.

Kozaczka in his article "Death as Truth in Edgar Allan Poe's 'The Murders in the Rue Morgue'" stated that Dupin is motivated to solve the crime by this determination to embody what David Greven described as the "inviolate male." The inviolate male is characterized by refusing and rejecting normative modes of sexual identity and performance. By embodying this role, Dupin positioned himself beyond personal desire and asserted dominance over other characters with the aim of uncovering the truth. Some scholars claim that Dupin's relationship with the narrator is homoerotic. However, Dupin's motives for creating a close relationship with the narrator need to be acknowledged. Dupin views the narrator as a text which needs to be interpreted and controlled. Once Dupin reduces the narrator to a passive object that he can manipulate, the erotic element of their relationship disappears. Despite solving the mystery early, Dupin was revealing it to the narrator gradually throughout the narrative. The narrator longed for Dupin as a romantic partner,

and he longed for him to solve the murders. The fact that the narrator does not have a name suggests that he is just a tool for Dupin to protect his unquestionable position outside of sexuality. Given this, we may consider Eva Sedgwick's perspective and describe the relationship as homosocial rather than homoerotic. This perspective would emphasize the power dynamics between them and show how Dupin uses the erotic and textual aspects of their relationship to keep his status as an inviolate male. Doing this complicates how desire functions in a homosocial paradigm. As Greven points out, the inviolate male goes beyond both homosocial and homosexual relationships, existing completely outside of a desire (Kozaczka 59-60). Nevertheless, Dupin as the inviolate male, entered into and exploited a homosocial relationship to rise above it. From such a point of view, Dupin is a queer figure, but not because his relationship with the narrator is almost erotic. He is a queer figure because he uses the erotic to remain detached from sexuality. On the other hand, Dupin was not able to understand the queer relationship between the two murder victims. The reason for that is that he could not read them as a text and explore their relationship dynamic. Despite solving the murder, him being an inviolate male made him incompetent in understanding women's relationship. This is connected to his interpretive skills; his inability to use and dominate text can be seen as impotence. He did not discover the whole truth at the end of the story (Kozaczka 60-61).

Dupin's relationship with Le Bon and his attempt to save him can also be analyzed. Dupin wanted to find a way of releasing Le Bon from prison and to do that he used murder victims as a tool or texts, preserving the homosocial relationship between the two of them, and shifting the marginalization to women. He stated his reasoning for doing so, and it can be interpreted suggestively: "and besides, Lebon once rendered me a service for which I am not ungrateful" (Poe, "The Murders" 19). This statement prompts the reader to question the nature of their relationship. Regardless of the nature of their relationship, Dupin became interested in solving the crime after Le Bon was unfairly imprisoned. This illustrates Dupin's dedication to interpreting L'Espanayes' murder as a text that can free one man, and maintain a homosocial bond among all men (Kozaczka 63).

4.3. Archetypal Approach and Symbolism

May R. Estrera, Gilda E. Deguma, and Aurelia R. Estrera's study concluded that Edgar Allan Poe incorporated various archetypes in "The Murders in the Rue Morgue." In the study, these

archetypes were analyzed through four branches: Situational, Setting, Symbolic, and Character Archetypes. The archetypes add depth to the story and portray the realities of life. Moreover, they also enhance and emphasize the important parts of the story, making it more exciting and compelling.

A common archetypal pattern is the Quest, where the protagonist leaves home to travel and explore the unknown. During this journey, he faces a lot of adventures and dangerous situations. Upon completing the quest, the protagonist returns home, sharing acquired knowledge with other people (Estrera, May R., et al. 698). Dupin and his friend, the narrator, were intrigued by the mysterious crime in the Rue Morgue and decided to investigate it. Dupin wanted to challenge himself and see if he was capable of solving this crime with his friend. They started their journey by going to the crime scene to see if they could find some clues about the women's cause of death. By the end of the story, he was able to discover the truth and fathom how the murder happened. Dupin's journey can also be interpreted as an intellectual journey or the search for knowledge. His aim was to discover the truth by using his analytical skills and unconventional methods. This influenced on his personal growth, and can be connected to the Jungian process of individuation. Dupin's completion of the quest represents a form of self-realization; he confronted the evil, which ultimately lead him to a better understanding of himself and people around him.

Estrera, May R, et al. propose another situational archetype in this story: the Fall. It is attributed to the loss of the Chief of Police's confidence. Despite being a reserved person, Dupin was able to connect with wealthy, popular, and well-known people. The police Chief was very successful at his job and was considered to be one of the best detectives who solved numerous crimes (Estrera, May R., et al. 698). His view of his achievements shifted when Dupin solved the crime in the Rue Morgue, overshadowing his previous achievements with his new success and making him feel less confident in his abilities and inferior. Moreover, the Fall can represent the shift from normal lives of people in the city to horror after the murders happened.

Estrera, May R, et al. claimed that the season has symbolic meaning in the story as well: "Residing in Paris during the spring and part of the summer of 18—, I there became acquainted with a Monsieur C. Auguste Dupin" (Poe, "The Murders" 4). Summer is often associated with adventure, friendships, and youth. The story beginning on a summer night in Paris symbolizes Dupin's and the narrator's exploit as they try to resolve the murder mystery. The season also

represents their friendship, since the narrator met Dupin during the summer at the bookstore, where he was impressed by his intelligence and wanted to become his friend. The murder story embodies the youthfulness and childhood of its genre. Since this was Edgar Allan Poe's first murder mystery story, it introduced a new element of reality fiction in literature. The story begins with a touch of unpredictability, fitting for a mystery genre.

Furthermore, night symbolizes darkness, death, and mystery. During the night, an orangutan who was trying to escape the cold and darkness, noticed the light in the room and decided to climb up the pole to hide inside. The orangutan startled the women, causing them to scream in fear, which frightened the animal and made it act aggressively, killing the women (Estrera, May R., et al. 698).

City streets can be compared with rivers; people are walking, and the vehicles are passing like they are following the current of life. While Dupin and his friend were walking through the Parisian streets, he thought about how intelligent Dupin was. The fruit seller bumped into Dupin's friend, illustrating the diversity of people and the crowded streets. Some people were earning money on the street, and others were just passing by or observing their surroundings.

Besides situation and setting archetypes, the story portrays symbolic archetypes such as window, books, four, and hands. A window is a symbol of a getaway and an opportunity. In the story, it was an entrance for the killer. Light shining from it caught the orangutan's attention and caused it to come inside the room. Books represent intelligence and means of communication. Dupin was a private person who preferred reading books over participating in conversations with people. Books were the connection between Dupin and the narrator; they shared a love for books, and the friend was so mesmerized by Dupin's mind that he asked him to move in with him, excitedly wanting to show him his book collection because he knew Dupin would appreciate it. Despite living together, they did not communicate much. When they were having a conversation, they discussed books and shared their perspective and opinions (Estrera, May R., et al. 698). Four as an archetype symbolizes a woman, mankind, stability, and wholeness: "In both cases quaternity symbols appear from time to time. They signify stabilization through order as opposed to the instability caused by chaos, and have a compensatory meaning" (Jung, *Aion* 243). Jung believed that four is a symbol of wholeness because it is reflected in many natural phenomena, such as four seasons and elements. This idea reflects the human drive for wholeness, which is important for his

individuation theory. Four is a very important symbol in this story. The women were murdered on the fourth floor of the apartment building:

> This morning about three o'clock the inhabitants of the Quartier St. Roch were aroused from sleep by a succession of terrific shrieks, issuing, apparently, from the fourth story of a house in the Rue Morgue, known to be in the sole occupancy of one Madame L'Espanaye, and her daughter, Mademoiselle Camille L'Espanay. (Poe, "The Murders" 10)

The apartment where the murder took place was connected with the victim's sex, and it represents stability. For years, it has been their home and the sanctuary. The orangutan's strength was the most important manipulation in the story. He was able to kill two women only using his hands, throwing and strangling them: "With one determined sweep of its muscular arm it nearly severed her head from her body" (Poe, "The Murders" 40).

