

*People's Democratic Republic of Algeria*  
*Ministry of Higher Education and Scientific Research*  
*Amar Thelidji University of Laghouat*  
*Faculty of Letters and Languages*  
*Department of English*



# **The Jungian Shadow Archetype in Poe's Gothic "The Tell-Tale Heart" (1843) and "The Black Cat" (1843).**

A Dissertation Submitted to the Department of English in Partial Fulfilment of the Requirements  
for Master Degree in Civilization and Literature

By:

Ms. Wiam Fatima Zahra YAGOUBI

Board of Examiners:

- Mr. SELT Affaf, University of Laghouat, Chairman
- Dr. BOUMOUS Moufida, University of Lagouat, Supervisor
- Mrs. NOUIOUA Amina, University of Lagouat, co-Supervisor
- Mrs. HOCINE Aicha, University of Laghouat, Examiner

**2019-2020**

## **Dedication**

This work is dedicated to my sweet dad and mom and especially my late grandma rest in peace, my Sunflower.

I'm grateful to all of you for your patience, encouragement and continuous help.

## **Acknowledgments**

I owe my deepest gratitude to my supervisor, Mrs. Boumous Moufida, for her considerable help, patience and guidance and my co-supervisor Miss Nouioua Amira.

My gratitude also goes to the members of the jury who accepted to examine and evaluate this work.

I would like to express my sincere appreciations to all of my teachers who have all their best to teach and guide us throughout our university years.

Last but not least, I am so grateful to the agents of the library for their help.

## **Abstract**

Every dark comedies, adventures and science fiction, they all clearly exhibit any author's obsession with the functioning of the human mind. Complex personalities are the most prominent characteristics of gothic writings. According to Jung, the archetype's existence within the human psyche is to maintain stability between good and evil. Hence, this work aims to analyze the characters' behaviors and their influence on "*The Tell-Tale Heart*" (1843) and "*The Black Cat*" (1843). This study is an analytical descriptive approach to the aforementioned short stories with regard to Jungian shadow archetype to interpret the psychology of the characters and their behaviors. In three chapters, this study tries to analyze Poe's allegorical short stories highlighting the narrator's irrational anxiety and shedding light on Edgar Allan Poe's motives behind the use of characters' disturbed psyches in his works "*The Tell-Tale Heart*"(1843) and "*The Black Cat*"(1843).

## Table of Content

<b>Dedication .....</b>	<b>i</b>
<b>Acknowledgments .....</b>	<b>ii</b>
<b>Abstract.....</b>	<b>iii</b>
<b>Table of Content.....</b>	<b>iv</b>
<b>General Introduction .....</b>	<b>1</b>
<b>Chapter one : Jungian Perception of the Human Psyche: The Archetypes .....</b>	<b>2</b>
Introduction.....	6
I Jung ‘s Psychoanalyst Standpoint .....	6
1.1 Jungian and Freudian Visions Schism .....	7
1.2 Introducing Jung’s Archetypes .....	8
1.3 The Significance of The Archetypes for Jungian Psychoanalysis.....	8
1.4 Overviewing the Individuation Process Stages .....	9
II The Reflection of Jung’ Archetypes on Literature.....	14
2.1 The Shadow Archetype and Human Complexes .....	14
2.2 The projection of the shadow on human psyche.....	15
2.3 Science and the “Archaic Man” .....	17
Conclusion.....	21

<b>Chapter Two: Investigating the Gothic Style in Poe’s Fiction .....</b>	<b>6</b>
Introduction.....	23
I The Nineteenth Gilded Age:.....	23
II Transcendentalism.....	24
III Gothic Literature .....	25
3.1 Major Influence on the Rise of the Gothic .....	26
3.2 Term Origins .....	27
IV Edgar Allan Poe Gothic Literature: .....	28
4.1 Literary Style.....	29
4.2 Literary Techniques .....	30
V Poe’s Creativity in Gothic Tales .....	31
VI The Gothic Elements Within Poe’s Tales.....	33
6.1 Manifestation of terror .....	33
6.2 Narration from the First Person .....	34
6.3 The Theme of Suspense .....	35
Conclusion .....	36
<b>Chapter Three :Jungian Approach to The Gothic “<i>The Black Cat</i>” and “<i>The Tell-Tale Heart</i>” .....</b>	<b>23</b>
Introduction.....	37
I The Application of Jungian Analysis Within “ <i>The Black Cat</i> ” and “ <i>The Tell-Tale Heart</i> ” .....	37
I.1 The Manifestation of The Shadow Archetype in “ <i>The Black Cat</i> ” and “ <i>The Tell-Tale Heart</i> ” .....	37
1.1.1 The Shadow’s Potentials :.....	40
1.1.2 The Shadow and Evil .....	41
II Poe’s Gothic Illustration in “ <i>The Black Cat</i> ” and “ <i>The Tell-Tale Heart</i> ”.....	42
2.1 The Black Cat as a Gothic Story .....	42