Dupin's character archetype is the hero. The hero is a central figure in many stories, embodying the mana personality and the beater of dragons. He typically represents the ego and is frequently involved in battles against the shadow which is displayed as a dragon or a monster: "The universal hero myth, lot example, always refers to a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death" (Jung, *Man and his Symbols* 79). However, the hero is commonly depicted as clueless, because of his unawareness of the complexities of the collective unconscious. In "The Murders in the Rue Morgue," Estrera, May R., et al. pointed out that even though Dupin did not confront dragons, he was capable of discovering the truth about murders and help the police. (Estrera, May R., et al. 699).

In the story, the orangutan embodies the archetype of a beast or a wild human. Its physical appearance is similar to a human, but its nature is feral and terrifying. While wandering the Parisian streets, the animal was likely just looking for a place to rest. However, being the creature from the wild, it wanted to return to its natural habitat. Attracted by the lit room, it ended up confronting women inside and ultimately ending their lives (Estrera, May R., et al. 700). Jung discussed the motif of a beast in his work *Man and his Symbols*. It is an ancient symbol that can be seen in old cave paintings, showcasing a human-like being covered in animal disguise, often representing a god or a demon: "The animal motif is usually symbolic of man's primitive and instinctual nature"

(Jung, *Man and his Symbols* 237). This archetype is present in a lot of cultures including African tribes, ancient France, Switzerland, and Japan, supporting the collective unconsciousness theory.

4.4. Death Drive

Freud introduced the concept of the death drive in his work "Beyond the Pleasure Principle" (1920). He researched the idea that humans are not only driven by the pleasure principle but by an unconscious drive towards destruction. Freud came up with the concept of two opposing drives; Eros, the life instinct, and Thanatos, the death instinct: "Eros operates from the beginning of life, and appears as a life instinct, in opposition of a death instinct which was brought into being by the coming to life of inorganic substance" (Freud, "Beyond" 61). Eros is inherent and, therefore, present from birth. It includes all instincts related to survival, reproduction, and pleasure. On the other hand, Thanatos is the opposite. It represents an unconscious drive that makes the individual act aggressively and self-destructive, ultimately leading to death or non-existence: "A death instinct, the task of which is to lead organic life back into the inanimate state" (Freud, "The Ego and the Id" 40).

In "The Imp of the Perverse," Poe differentiates two opposing human drives: phrenological combativeness which characterizes the need for self-defense, and perverse drive which emphasizes a desire to be aroused and simultaneously desire for the opposite. Kozaczka claims that in the context of psychoanalysis, the perverse drive can be referred to as the death drive, an action of self-destruction and unconscious forgetfulness. Queerness in "The Murders" symbolizes a perverse drive because it opposes heterosexual relationships. Murder victims represent queer figures who challenge patriarchy and reproduction. Undermining male authority and the continuation of human life makes them targets for punishment. Even though Madam L' Espanaye has a daughter, the absence of a father and Mademoiselle's isolated life with her mother prevent her from realizing her reproductive potential, which Dupin and other male characters disapprove of (Kozaczka 67).

4.5. Defense Mechanisms

In the story, Dupin's logic and intelligence is pointed out several times. Because of his use of logic and reason, he was able to solve horrendous crime and find out who killed two women. His excessive use of logic suggests that he uses intellectualization as a defense mechanism to help him process seeing such a violent murder. Instead of acting emotionally like the majority of people would, he focused on the analysis of a crime scene to detach from harsh reality: "The paper is spread out upon a plane surface; but the human throat is cylindrical. Here is a billet of wood, the circumference of which is about that of the throat. Wrap the drawing around it, and try the experiment again" (Poe, "The Murders" 33).

Dupin managed to solve the crime before the police. This was not only the result of his analytical thinking, but the police's use of a denial mechanism. The police were reluctant to accept the possibility of an animal killer, and tried to find out more conventional explanation for the crime: "In fact, the facility with which I shall arrive, or have arrived at the solution of this mystery, is in the direct ratio of its apparent insolubility in the eyes of the police" (Poe, "The Murders" 21).

The witnesses used the projection mechanism. They were projecting their feelings of fear and anxiety because of the murder to others: "They were loud and quick -unequal- spoken apparently in fear as well as in anger" (Poe, "The Murders" 14). The emotional state of the witnesses made them unreliable and unable to tell the real, objective truth about what had happened.

5. Freudian and Jungian Analysis of "The Raven"

5.1. Introduction to the Poem

One of Poe's notable works is "The Raven," a poem characterized by a sorrowful and unending sense of remembrance, which could be applied to a lot of his works. In "The Raven," Poe explores his dearest theme – the ill-timed death of a beautiful woman, which he transformed into a generally understandable and captivating theme. Poe's life experience undeniably influenced this poem. His wife Virginia succumbed to a disease in 1842 and eventually died in January 1847. Poe's life is essentially summarized in "The Raven," making it his best-known poem.

5.2. Freud's Uncanny

In his essay "The Uncanny" (1919), Freud used the uncanny concept to explain why humans are drawn to mystery. He claimed that individuals are fascinated and frightened by objects whose nature they cannot identify: "The "uncanny" is that class of the terrifying which leads back to something long known to us, once very familiar" (Freud, "The Uncanny" 1). He emphasized that not everything unfamiliar necessarily triggers feelings of fear and the uncanny. Unfamiliarity can sometimes be perceived as frightening, but it is not enough for something to be experienced as uncanny, meaning that some additional elements are needed. Freud claimed that this addition comes from something that was once familiar but the individual's mind repressed it. When faced with this unconscious memory, one may experience a feeling of uneasiness.

The interpretation of Poe's poems based on this theory can help the reader realize why an ordinary bird like a raven may seem frightening. The belief that some animate objects may be alive or haunted makes uncanny objects horrifying. Saeed and Al-Doori in their article "A Reading of Freud's Uncanny in Poe's 'Haunted Palace' and 'The Raven'" mentioned that German Psychiatrist E. Jentsch claimed that the most efficient way to create the uncanny effect in the story is to make sure that the reader is uncertain about whether a specific figure in the story is a human or a robot that imitates a human being (240). Freud confirmed that the concept of the uncanny originates from the idea of the double, including "the split self," spirits, and shadows. He suggested that people experience the feeling of the uncanny because they are under the influence of anxiety when confronted with the return of spirits and ghosts: "For the 'double' was originally an insurance against destruction to the ego, an energetic denial of the power of death, and probably the 'immortal' soul was the first 'double' of the body" (Freud, "The Uncanny" 9).

Edgar Allan Poe in his poem "The Raven" transforms an ordinary event into a spooky scenario with an uncanny atmosphere. The narrator is a man who isolated himself from others because of the torment over the death of his beloved Lenore. His room reflected the feeling of desolation, with the curtains appearing "sad." All of a sudden, the narrator hears a tap on his door, and what begins with a normal sound is easily turned into a ghostly story. As the narrator decided to open the door to see who was knocking, he was surprised that he did not find anything but a

complete darkness. The only thought that came across his mind was to call out the name of his deceased love Lenore: “And the only word there spoken was the whispered word, “Lenore?”/ This I whispered, and an echo murmured back the word, “Lenore!”—/ Merely this and nothing more” (Poe, “The Raven” 28-30).

Hearing another tapping on the window coming from the raven, the narrator started to think about the possibility of the raven being possessed by a ghost. He contemplated the options of the raven being possessed by Lenore’s spirit or by the demon who wanted to disturb him, which eventually led to his descend to madness. The uncertainty weather the raven is just an ordinary bird or it is possessed by the human spirit represents the uncanny in the poem: “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” (Freud, “The Uncanny” 13).

At first, the speaker wanted to rationalize what was happening. Frustrated by the presence of the raven, he wanted it to go away, but the bird responded “nevermore,” and the speaker lost the sense of rationality. The word “nevermore” is repeated eleven times in the poem. This can be seen as the narrator’s unconsciousness telling him that his love will never be alive again. Additionally, the repetition can also be additional evidence of the uncanny element in the poem: “And finally there is the constant recurrence of similar situations, a same face, or character-trait, or twist of fortune, or a same crime, or even a same name” (Freud, “The Uncanny” 9).

5.3. Symbolism

“The Raven” begins with the narrator’s expression of sadness over a beautiful deceased woman at midnight: “Once upon a midnight dreary, while I pondered, weak and weary, / Over many a quaint and curious volume of forgotten lore –” (Poe, “The Raven” 1-2). Midnight symbolizes confrontation and loneliness since everything is silent and empty at that time, making people alone with their thoughts:

> Ah, distinctly I remember it was in the bleak December;
>
> And each separate dying ember wrought its ghost upon the floor.
>
> Eagerly I wished the morrow; —vainly I had sought to borrow

From my books surcease of sorrow—sorrow for the lost Lenore—.

(Poe, "The Raven" 7-10)

December is a symbol of Lenore's death. It is a winter month, and winter is associated with cold and darkness, like death, and the narrator makes that connection. He starts to believe that he is going insane and that the spirit haunts him. Freud in his essay "Mourning and Melancholia" stated that an individual can experience an internal conflict because of his mixed feelings of love and hate towards the lost object. This creates the feeling of being emotionally overwhelmed and, as a result, enters the state of denial and rejection of reality. The object of love is lost; however, an individual cannot stop being emotionally attached to it, resulting in holding on to the object in a delusional way. This means that people fantasied to keep the illusion that the object is still present: "This opposition can be so intense that a turning away from reality takes place and a clinging to the object through a medium of a hallucinatory wishful psychosis" (Freud, "Mourning and Melancholia" 244). Despite losing Lenore, the narrator could not lose his love towards her. He was torn between feelings of love and despair, and his mind could not cope with such strong, conflicting emotions making him go mad. Not being able to accept that she will never be with him again, he denied that reality and created an illusion of the raven being the reincarnation of her spirit.

Muratoğlu in his article "Symbolism and Gothic Elements in Edgar Allan Poe's 'The Raven'" proposes that the dream symbolizes ideas that are not socially accepted, like the existence of the supernatural: "Doubting, dreaming dreams no mortal ever dared to dream before" (Poe, "The Raven" 26). The narrator considers the alternatives to bring back his beloved from the dead and the idea that she is not dead. The raven, which is an ideal symbol of death, entered the narrator's room and refused to leave like it was a constant reminder of Lenore's death. He was trying to erase her from his memory, but because of the bird, he realizes that he cannot forget her. Poe clarified that the bird is a symbol of Gothic culture, representing death and sadness (Muratoğlu 1-4).

It could also represent darkness and irrationality, enhancing the melancholy in the poem. It represents darkness due to its black-colored body, often linked to bad things. Liu in her article "Melancholy Created by Symbols in the Poem 'The Raven'" mentioned a Hebrew legend states that ravens' color was originally white, but because they disobeyed Noah in the story of Ark, they turned black. They are also seen as "the messengers to deliver bad news for Gods" (Liu 58). Jung in his book *Symbols of Transformation* discusses religious symbolism: "The religious figures show

a marked tendency to appear in the most varied forms; they often clothe themselves so convincingly in the stuff of the individual psyche that it remains a moot point whether they are not in the last resort produced by the subject himself" (Jung, *Symbols* 77). Religious symbols can be manifested in different forms, depending on the individual's unconscious thoughts. The narrator is not sure whether the raven is an animal, paranormal being, or his imagination.

Liu in her article "Melancholy Created by Symbols in the Poem 'The Raven'" suggests that his irrationality can be seen in mentioning the sculpture of Pallas: "On the pallid bust of Pallas just above my chamber door; /And his eyes have all the seeming of a demon's that is dreaming" (Poe, "The Raven" 106-107). It refers to Pallas Athena, known as the Greek goddess of wisdom, and it symbolizes the narrator's rationality. The color of the Pallas is white, contrasting the raven's color, which alludes to the raven's interpretation of something irrational. The continuous repetition of the word "nevermore" makes the narrator go mad and stop being rational.

The scene takes place in the narrator's dark and narrow chamber, showcasing his isolation and melancholy. In this context, it is important to differentiate between mourning and melancholia. According to Freud, mourning is the normal response to losing something loved, for example, a person, object, or ideal. Eventually, people accept the loss and move on with their lives. On the other hand, melancholia is more severe. The individual is unconsciously attached to the lost object, and cannot accept the loss:

> The distinguishing mental features of melancholia are profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment (Freud, "Mourning and Melancholia" 244).

Liu points out that the chamber door symbolizes the barrier between the narrator's inner world and the outside world. Unwilling to accept his beloved's death, he kept the door closed like his heart. He did not want to open his heart and face reality, so he could not escape his grieving and melancholic state. He tried to make himself feel better by reading books and sleeping, but even in his dreams he still thought about Lenore (Liu 58-59).

6. Freudian and Jungian Analysis of "The Fall of the House of Usher"

6.1. Introduction to the Story

"The Fall of the House of Usher" was published in 1839 and is one of his most notable stories. The story revolves around a gifted and depressed narrator's friend Roderick Usher who buried his sister alive. The story is filled with ambiguity, allowing readers to reflect on its themes and character psychology.

6.2. The Shadow and Mental Illness

According to Carl Jung, people have to maintain a balance between the "persona" that they show to others, and the "shadow" that they conceal to achieve self-actualization. Roderick Usher has spent his entire life living in his shadow, which caused the dark atmosphere of his castle and burdens of his family tradition. An uninviting atmosphere of his home is highlighted in several parts of the story: "I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all" (Poe, "The Fall" 7).

Roderick Usher suffered from a psychological condition that destroyed his appearance and eloquent speech. His condition characterized an extreme sensitivity, described as "a morbid acuteness of senses," which made him impossible to tolerate tasteful food or the scent of any flowers. His condition severely limited his ability to engage with the outside world and seek enjoyment. According to Freud's work, Roderick's illness may be the result of a repression. He believed that mental illness can arise from the unresolved conflicts in the unconscious mind. In Roderick's case, this could be trauma because of the family tradition or romantic love towards his sister. Similarly, Jung would see Roderick's illness as a result of his failure to confront his shadow, the part of his unconsciousness that contains repressed parts of self. His condition can be manifestation of unresolved internal conflicts. He was unable to recognize and accept his shadow, allowing it to take over his conscience mind and making him lose his sanity. Chen in her article "A Jungian Archetypal Analysis of Edgar Allan Poe's 'The Fall of the House of Usher'" claims that the source of his shadow was connected to family incest. The incest tradition was not clearly stated in the story, but the narrator hinted it to be a motive for his sister's brutal murder. The narrator

stated that the family's "deficiency" is "of collateral issue," implying that the family may have been forcing siblings to marry each other to prevent the family lineage not being "pure" (Chen 26). Roderick wished to end the tradition, and he did so by killing his sister and ending his family lineage: "'Her decease,' he said, with a bitterness which I can never forget, 'would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers'" (Poe, "The Fall" 10).

6.3. Roderick's *Anima*

As previously stated, the "anima" stands for the feminine part of the male's unconsciousness, which aims to balance masculine and feminine parts. It represents the contrasexual part of man's psyche, meaning the view of the opposite sex present in both personal and collective unconsciousness: "Whenever she appears, in dreams, visions, and fantasies, she takes on personified form, thus demonstrating that the factor she embodies possesses all the outstanding characteristics of a feminine being" (Jung, *Aion* 13).

Chen pointed out that Roderick's anima is expressed through his timidness and his female counterpart, his sister Madeline. Roderick was afraid to go against their family's tradition before he committed incest with his sister. Whether the incest arose from familiar pressure or his own sexual desire, Roderick allowed it to happen, ultimately ending the tradition at the cost of his sister's life. Despite feeling guilty for burying his sister alive, he did not attempt to punish himself for his actions. Alternatively, he avoided confessing the truth about her death to his friend. Roderick has lived in the shadow of his family's mistreatment for a long time, haunted by the feeling of shame because of the family's secret and his bizarre love for his twin. As a result, he was constantly looking for help and protection from his anima which blocked out masculine aspects of his psyche. Because of a strong resemblance between Madeline and her brother, she could be seen as the female counterpart of Roderick's anima. After she passed away, Roderick behaved as if a piece of him died. When the narrator first arrived, Roderick, despite his mental illness, greeted him with coherent speech and an attempt to act ordinary. The reality was that his sister's burial made him utterly mad. When Madeline died, Roderick's anima died, as well as his love and unconscious mental protection (Chen 26).