2.1.1 Darkness as Innate within Humanity .....	43
2.1.2 Gory and Grotesque Descriptions.....	44
2.1.3 Omens and Curses of “ <i>The Black Cat</i> ” .....	47
2.2 The Depiction of Gothic Element in “ <i>The Tell-Tale Heart</i> ” .....	48
2.2.1 The Theme of Death .....	49
2.2.2 Madness .....	50
Conclusion .....	51
<b>General conclusion .....</b>	<b>52</b>
<b>Works cited .....</b>	<b>58</b>
<b>Appendices .....</b>	<b>54</b>

# **General Introduction**

### General Introduction

No one can ignore the long intimate association between Edgar of Allan Poe and psychoanalysis since a whole critical tradition has tended to see Poe's work as a fertile space of psychoanalysis. Today, it seems increasingly hard to interpret Poe's texts wholly outside of psychoanalysis. Poe's tales are full of unstable, alienated characters who are never allowed to know or understand their experience and existence with assurance. In his works, he uncovered individuals' terror and fear towards super nature, nothingness, demise, insidiousness, and breaking down of the personality. Poe was the real master of horror. For Poe the association between Poe's writing and the Gothic tradition is that the themes of Gothic literature have been a major necessity, partially because he has found in Gothicism a way of providing rational voice to the subjective demons (Thomson, Voller, and Frank, 331).

For decades, researchers have tried to understand human behavior, as well as the way personality, develops on so many different levels to reach a stable explanation. Most of the gothic writers have showed an interest in the state of the human mind which leads, nowadays, to a great appreciation and understanding of people with mental disorders. Unlike the misinterpretation of people's behavior which entails more aggressive and unpleasant results because several victims are ranging from thoughts to pure psychopathic deviance without any apparent rationality or purpose.

A great deal of research through sources, articles, books, has showed a good number of literary works dealing with the mental illness and disorders and the psychoanalysis of every behavior. Not only Edgar Allan Poe but many other writers have explored the dark psychology of the human mind through many different genres, especially, Gothicism. They explore themes such as Death. A large portion of Poe's fiction

## General Introduction

---

includes musings on the nature of death and on questions about the afterlife. He often plays upon the idea of a double, where the narrator has a doppelganger that represents his subconscious or his primal instincts.

Freud believes that unresolved guilt, fear, might in fact be deeply buried in the unconscious mind, which in turn results in psychological problems. (Plotnik, 9) In his book, *A General Introduction to Psychoanalysis* Freud stated that not alone is the meaning of the symptoms invariably hidden in the unconscious; but the very existence of the symptom is conditioned by its relation to this unconscious (Freud, 288).

Sigmund Freud links his therapy of psychoanalysis to literature. He develops the relation between literature and psychoanalysis in his *Creative Writers and Daydreaming*. To understand creativity, he compares fantasy, play, dreams, and the work of art (Tien).

In "*Literature Reading Fiction, Poetry, and Drama*" (2008), DiYanni Robert states that psychological criticism approaches a work of literature as the revelation of its author's mind and personality. Psychological critics see literary works as intimately linked with their author's mental and emotional characteristics. Drinking, social aversion, love, and hate relationship mostly occurred in Poe's works.

Moreover, Pruette, Lorine. "*A Psychoanalytical Study of Edgar Allan Poe.*" The *American Journal of Psychology* regarded Edgar Allan Poe as the most complex personality in the American authors. In addition to his position in literature, during his life and after his death, Poe earned fame because of his psychologically thrilling tales, which examine the depth of the human psyche.

After a good number of searching and checking different sources, the majority of research and studies about "*The Black Cat*" (1843) and "*The Tell-Tale Heart*" (1843) has

## General Introduction

---

been articles, doctoral thesis, or book chapters. However, there was no study, in particular, as far as it has been searched, has debated the matter of the narrator's psyche shedding the light on the Jungian Approach of the Archetypes. Therefore, this study tries to detect the psychological disorders of the characters of "*The Black Cat*" (1843) and "*The Tell-Tale Heart*" (1843) and their influence on their behaviors. Hence, this study is willing to fill the aforementioned gap by interpreting the symbolic meaning of the characters' mental illnesses.