6.4. Madeline's *Animus*

The "animus" symbolizes the masculine part of the female's unconsciousness, and its purpose is to fight off the oppression and discrimination imposed by patriarchy. Chen emphasized that in traditional societies and families such as the Usher family, women have not been shown respect by people around them, and neither did they had rights of succession. Madeleine's purpose was simply to give birth to Usher's children and was not considered to be a candidate for inheriting family property. Madeline's animus motivated her to fight her disease and seek retaliation for her brother. She showed determination and bravery in her fight against death and her devastating fate. Despite enduring family oppression, incest with her twin brother, and incurable disease, she never gave up or committed suicide (Chen 27).

Jung in his book *Aion: Researches into the Phenomenology of the Self* explained the concept of marriage quaternio. As the name itself suggests, such marriage consists of four elements: husband, wife, anima, and animus. Anima and animus are projected to the partner, and it creates complex psychological dynamic: "This modification brings with it a great cultural advance, for the very fact of projection points to a constellation of the unconscious in the husband-wife relationship, which means that the marriage has become psychologically complicated" (Jung, *Anion* 248). It is important to point out that Roderick and Madeline are twins, meaning that they have stronger psychological bond than brother and sister. In the context of individuation, the fact that they are twins may suggest incomplete individuation, and unconscious projection of anima and animus to each other. Madeline's return from the dead and Roderick's death suggest that they have very strong unconscious bond, and could not live without each other:

> For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated (Poe, "The Fall" 25).

6.5. The Narrator as *a Rational Persona*

Carl Jung defines the persona as a social mask that an individual shows to other people: “The face we never show to the world because we cover it with the persona, the mask of the actor” (Jung, *Archetypes* 20). The persona is a result of societal expectations, and it helps people to show an image of themselves that does not align with their true self. The narrator was using a rational tone throughout the whole story, yet that clashes with the feelings of terror upon entering the House of Usher. If the narrator was actually frightened, he would not be able to narrate the story in such a clear and organized manner. Even though he has seen Roderick and Madeline’s deaths and the collapse of the House of Usher, the narrator continues to narrate with sufficient utterance. He attempted to show authenticity and rationality however, his narration reveals a significant contradiction within the story, which is seen in the inconsistency between his tone and expressed emotions: “While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder” (Poe, “The Fall” 25). This is due to the narrator’s “persona,” his external rational side tried to conceal his genuine emotions and parts of the truth. This could be the explanation for the gaps in the story, like the reason for Madeline’s death and Roderick’s mental issues. The vacancy may be the result of the narrator’s limited access to information or his intentional choice to withhold certain details. Chen suggests that the story may be the narrator’s dream. The narration at the beginning of the story is bewildering. It seemed as if he was trying to act normal, but his narration appeared inauthentic. An alternative explanation could be that the story belongs to the narrator himself, or that the story is connected with the author’s ego. If the story is a dream, the narrator could represent Roderick’s rational part or Roderick could symbolize the emotional part of the narrator, suggesting that the narrator is revealing his “shadow,” his hidden desire for his sister, and his guilt and crimes. Alternatively, Roderick, Madeline, and the narrator could represent fragments of the author’s soul. Poe is somewhat similar to Roderick; he is a gifted and depressed person who has an interest in his female family members. Moreover, Madeline strongly resembles him as well. Finally, the narrator plays a special role because he is Roderick’s only friend and his only chance of survival. Therefore, Roderick is the story’s central figure, connecting Madeline, the narrator, and the author. All of the characters can be seen as parts of the author’s personality and soul. This interpretation is possible because the narrator tried to distance himself from the House of Usher, however, certain parts of the story reveal that his attempts were

pointless. It can be concluded that the narrator displayed his persona through his unreliable narration while he concealed his actual intentions in the story (Chen 27-28).

6.6. Psychoanalysis of Roderick Usher

The cause of Roderick Usher's spirit collapse was a poor development of the personality structure. Roderick and Madeline have been living in an old, isolated house since their early childhood. The fact that they did not have any family members and the only people with whom they had contact were servants, played an important role in the development of Roderick's mental illness. His tripartite personality structure was not harmonious, playing a major role in his personality split. In "The Ego and the Id" Freud explained that: "The way in which the super-ego came into being explains how it is that the early conflicts of the ego with the object-cathexes of the id can be continued in conflicts with their heir, the super-ego" (Freud, "The Ego" 38) suggesting that if early conflicts between ego and id are not resolved super-ego put additional pressure on the ego, creating internal conflicts within an individual.

He in his article "Psychoanalysis of The Fall of the House of Usher from the Perspective of Freud's Personality Structure Theory" stated that Roderick's imprisonment, need for love and his surroundings made him vulnerable (He, 248). His id, ego, and super-ego were not balanced. He could not fulfill his sexual desires which led to intensifying, rather than reducing his desire. Roderick's id seeks immediate physical pleasure because of the Pleasure Principle. Its influence significantly surpasses that of the ego and super-ego, making the id desire predominant. To achieve its goal, it needs to overcome all the obstacles. Because of the id's dominance, Roderick commits incest with his twin sister and satisfies the id's desire, but only short term. He was looking for brief happiness to feel pleasure, but afterward, he suffered from even greater fear, anxiety, and guilt. Because of such feelings, he will harshly punish himself through self-indulgence and super-ego.

The id is a force that drives the ego, and the ego is pressured to fulfill the instinctual desires of the id. Due to the id's overwhelming influence, the ego is temporarily overpowered during the process of reconciliation. This can be noticed in his behavior towards Madeline, indicating incest. His relationship with Madeline is a representation of Eros, while everything else in the story represents Thanatos, creating a conflict between the two: "It would be possible to picture the id as

under the domination of the mute but powerful death instincts, which desire to be at peace and (prompted by the pleasure principle) to put Eros, the mischief-maker, to rest" (Freud, "The Ego" 59). The quote reflects the confrontation between Eros and Thanatos, suggesting that the death instinct is stronger than id. The collapse of the house at the end of the story can be interpreted as the final victory of Thanatos, reflecting that death and destruction force is more powerful than life force.

Furthermore, to engage with others, a person must consider the external reality and the other people's perspective. Roderick's reality is depicted as terrifying and isolated. He did not have anyone with whom he could express his emotions other than his sister. He pointed out that succumbing to mental disorder meant that Roderick's ego was aware of that, but it was challenging to correctly assess the reality. Besides engaging in incest, he neglected his brotherly duties, such as taking care of Madeline. His moral judgment worsened and became disordered. The ego recognized the demands of the external world, but it failed to successfully apply them (He 248).

The super-ego limits the ego by imposing moral guidelines and conscience. It creates a pattern in behavior and oversees and intimidates the ego. The super-ego will harshly punish the ego if it digresses from the established norms: "What is now holding sway in the super-ego is, as it were, a pure culture of the death instinct, and in fact it often enough succeeds in driving the ego into death" (Freud, "The Ego" 53). He in his article pointed out that is usual that only relatedness exists between brother and sister, but Roderick's ego crossed this boundary and moved the realm from kinship to romantic love. Such behavior was a serious violation of the super-ego's standards. The fact that the ego failed to fulfill the super-ego's standards led to dissatisfaction. Consequently, Roderick felt guilty and his conscience tormented him. Madeline continuously reminded him of his wrong actions. He proposed that Madeline was no longer just his sister, but a symbol of his immorality. He was not able to hold back his emotions and his mental problems became more noticable. He was eating tasteless food and got dressed only in specific fabrics, he could not tolerate the scent of flowers and looking at the light. The only thing that could calm him was the sound of string music. He buried his sister alive so he could run away from the abyss. That action did not calm the super-ego, and it inflicted a punishment that cost him his life (He 249).

6.7. The House as a Symbol

This story is full of symbols, and the House of Usher is one of the most important. The narrator described the house at the beginning of the story: “With the first glimpse of the building, a sense of insufferable gloom pervaded my spirit” (Poe, “The Fall” 3). Everything seemed to be in a state of decline and neglect, which mirrored the state of the Ushers. The house can be seen as a visual representation of Roderick’s death drive. Destruction of the house is similar to the destruction of Roderick’s life and psychological state. Because of the illness that affected all of his senses, he could not experience pleasure and enjoy life. His detachment from pleasure can be seen as the detachment from life and moving towards destruction and death.

Yamina in his dissertation “The Use of Symbolism in Poe’s ‘The Fall of the House of Usher’” points out that the ghastly images inside the mansion symbolize the madness of the people who lived there. The most important indicator that everything in that house was wrong was the upside-down reflection of the house on the lake. The fall of the house into the Tarn represents the collapse of the Usher’s lineage and the final end of the Usher family (Yamina 37-39).