The present study analyses two works of one of the darkest writers in the history of Gothicism, Edgar Allan Poe. He explores the psychology of the conscious and subconscious mind. These two works, namely, "*The Tell-Tale Heart*" (1843) and "*The Black Cat*" (1843) will be discussed focusing on a psychoanalytic theory. Poe's narratives are best known for the presentation and portrayal of the mental deterioration and paranoia which could be seen as an application of the Jungian psychoanalyst theory.

In "*The Tell-Tale Heart*" (1843), Poe presents a story about an unnamed narrator who tries to show his hypersensitivity as evidence of his sanity. The behavior of this personality was highly contradicted and paradoxical. In "*The Black Cat*" (1843), Poe creates a narrator who lacks remorse, empathy, and a conscience. A character that deceives and manipulates those around him because of an impulsive, egocentric personality. Through this narrator, Poe reveals the inner workings of a criminal type known as psychopathy.

The importance of this study lays on the assistance it will reach later by the understanding and the acknowledgement of the Archetypes which existence within every human's psyche. It also helps to open more doors to psychological problems. Besides, it might have more involvement between literature and psychology fields.

## General Introduction

---

Edgar Allan Poe appears to have motives behind the use of characters' complex psyches. Hence, the main focus of the investigation is the following question: to which extent Jungian archetypes are significant in the analysis of Poe's characters in the selected short stories? Besides these sub-questions: what are the main manifestations of Gothicism in "*The Black Cat*" (1843) and "*The Tell-Tale Heart*" (1843)? In which terms does the Jungian psychoanalysis meet Poe's gothic style?

What is hypothesized therefore is: Poe's short stories "*The Black Cat*"(1843) and "*The Tell-Tale Heart*"(1843) represent a projection of Jungian archetypes. Both short stories portray the psychological aspects of the human mind that include irrationality, delusion, guilt, and paranoia. From the beginning of the stories both narrators seemed superstitious, therefore, the way the two narrators were explaining and describing the events proves their psychological status.

This study is an analytical descriptive examination of "*The Black Cat*" (1843) and "*The Tell-Tale Heart*" (1843) to interpret the protagonists' disturbed psyches and odd behaviors. The analysis of the selected material is based on a psychological approach using Jungian archetypes and psychoanalytic theory through his view of the conscious and unconscious mind. The data used in this study are qualitative.

This study is made up of three chapters. The first chapter provides an overview of the emergence of dark psychology focusing on the psychoanalyst visions of Carl Gustav Jung in discussing the human mind and its dark sides, discussing the archetypes focusing on The Shadow Archetype. The second chapter explores the characteristics of Gothicism in Edgar Allan Poe's writings. The third chapter examines two of Poe's short stories "*The Black Cat*" (1843) and "*The Tell-Tale Heart*" (1843) according to and concerning the

## **General Introduction**

---

Jungian psychoanalytic theory which is the conscious and the unconscious mind, the structure of personality.

# **Chapter One**

## **Jungian Perception of the Human Psyche: The Archetypes.**

### **Introduction**

Psychoanalysis may best be considered umbrella term, which encompass many, divergent theories on mental functioning. The psychoanalytic viewpoint in literary theory was made from Sigmund Freud's progressive take on the human mind, interpretation of dreams, and the parts that make up the Self. Being a student of Freud, Carl Gustav Jung recognized Freud's thoughts with respect to the Self; however, he took his theories on a significantly extraordinary course. Rather than zeroing in on sexuality and the sexual motivations, Jung primarily took a gander at what he terms to be the process of "individuation," or of getting entirety. Alongside this process, Jung is also known for his theories regarding archetypes, the hero's journey, and the collective conscious and unconscious of a society. This chapter discusses the elements of Jungian psychology that pertain to the theory of the self and accepting the darkness of the own self and of society's self.

### **I Jung 's Psychoanalyst Standpoint**

One the most prominent psychiatrists and founders of analytical psychology is Carl Gustav Jung. For all psychoanalysts, diving in the depths of the human psyche is more than significant since it affords an understanding of how the human mind works and how it allows the implementation of different behaviors in different situations.

We need more understanding of human nature, because the only real danger that exists is man himself. He is the great danger, and we are pitifully unaware of it. We know nothing of man, far too little. His psyche should be studied, because we are the origin of all coming evil.  
(Jung, 436)

### **1.1 Jungian and Freudian Visions Schism**

After his works with schizophrenics Carl G. Jung started to believe in a different vision for the future of the unconscious, one which Freud was reluctant to be a part of. In contrary to Freud who believe that the unconscious was a personal phenomenon, Jung speculated a dual formula for the unconscious. Jung presents three psychic levels in the human personality - the level of conscious and unconscious, but the unconscious is divided into two categories: the personal unconscious and collective unconscious. Moreover, Jung also introduces four mental functions: perception, thinking, feeling, and intuition. Perception demonstrates that something exists; thinking shows “what” is what that exists; feeling allows humans to judge whether something is pleasant or unpleasant; and finally, intuition is the perception of the possibilities contained in a given situation.

Just as Freud subdivided the self into three components (the id, the ego, and the superego), Jung divided the Self as well, but mainly in the various archetypes within the self. One of the unique components, or “conformity archetype” of Jungian theory is the concept of the “persona.” They gradually formed two distinct approaches to the depths of the human mind. Jung argues that there are two types of unconscious. Whereas, Freud argues that the unconscious is composed of repressed personal memories, instincts, drives and urges. Jung presents two separate concepts, i.e. a personal and a collective unconscious. Yet, the personal unconscious consists of forgotten memories of the individual, the collective contains the impersonal and universal images that belong to all humanity, with no consideration to sex, nationality, religion or the time and place people live in (Singer 83).

### **1.2 Introducing Jung's Archetypes**

For Jung, the archetypes constitute “the common heritage of mankind” (The Spirit in May 93), and present “without known origin . . . they reproduce themselves in any time or in any part of the world” (“Approaching the Unconscious” 58). Jung refers to these universal images as “archaic remnants,” “primordial images” or most commonly as “archetypes” (57).

Constituting the basis of most myths, legends, religions, arts and literatures around the world, Jung archetypes only manifest themselves in a person's dreams and fantasies. Jung states that:

Archetypes create myths, religions, and philosophies that influence and characterize whole nations and epochs of history. . . . myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general hunger, war, disease, old age, death. (68).

Therefore, archetypes seem to be of a great importance when analyzing a person's dreams or interpreting a piece of work or more broadly, understanding social and cultural issues.

### **1.3 The Significance of The Archetypes for Jungian Psychoanalysis**

The reason behind the important role of the archetypes in Jungian psychoanalysis is that they can lead a person to a better understanding of himself or herself. According to von Franz, a person becomes a complete individual or reaches “the totality of the whole psyche” (“The Process of Individuation” 161). This can be achieved through uniting the opposites within his/her psyche and balancing the conscious and the unconscious. “the individuation process” For an individual to mature spiritually and feel complete, he/she has

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

to go through what Jung calls which is defined as “becoming a single, homogenous being, and . . . it also implies becoming one’s own self. . . ‘self-realization’” (qtd. in Singer 140).

In other words, the individuation process is a “a seeking after self-knowledge” (141) and its goal is “self-discovery” (245). Jung states that “for the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines” (“Approaching the Unconscious” 37). The ideal is considered to be “a sort of fusion between consciousness and unconsciousness, resulting in the emergence of the Self” (Mossing 37).

### **1.4 Overviewing the Individuation Process Stages**

The individuation process consists of a number of stages. These stages portray various challenges that one faces in his lifetime. If a person overcomes successfully this difficulty, he or she reaches a spiritual maturity. The stages are interrelated with the archetypes in the collective unconscious. The first stage is facing the persona. According to Jung, people do not show their real identity; so, to be accepted by the society one figuratively has to wear a mask this is persona “a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual” (Jung’s Two Essays on Analytical Psychology, 190). Jung thinks that during the process of “becoming civilized, people naturalize the natural inclinations and patterns of society. We assume a certain character or stance through which we can relate” and it is called “a mask or a persona, the name given to the masks worn by the actors of antiquity to signify the roles they played” (Singer 187).

Jung evokes that the confrontation with the persona is “the first test of courage on the inner way” (The Archetypes and the Collective Unconscious 20). Up to one relates to

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

the mask, that is, the persona, one cannot find the genuine Self inside; along these lines, the first stage is to have the option to see that the mask is not equivalent to the genuine character and acknowledge the genuine individual behind the persona.

The second stage includes recognizing and tolerating another model, which is the shadow. The shadow is the impression of an individual's clouded side, that is, the undesired and unacknowledged characteristics of his/her character and it abides in the aggregate oblivious. Joseph L. Henderson states that, For the vast majority the dim or contrary side of the personality stays unconscious.