7. Freudian and Jungian Analysis of “Ligeia”

7.1. Introduction to the Story

Unlike Poe’s classic story of “The Fall of the House of Usher,” “Ligeia” is often criticized as unreliable. Some critics see Ligeia’s resurrection as a hallucination or a dream, while others argue that she is fictional or imagined. Other interpretations of Ligeia suggest that she could be a metaphor for a work of art or a Jungian anima, representing aspects of the narrator’s psyche.

7.2. Ligeia as *Anima*

Andriano in his article “Archetypal Projection in ‘Ligeia’: A Post-Jungian Reading” explored different authors’ interpretations of Ligeia as a symbol. He noted that Ligeia can represent an anima figure. However, Saliba simplifies Poe’s work to a formulaic achievement, and Knapp, begs

questions using traditional Jungian analysis. On the other hand, Martin Bickman provides a more persuasive analysis. Knapp considers analytical psychology a religion, and Brickman remains skeptical about the actual existence of the collective unconscious and archetypes. Both interpretations do not treat anima as an inherent concept whose center is in the collective unconscious. The anima is considered a symbol whose meaning is dependent on other symbols in the text and the reader's association. In this story specifically, the majority of readers will recognize that Ligeia is a Greek name for a siren which gives it a mythological aspect that is further supported by her connection with the goddess Astarte. (Andriano 27).

Ligeia's connection to the narrator's psyche is evident from the beginning of the story, and it is even clearer after her death: "Now, then, did my spirit fully and freely burn with more than all the fires of her own" (Poe, "Ligeia" 8). Ligeia is described as mysterious, otherworldly and intelligent, exhibiting qualities that are often associated with anima: "A natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion" (Jung, *The Archetypes* 27). Jung pointed out that anima embodies unconscious instincts and ancient symbolism found in the language, mythology, and religion. Anima is connected to death, life, and immortality. Ligeia's beauty, death, and resurrection mirror anima's characteristics. Ligeia also embodies primitive force within the narrator. Her presence and intellect simultaneously attract and terrify the narrator on the unconscious level. The narrator's obsession with Ligeia reflects anima's overwhelming influence on an individual's psyche. Andriano suggested that Ligeia symbolizes the fierce energy that brings to life the narrator's soul, expressed in the form of a breath. When Ligeia animates the deceased Rowena, the narrator feels as if his spirit was awakened. The sight of an animated body petrified him, but unlike Roderick Usher who died out of fear, he survived. He suffered from memory loss, and his actions were controlled by his unconsciousness. He forgot his wife's name, but claimed it was Ligeia and transformed her into a figure of the goddess Astarte (Andriano 27).

7.3. Mental Illness and Obsession

Pálmadóttir in his article "Obsession in Edgar Allan Poe's 'Berenice' and 'Ligeia'" pointed out that the narrator can be considered schizophrenic; he experienced memory loss, hallucinations, and

obsession with his deceased wife. The cause of such symptoms is the usage of opium which mimics the symptoms of schizophrenia (Pálmadóttir 3). Freud and Jung had a different understanding of schizophrenia: "If one tried to explain the loss of relationship, the schizophrenic dissociation between man and world, purely by the recession of eroticism, the inevitable result would be to inflate the idea of sexuality in a typically Freudian manner" (Jung, *Symbols of Transformation* 132).

Freud often attributed mental disorders to libido; its withdrawal could be seen as a cause of schizophrenia. Jung argues that Freudian theory exaggerates the role of sexuality in developing schizophrenia. Jung suggests that schizophrenia cannot be explained only by focusing on libido. He emphasized other aspects of the psyche and their role in separating the individual from the world. As the story progresses, a reader can notice how the narrator's symptoms gradually become worse; his obsession with Ligeia becomes his whole life, and his mind creates hallucinations. He suffers from memory loss, but as he was writing down memories of his late wife, the memories seemed vivid: "The skin rivalling the purest ivory, the commanding extent and repose, the gentle prominence of the regions above the temples; and then the raven-black, the glossy, the luxuriant and naturally-curling tresses, setting forth the full force of the Homeric epithet, hyacinthine!" (Poe, "Ligeia" 3).

When Ligeia succumbed to a disease, the narrator was tormented and distressed. He felt as if his life did not have a meaning without her. Even though he moved to England to try to overcome her death, he could not erase her from his thoughts and dreams. Eventually, he decided to get married to forget her. However, he hated his second wife and could not surpass his negative emotions: "I loathed her with a hatred belonging more to demon than to man" (Poe, "Ligeia" 8). Two months after marriage she got a mysterious illness characterized by a high fever, making her hallucinate sounds and strange motions. She greatly changed physically and psychologically; she became extremely underweight and paranoid. The narrator noticed a strange, angelic-looking shadow and he dismisses it and attributes it to him being drugged, but it had an impact on his behavior. On the day of her death, his hallucinations intensified and he started to remember his first wife while he was looking at Rowena's dead body covered in shroud. He noticed that Rowena's body was moving, but she did not look like herself; her hair was not fair and her eyes were not blue:

> Huge masses of long and dishevelled hair; it was blacker than the raven wings of the midnight! And now, I slowly opened the eyes of the figure which stood before me. "Here then, at least," I shrieked aloud, "can I never —can I never be mistaken — these are the full, and the black, and the wild eyes —of my lost love —of the lady —of the LADY LIGEIA (Poe, "Ligeia" 12).

Pálmadóttir proposed that the narrator was not able to accept Ligeia's death; he believed that he could bring her back from the dead, despite not remembering anything about her besides his love. Ligeia was an object of his love and his obsession, while Rowena represented the opposite, hatred and rejection. He wanted Ligeia to come back to life and Rowena to die, even if he needed to kill her by poisoning her or scaring her to death (Pálmadóttir 12).

7.4. A Mother Complex

Not much is known about the narrator's first wife. She seemed to be wise, and the narrator sought her for guidance with a "childlike confidence." She immensely loved him, and he realized that he loved her after her death, not as a wife, but as a mother who took care of him intellectually and materially. His wife fulfilling a role that is more than womanly hints at a mother complex: "When a person remains bound to the mother, the life he ought to have lived runs away in the form of conscious and unconscious fantasies, which in the case of a woman are generally attributed to some hero-figure" (Jung, *Symbols of Transformation* 353).

Ligeia is not portrayed as an ordinary woman, but a supernatural figure. The narrator obsessively loved Ligeia, and just like someone under the influence of a mother complex, projects unconscious fantasies onto her. Ligeia was the focus of his whole life, reflecting how an individual "remains bound to the mother," unable to live their own life because they are influenced by an overwhelming mother figure. Jung suggests that when a person is trapped in the mother complex, they stop living a normal life, and find escape in unconscious fantasies. Ligeia is a central figure of the narrator's unconscious fantasies and she embodies mystical and divine. Her resurrection represents the narrator's inability to let go of his fantasies.

Andriano in his article "Archetypal Projection in 'Ligeia': A Post-Jungian Reading" suggests that the paternal archetype is non-existent in the story. It is possible that the narrator

repressed the paternal and embraced the maternal. In his anguish, the narrator childishly denied the reality of death. Her will to live was actually his desire to immortalize her. Her death made the mother archetype go back to his unconscious where it manifested as a strong moodiness directed to Rowena. Rowena's identity slowly becomes non-existent, until she became just a screen onto which he projects his archetype. Her final form was a black-eyed Medusa, representing the negative side of the archetype. It was his reminder that endlessly projecting his feminine ideal onto a woman is not an act of love, but an act of destruction and the loss of identities (Andriano 27).

7.5. Symbolism and the Supernatural

The existence of the supernatural is evident in "Ligeia." The narrator associates Ligeia with a hazy, dream-like sensation, connecting her with feelings of yearning and loss. Her quiet demeanor, seemingly appearing without notice, quiet voice, and fair complexion contribute to her striking impression of a ghostly, ethereal woman. Setiawati in his article "The Image of Horror as Viewed in Edgar Allan Poe's Three Short Stories" suggests that her eyes play a role of an important symbol, representing the narrator's warning sign of his supernatural side. Ligeia's eyes seem to have a hypnotizing effect and the narrator feels as if he is enchanted: "I was possessed with a passion to discover. Those eyes! those large, those shining, those divine orbs! They became to me twin stars of Leda, and I to them devoutest of astrologers" (Poe, "Ligeia" 4). The supernatural element is further emphasized after Ligeia's death, especially when the narrator married Rowena (Setiawati 89).

Sato in his article "The Pentagonal Chamber in Poe's 'Ligeia'" mentions that Richard Wilbur in his essay "The House of Poe," discusses the circular shape in Poe's "dream rooms." He points out that Poe's settings tend to feature curved and circular-shaped rooms which symbolize imagination. Poe associates angular shapes with everyday reason, while he links oval and fluid shapes with otherworldly (Sato 99). When it comes to the pentagonal chamber in "Ligeia," it cannot be observed simply as a circular form. The pentagon is often associated with the occult, and it seems to suggest the existence of the supernatural: "Occupying the whole southern face of the pentagon was the sole window — an immense sheet of unbroken glass from Venice —a single

pane, and tinted of a leaden hue, so that the rays of either the sun or moon, passing through it, fell with a ghastly lustre on the objects within" (Poe, "Ligeia"7).

The interior containing sarcophaguses also suggests death: "In each of the angles of the chamber stood on end a gigantic sarcophagus of black granite, from the tombs of the kings over against Luxor, with their aged lids full of immemorial sculpture" (Poe, "Ligeia" 8). Sato points out that it is peculiar that such a chamber was a bridal chamber for Lady Rowena, who eventually mysteriously died there. The resurrection of Ligeia happened in the same chamber, and was even more mysterious than Lady Rowena's death; the chamber functioned as an occult altar where the narrator performed a ritual to bring Ligeia back from the dead (Sato 99-101).

8. Freudian and Jungian Analysis of "The Tell-Tale Heart"

8.1. Introduction to the Story

One more of Edgar Allan Poe's notable works is "The Tell-Tale Heart." The story begins with the narrator's claims that he is not insane. Progressively, he stated the reason for killing the old man; him having "vulture-like" eyes that frightened him. Despite claiming to love the old man, his acute hearing and anxiety made him commit the crime.

8.2. Anxiety, Paranoia and Repression

In Poe's "The Tell-Tale Heart," the narrator displays signs of anxiety while describing his unusual emotions. In literary tradition, anxiety and paranoia are commonly associated with psychoanalytical fiction. Abu Jweid in his article "Fear Mechanism in Edgar Allan Poe's The Tell-Tale Heart" proposes that Poe's portrayal of anxiety can be seen as a reflection of societal conditions in the eighteenth century (Abu Jweid 13). The narrator's anxious feelings were evident from his thoughts after committing a crime, leading to his paranoia about the old man's presence in the room:

> And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept (Poe, "The Tell-Tale" 4).

A common trait of anxious people is the self-accusation of doing something wrong. This could be spotted in the narrator's want for the police to catch the murderer, even though he is the killer: "I bade them search—search well. I led them, at length, to *his* chamber" (Poe, "The Tell-Tale" 7). Anxiety is closely linked with paranoia, in the sense that the individuals often think that they are not alone, but observed by others. Feeling watched, the narrator feels uneasiness, making him walk quickly and remain silent to avoid attracting unwanted attention: "I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased" (Poe, "The Tell-Tale" 8). In the story, the narrator became obsessed with the old man's eye, which he perceived as threatening. This obsession can be seen as a form of identification with the aggressor, as the narrator's obsession with the eye reflects fear that he cannot consciously recognize. His fixation can be seen as a result of an unresolved internal conflict: "Identification with the aggressor" represents, on the one hand, a preliminary phase of superego development and, on the other, an intermediate stage in the development of paranoia" (Freud, "The Ego"120). The feeling of fear overwhelmed the narrator, causing him to kill the old man. As a result, became even more paranoid, fearing that others can hear the voices of his conscience and will discover his crime.

8.3. Id, Ego, and Super-Ego

Nur Kholifah et al. in their psychoanalytical study "Guilt and Madness in Edgar Allan Poe's 'The Tell-Tale Heart'" proposed that there is a relation between the narrator's id, guilt, and insanity. The narrator's desire to kill made him feel guilty, which eventually led to madness. His madness is evident in his obsession with the old man's eyes; the source of his guilt and madness (Nur Kholifah et al. 5).

His madness is driven by his id, or his urge to kill the old man and remove his eyes, makes him feel uneasy: "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, "The Tell-Tale" 3). This suggests that the narrator's actions are driven by the id, the irrational part which disregards social norms. The narrator's madness is also reflected in denial of being mad, which is a general characteristic of people who suffer from mental illness. Moreover, the narrator experiences feelings of guilt. This is evident from the reflection of his behavior a week before murdering the old man; he tried to convince himself that he is a good person. Such contemplation was a result of the narrator's ego attempt to rationalize and justify his actions: "The ego defends itself vainly, alike against the instigations of the murderous id and against the reproaches of the punishing conscience" (Freud, *The Ego* 53). This can be understood as the narrator's unconscious guilt and transferring blame to external forces for making him commit the murder. The narrator's reason for committing the murder was the belief that the eye was evil, reflecting how the id's instinct overpowers this rationality. After he hid the body, his super-ego in the form of his conscience took the leading role, making him confess the crime.

The psychoanalytic interpretation reveals that the narrator is primarily driven by the realistic aspect of the mind, his ego. His ego tries to balance the id's demands and the super-ego's moral standards. On the other hand, the narrator's ego is weak compared to his id. The narrator's id impulses force him to murder the old man, while his ego tries to find a realistic and acceptable way to fulfill his id's impulses while following the super-ego's moral compass. However, the ego was unable to prevent the narrator from committing the murder. The narrator acted impulsively and dragged the old man to the floor and pushed the bed over his body. This act shows the dominance of the narrator's id, and the ego's inability to stop him. The narrator tried to justify his actions to protect himself from feeling guilty: "TRUE! —nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?" (Poe, "The Tell-Tale" 3). Nur Kholifah et al. suggested that through expressing his nervousness, the narrator wanted to convince both the reader and himself that he is not an evil person (Nur Kholifah et al. 5).

The narrator's super-ego became excessively harsh and unrealistic, creating immense guilt and will to self-punish. The last lines of the story reflect the consequence of super-ego: "Villains!" I shrieked, "dissemble no more! I admit the deed! —tear up the planks! —here, here! —it is the beating of his hideous heart!" (Poe, "The Tell-Tale" 8). This sentence plays a crucial role in revealing the narrator's complex psyche, especially through the Freudian concept of super-ego.

The narrator's manic attempt to hide the old man's corpse beneath the floorboards is the clear manifestation of the super-ego. This reflects how the moral and ethical dimensions of his psyche, symbolized by the super-ego, start to influence his actions, leading to severe internal conflict and psychological breakdown. As the story progresses, the narrator's mental state becomes worse. The presence of a super-ego is noticeable when police officers come to investigate the strange noise. The narrator's belief that the sounds he heard were the beating of the old man's heart is the result of his guilt. This internal conflict, intensified by his ego, overwhelmed him and made him want to tell the truth about the old man's corpse. Nur Kholifah et al pointed out a contrast to the madness that led him to commit the murder and morality forces him to confront the reality of his actions and their ethical consequences. In the end, the super-ego prevails, making him face the consequences of his actions. The creation of the super-ego at this moment points to a deep awakening within the narrator. His overwhelming guilt makes him reveal the elderly man's corpse to the police officers, serving as a reminder of a connection between the conscious and unconscious mind (Nur Kholifah et al. 6).