[One] must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon. I.e., before the ego can triumph, it must master and assimilate the shadow. (112)

Another important stage in the individuation process is facing the anima/animus. While the animus is the masculine side of a woman, the anima is “the woman within” a man (Jung, “Approaching the Unconscious” 17). That is to say, it is the “personification of all feminine psychological tendencies in a man’s psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and—last but not least—his relation to the unconscious” (von Franz, “The Process of Individuation” 186). During the individuation process, the anima/animus appears as the “second symbolic figure [which] turns up behind the shadow, bringing up new and different problems” (186).

June Singer explains that, the anima, as well as the animus, is “experienced primarily in a projected form in relationships with people of the opposite sex” (205).

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

Particularly the Great Mother archetype, which is one of the structures that the anima may take, can be compelling. She notes that “There is also a sense of awe, a fear of the unknown and the incomprehensible” (205) when one meets with the anima. This is the reason why it is generally symbolized by “things arousing devotion or feelings of awe” and some examples are “heaven, Earth, the woods, the sea or any still waters, matter even, the underworld and the moon . . . a cave, a tree, a spring, a deep well” (Jung, *Four Archetypes* 14-15).

Yung asserts that when archetypes are stifled, their particular energy vanishes into the unconscious with unaccountable consequences (*Approaching the Unconscious* 83). This is risky in light of the fact that the more they are stifled, the more they spread. The Good Mother and the Terrible Mother models, which are the two rival sides of the Great Mother archetype, are considered to emerge from the “ambivalent mix of feelings and actions” between a mother and her children (Young-Eisendrath 237). All kids are thought to have “emotionally charged attachment relationships” with their moms and if their experience generally spins around joy and delight, the model presents itself as the Good Mother in the children’s psyche (237).

However, if their experience is generally excruciating or overpowering, the archetype turns into the Terrible Mother (237). through the entire character as a mental issue (89). Like the other archetypes, when an individual's anima is perilously stifled, it may present itself through dreams or different outlets in an insidious way, as a witch or an eating up beast. It might hint anything mystery, covered up, dim; the pit, the universe of the dead, anything that eats up, lures, and toxins, that is unnerving and certain like destiny (Jung, *Four archetypes* 15). It can “even lure a man to suicide” (von Franz, “The Process of Individuation” 187). Whenever recognized, the anima/animus no longer shows up in a

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

compromising way and the individual achieves a more intensive perspective on his/her genuine Self. This is conceivably why this association of “psychological opposites,” and the total Self are commonly represented through a bisexual being (216) or a hermaphroditic figure (Jung, “Approaching the Unconscious” 16). Only after all these opposites within the psyche are acknowledged, confronted and accepted can one become a whole and actualize the Self.

At the end of a successful process, individuals feel complete and be profoundly fulfilled. In the event that the conscience figures out how to complete the Self, he/she feels “enlightened” and more grounded and understands his/her own worth (Singer 257). Anyway, sure and empowering it sounds, it is brought up that the individuation process is not a simple errand and once an individual beginning this excursion, “there is no turning away from the challenge without serious consequences” (Singer 247). Realization and acceptance are agonizing and troublesome processes as one needs to recognize one's own shadow and anima/animus then integrate them into one's conscious personality. Regardless of whether one prevails with regards to finishing this process in a helpful manner, that is, picking up “a wider horizon and a greater extension of consciousness,” Jung warns that it will have some inevitable consequences and leave some scars on the person (“Approaching the Unconscious” 90).

It is stated that since what the person has integrated into his/her personality is not altogether neutral, it will “modify the personality” and the person will inevitably “have to undergo certain alterations” (90). Then again, if the individual neglects to finish the individuation process, the outcomes can be horrible. Meeting with the shadow or the anima/animus yet not having the option to coordinate them into the cognizant character can lead the person to a further emergency and result in an anxiety. As it is hard for an

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

individual to acknowledge his/her concealed personality traits which one has been ignorant of up to that point, the ego opposes change.

The acknowledgment of the obscure side becomes arrangement of encounters which “threaten our deepest beliefs—in our gods and in ourselves” (Singer 34). Singer argues that “when the disposition of the individual at some point in his life confronts an experiential situation which he can in no way handle, a psychic trauma occurs” (33). In this way, the individuation process is of fundamental significance yet it is conceivably risky as it can wind up adversely also. All things considered, individuation is an essential process that expects to join the contrary energies inside the mind and keep the consciousness and unconsciousness in balance.