8.4. The Eye and the Shadow

In "The Tell-Tale Heart," the narrator embodies the shadow archetype. He portrays himself as a kind and calm individual who would never wish to hurt the elderly man if he did not have such an eye: "I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye!" (Poe, "The Tell-Tale" 3). This archetype is tied to the individual's personal experiences, reflecting not only the collective unconscious but the person's psyche. Some Jungian theorists suggest that beyond the personal shadow which is shaped by outside influences, the id also forms as a part of the shadow. The id is driven by suppressed societal expectations. The narrator has an introverted, antisocial personality and therefore does not know how to properly act towards other people. He is torn between his id and reality, making him believe that the elderly man's eye is endangering his life. Zahra Yagoubi in her dissertation "The Jungian Shadow Archetype in Poe's Gothic 'The Tell-Tale Heart' (1843) and 'The Black Cat' (1843)" argued that the fact that he is clueless about his actions suggests that his shadow is hidden and repressed. The longer the shadow is repressed, the more intense it becomes. According to Jungs' theory, the shadow that is repressed will manifest in the form of neurosis or psychosis (Zahra

Yagoubi 39). The protagonist was very calm when he was killing the old man, and did not show any signs of remorse. This moment was an example of the deepness of his shadow, as well as his internal and external conflicts (Zahra Yagoubi 41).

Conclusion

To summarize, the paper has shown numerous examples of how Sigmund Freud's and Carl Jung's psychoanalytic approach is useful in interpreting Edgar Allan Poe's works. By using a psychoanalytic approach to read Poe's stories, we gained a deeper understanding of his character's psychology and many symbols that enrich his works.

Dupin and his friend in "The Murders in the Rue Morgue" are great examples of complex characters whose actions and relationships can be interpreted in many ways. Dupin, with the help of the narrator, investigates the mysterious murder of two women, eventually successfully solving it, making the police chief question his abilities. The story also contains various archetypes and symbols; The Hero, the Quest, the Fall, The Season, Night, Parisian streets, window, books, four, hands, and beast. Those symbols serve as a tool to add depth to the short story, making it more interesting.

"The Raven" explores the narrator's fall into madness and the possibility of the existence of the supernatural. The raven can be observed from the Freudian concept of the uncanny since it is unclear whether it is just a regular bird, a demon, or the reincarnation of Lenore's spirit. Similar to the "Murders in the Rue Morgue" this poem contains many symbolisms and hidden meanings. Some of those symbols have spiritual and religious connotations, such as the Greek goddess of wisdom, the Pallas Athena, and despite not being directly mentioned, the Hebrew legend of Noah and his Ark hints at the raven's symbolism of God's messenger of bad news.

"The Fall of the House of Usher" features a main character who suffers from mental illness caused by his sister's murder and his family tradition, making him spend his whole life in his "shadow." Roderick's sister Madeline was his anima, and this is similar to the story "Ligeia." The character Ligeia has been referred to as a goddess, siren, vampire, Lilith, or the narrator's murder victim by different scholars. She represents the object of his obsession, perhaps because the narrator unconsciously sees her as a mother figure.

The narrator from "The Tell-Tale Heart" suffers from anxiety and paranoia because of the death of an old man and his "evil" eye. Poe skillfully portrayed the narrator's psychology, not only showcasing his paranoia but also the rationalization of his actions.

To conclude, the application of psychoanalytical theory in the analysis of Edgar Allan Poe's works provides valuable insights into his characters' mental states. Poe's narration, rich with symbolism and psychological depth, offers endless ways of interpreting his work.

Works Cited

Abu Jweid, Abdalhadi N. A."Fear Mechanism in Edgar Allan Poe's The Tell-Tale Heart." *Academia.edu*, 2020, pp. 12-18, https://www.academia.edu/44520917/Fear_Mechanism_in_Edgar_Allan_Poes_The_Tell_Tale_Heart. Accessed 9 Aug. 2024.

Ahmed, Sofe. "Sigmund Freud's Psychoanalytic Theory Oedipus Complex: A Critical Study with Reference to D.H. Lawrence's Sons and Lovers". *Internal Journal of English and Literature,* vol. 3, 2012, pp. 1-21, https://www.researchgate.net/publication/333755345_Sigmund_Freud's_Psychoanalytic_Theory_Oedipus_complex_A_Critical_Study_with_Reference_to. Accessed 16 Aug. 2024.

Andriano, Joseph. "Archetypal Projection in 'Ligeia': A Post-Jungian Reading".*Poe Studies / Dark Romanticism*, vol. 19, no. 2, 1986, pp. 27-31, www.eapoe.org/pstudies/ps1986/p1986201.htm. Accessed 13 Aug. 2024.

Boechat, Walter. "The Collective Unconscious." W. W. Norton & Company, Inc., 2009, pp. 1-4, https://iaap.org/jung-analytical-psychology/short-articles-on-analytical-psychology/the-collective-unconscious-2/. Accessed 2 Jul. 2024.

Chen, Shuyu. "A Jungian Archetypal Analysis of Edgar Allan Poe's *The Fall of the House of Usher*." *Clausius Scientific Press,* 2021, pp. 1-6, https://typeset.io/pdf/a-jungian-archetypal-analysis-of-edgar-allan-poe-s-the-fall-2wpkl8tn0e.pdf. Accessed 27 Jul. 2024.

Estrera, May R., et al. "The Murders in the Rue Morgue by Edgar Allan Poe: A Content Analysis in the Context of Archetypal Approach." *International Journal of Social Science and Humanities Research*, vol. 5, no. 2, 2022, pp. 344-350, https://ijsshr.in/v5i2/Doc/42.pdf. Accessed 13 Jul. 2024.

Fatmawati, Rully Dyah. "Symbolism in Edgar Allan Poe's *The Raven*." Muhammdyah University of Surakarta, 2009, pp. 1-6, https://eprints.ums.ac.id/7819/2/A320050192.PDF . Accessed 22 Aug. 2024.

Freud, Anna. *The Ego and the Mechanisms of Defence*. Karnac Books, 1966, https://psptraining.com/wp-content/uploads/Freud-A.-1936-1993.The-ego-and-the-mechanisms-of-defence.-London-Karnac-Books.pdf . Accessed 3 Sept. 2024.

Freud, Sigmund. "Beyond the Pleasure Principle." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, The Hoghart Press, 1920, https://www.sas.upenn.edu/~cavitch/pdf-library/Freud_Beyond_P_P.pdf. Accessed 3 Sept. 2024.

Freud, Sigmund. "Mourning and Melancholia." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, The Hoghart Press, 1916, pp. 1-10, https://www.sas.upenn.edu/~cavitch/pdf-library/Freud_MourningAndMelancholia.pdf . Accessed 6 Sept. 2024.

Freud, Sigmund. "The Ego and the Id." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, 1923, pp. 1-65, https://www.sas.upenn.edu/~cavitch/pdf-library/Freud_SE_Ego_Id_complete.pdf . Accessed 4 Sept. 2024.

Freud, Sigmund. *The Interpretation of Dreams*. Berchtesgaden. 1900, https://psychclassics.yorku.ca/Freud/Dreams/dreams.pdf. Accessed 4 Sept. 2024.

Freud, Sigmund. "The 'Uncanny'"1919, pp. 1-21, https://web.mit.edu/allanmc/www/freud1.pdf . Accessed 5 Sept. 2024.

Freud, Sigmund. "Three Essays on the Theory of Sexuality." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, 1905, pp. 1-124, https://www.sas.upenn.edu/~cavitch/pdf-library/Freud_SE_Three_Essays_complete.pdf. Accessed 3 Sept. 2024.

Grohol, John M., Psy.D. "15 Common Defense Mechanisms." *Healthcare Innovation*, 2016, pp. 1-4,

https://healthcareinnovation.vermont.gov/sites/vhcip/files/documents/Work%20Sheet%203%20-%20Defense%20Mechanisms%20article.pdf. Accessed 6 Jul. 2024.

He, Jiaxin. "Psychoanalysis of The Fall of the House of Usher from the Perspective of Freud's Personality Structure Theory." *International Journal of Education and Humanities*, vol. 11, no.2, 2023, pp. 247-249, www.researchgate.net/publication/375784600_Psychoanalysis_of_The_Fall_of_the_House_of_Usher_from_the_Perspective_of_Freud's_Personality_Structure_Theory. Accessed 17 Jul. 2024.

Hernandez, Shirley. "Edgar Allan Poe and the Limits of the Psychoanalytical Approach." *DUMAS*, 2021, pp. 1-95,

.https://dumas.ccsd.cnrs.fr/dumas-03284499v1/file/Hernandez%20Shirley%20-%20Edgar%20Poe.pdf. Accessed 4 Jul. 2024.

Hossain, Md. Mahroof. "Psychoanalytic Theory Used in English Literature: A Descriptive Study." *Global Journal of Human-Social Science: G Linguistics & Education*, vol. 17, no. 1, 2017, pp. 41-46, https://www.researchgate.net/publication/353246513_Psychoanalytic_Theory_Used_in_English_Literature_A_Descriptive_Study. Accessed 5 Jul. 2024.

Jung, Carl. *Aion: Researches into the Phenomenology of the Self*. Princeton UP, 1951,

https://archive.org/download/collectedworksof92cgju/collectedworksof92cgju.pdf. Accessed 3 Sept. 2024.

Jung, Carl. *Archetypes and the Collective Unconscious*. *Carl Gustav Jung: The Collected Works,* edited by Sir Herbert read, translated by C. Hull, Routledge, 1968,

https://api.pageplace.de/preview/DT0400.9781317534617_A26855752/preview-9781317534617_A26855752.pdf . Accessed 3 Sept. 2024.

Jung, Carl. *Man and his Symbols*. Anchor Press, 1964, https://antilogicalism.com/wp-content/uploads/2017/07/man-and-his-symbols.pdf. Accessed 3 Sept. 2024.

Jung, Carl. *Psychological Types.* Routledge Classics, 1932, https://perpus.univpancasila.ac.id/repository/EBUPT200904.pdf. Accessed 3 Sept. 2024.

Jung, Carl. *Symbols of Transformation.* Princeton UP, 1967, http://rapeutation.com/symbolstransformationjung.pdf. Accessed 3 Sept. 2024.

Kholifah, Rista Nur, et al. "Guilt and Madness in Edgar Allan Poe's The Tell-Tale Heart: Psychoanalysis Study." *ResearchGate*, 2024, pp. 1-8, www.researchgate.net/publication/381458068_Guilt_and_Madness_in_Edgar_Alan_Poe's_The_Tell-Tale_Heart_Psychoanalysis_Study. Accessed 10 Aug. 2024.

Kozaczka, Edward. "Death as Truth in Edgar Allan Poe's 'The Murders in the Rue Morgue'" *The Edgar Allan Poe Review*, vol. 12, no. 1, 2011, *JSTOR*, pp. 59-71, http://www.jstor.org/stable/41506433. Accessed 25 Jul. 2024.

Leigh, David J. "Carl Jung's Archetypal Psychology, Literature, and Ultimate Meaning". *Ultimate Reality and Meaning*, vol. 34, no. 1-2, 2011, University of Toronto, pp. 95-106, https://www.utpjournals.press/doi/pdf/10.3138/uram.34.1-2.95. Accessed 5 Aug. 2024.

Liu, Siyan. "Melancholy Created by Symbols in the Poem 'The Raven.'" *International Journal of Education and Humanities*, vol. 7, no. 1, Feb. 2023, pp. 58-59, https://doi.org/10.54097/ijeh.v7i1.4923. Accessed 24 Aug. 2024.

Melik-Akhazarova, Kamala. "Anima and Animus." *International Association for Analytical Psychology*, 2021, pp. 1-4, https://iaap.org/wp-content/uploads/2021/06/Anima-and-Animus.pdf. Accessed 3 Aug. 2024.

Muratoğlu, Utku. "Symbolism and Gothic Elements in Edgar Allan Poe's 'The Raven.'" *Academia.edu*, 2020, pp. 1-6, https://www.academia.edu/33038122/Symbolism_and_Gothic_elements_in_Edgar_Allan_Poes_The_Raven. Accessed 23 Aug. 2024.

Niaz, Azadkhan. "Review of Freud's Psychoanalysis Approach to Literary Studies." *American International Journal of Social Science Research*, vol. 4, no. 2, 2019, pp. 35-44, https://www.researchgate.net/publication/341017547_Review_of_Freud's_Psychoanalysis_Approach_to_Literary_Studies. Accessed 8 Aug. 2024.

Pálmadóttir, Guðný. “Obsession in Edgar Allan Poe’s Berenice and Ligeia.” University of Iceland, 2016, pp. 1-26, https://skemman.is/bitstream/1946/24246/1/Sunna_Gudny_Palmadottir_BA-Essay_120175_3009.pdf. Accessed 14 Aug 2024.

Poe, Edgar Allan. “Ligeia.” 1838. *PinkMonkey*, pp. 1-12, https://pinkmonkey.com/dl/library1/ligeia.pdf. Accessed 13 Aug. 2024.

Poe, Edgar Allan. “The Fall of the House of Usher.” *Ibiblio,* https://www.ibiblio.org/ebooks/Poe/Usher.pdf. Accessed 11 Jul. 2024.

Poe, Edgar Allan. “The Murders in the Rue Morgue.” *The Murders in the Rue Morgue and Other Stories*, The Reader’s League of America, 2016, *Archive.org,* https://dn790000.ca.archive.org/0/items/murdersinruemorg00poee_0/murdersinruemorg00poee_0.pdf. Accessed 3 Jul. 2024.

Poe, Edgar Allan. “The Raven.”1845. *Poetry Foundation,* https://www.poetryfoundation.org/poems/48860/the-raven. Accessed 19 Aug. 2024.

Poe, Edgar Allan. “The Tell-Tale Heart”.1843. *Ibiblio*, https://www.ibiblio.org/ebooks/Poe/Tell-Tale_Heart.pdf. Accessed 7 Aug. 2024.

Rowland, Susan. *Jungian Literary Criticism: The Essential Guide.* Routledge, 2019. ResearchGate, www.researchgate.net/publication/328097295_Jungian_Literary_Criticism_The_Essential_Guide. Accessed 24 Aug. 2024.

Saeed, Tavgah, and Sumayah Al-Doori. “A Reading of Freud’s Uncanny in Poe’s ‘Haunted Palace’ and ‘The Raven.’” *ResearchGate*, 2021, pp. 238-247, www.researchgate.net/publication/354343015_A_Reading_of_Freud's_Uncanny_in_Poe's_Haunted_Palace_and_The_Raven. Accessed 20 Aug. 2024.

Sato, Kazuhiro. “The Pentagonal Chamber in Poe’s ‘Ligeia’”, pp. 99-105, https://hirogaku-u.repo.nii.ac.jp/record/456/files/HirogakuKiyo_25_99.pdf . Accessed 28 Aug. 2024.

Saunders, Peter, and Patrick Skar. “Archetypes, Complexes and Self-Organization”. *Journal of Analytical Psychology*, vol. 46, no. 2, 2001, *ResearchGate,* pp. 305-323,

www.researchgate.net/publication/227724999_Archetypes_complexes_and_self-organization. Accessed 14 Jul. 2024.

Setiawati, Endang Eko Djati. "The Image of Horror as Viewed in Edgar Allan Poe's Three Short Stories ('Ligeia,' 'The Black Cat,' 'The Fall of the House of Usher')." *Journal of Linguistics and Literature*, vol. 3, no. 1, 2019, pp. 85-90, https://www.academia.edu/47130084/The_Image_of_Horror_as_Viewed_in_Edgar_Allan_Poes_Three_Short_Stories_Ligea_the_Black_Cat_the_Fall_of_Users_. Accessed 17 Aug. 2024.

Stein, Murray. "Individuation." *International Association for Analytical Psychology*, 2021, pp. 1-4, https://iaap.org/wp-content/uploads/2021/04/Individuation.pdf. Accessed 31 Jul. 2024.

Van der Post, Laurens. "Jung's Understanding of the Meaning of the Shadow." *Academia.edu*, 1975, pp. 205-229, www.academia.edu/100512300/Jungs_Understanding_of_the_Meaning_of_the_Shadow. Accessed 1 Aug. 2024.

Yamina, Touahir. "The Use of Symbolism in Poe's The Fall of the House of Usher." *Kasdi Merbah University Ouargla*, 2013, pp. 1-64, https://dspace.univ-ouargla.dz/jspui/bitstream/123456789/1249/1/touahir_yamina.pdf. Accessed 21 Aug. 2024.

Zahra Yagoubi, Wiam Fatima. "The Jungian Shadow Archetype in Poe's Gothic 'The Tell-Tale Heart' (1843) and 'The Black Cat' (1843)." Laghouat University, 2020, pp. 1-73, http://dspace.lagh-univ.dz/server/api/core/bitstreams/95a2b4da-a1ea-4d2c-89aa-b9be88e849b1/content. Accessed 22 Aug. 2024.