The opposite sides of the mind are clarified by Jung through his Theory of the Four Modes. As indicated by Jung, each individual has four cognitive (psychological) capacities, otherwise called the “four modes,” that the person uses to encounter the world. Those four modes are introduced in two sets, which are thinking-feeling, and sensation-intuition, so each pair incorporates one contradicting capacity. One mode in each pair capacities as the prevailing one, called “the Superior Function” and “reigns in consciousness,” while the opposite one dwells on the unconscious level and thus is called “the Inferior Function” (Mossing 37).

These superior and inferior functions indicate how an individual perceives the world or himself and what sort of a character he has. These modes ought to be in balance to be spiritually intact. As seen by Mossing, for Jung this topic of resistance as compensatory connections is principal in light of the fact that “the more the unconscious is repressed, the stronger it will become, until it irrupts, compensating for its previous repression, and reasserts itself in spite of the feeble efforts of the conscious ego” (36-37).

### **II The Reflection of Jung' Archetypes on Literature**

The relationship between literature and psychoanalytic criticism is analog, meaning that literature and psychoanalysis both bring insight to each other's fields. The Jungian approach is primarily interested in primordial systems and symbols. This type of analysis is called the archetypal analysis, and can prove to be helpful when working with canonized literature. Furthermore, canonized literature's durability and significance may be missed by students, thus, leads to failure in proving relevance to the student's reality (Beach et al.).

In this aspect, the archetypal analysis can help make Canon relevant, in that it searches for reoccurring features and symbols, such as antagonists in the shape of the shadow archetype. Jung differs from Lacanian and Freudian approaches to literary criticism. Freud and Lacan were both interested in for instance role of sexuality or oedipal complexes, just to name a few. In addition, Lacanian and Freudian analytic approaches attempt to give a diagnosis. Contrary to the clinical approach of Freud's or Lacan's psychoanalysis, the Jungian theory allows the critic to avoid the analysis of fictional characters as real individuals. Jung questioned the notion of absolute truths (Stevens, 1994; Rowland, 2012). Furthermore, Jung was more interested in the cultural complexes and the deep psyche, than the sexuality centeredness of Freud and Lacan (Kumar Das, 2005).

#### **2.1 The Shadow Archetype and Human Complexes**

The shadow is the archetype that Jung depicts as possessing our haziest thoughts, contemplations, and feelings. Moreover, the presence of the shadow is the thing that empowers the individual to figure out what is resolved to be evil and wrong. Henceforth, the shadow goes about as a partner helping in arranging what the individual is, and what it is not (Chang et al.). Thus, the I, also referred to as the ego, is heavily dependent on the shadow. Thus, the public persona, which one presents to other people, must be made in

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

arrangement with the shadow archetype. Like all archetypes, the shadow could shape a culture complex. This intricate will assemble data that certifies the full of feeling response, thus, fortifying its essence. The shadow archetype complex can be applied to how regularizing society individuals feel undermined by the other. According to Perry's bipolarity claim, relying on which role the normative culture takes on decides the Other to be the inverse. Besides, the own gathering is inclined to occupy the positive qualities, and the Others are inclined to be viewed as negative (Wegman 15). Hence, if the normative culture cast themselves as good, the Others will be the bad.

The reflection of the shadow in a culture complex gets dangerous for society, just as far as concerns individual of both liked and dis-preferred societies. At the point when one some portion of oneself is demonized, the individual may feel compelled into assuming the part of the normative culture by ignoring the legacy culture, for example, the instance of bi-social understudies. Nonetheless, the instructive framework must regard all understudies as equivalents, and that each of the understudies reserve the privilege to make attention to the legacy culture (Soldered 4). Moreover, correspondence and non-discriminative practices must be accomplished without othering processes and projecting the shadow on the other heritage culture (Soldered 4). Furthermore, equality and non-discriminative practices can only be achieved without othering processes and casting the shadow on the Other.

### **2.2 The projection of the shadow on human psyche**

One way we can uncover our Shadow is by observing when we respond seriously to a conduct or quality, for example, sluggishness or idiocy that we trait to an individual or a gathering. The Shadow is not really consistently compared with solid sentiments; rather, it is revealed through basic reflection on the likely connection between specific kinds of

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

circumstances and individuals in them, to the solid emotions experienced by the intervener. This intelligent practice assists with recognizing the solid judgment of a circumstance or individual and the presence of Shadow parts of ourselves. At the point when our responses overwhelm us with incredible nausea or high respect, this might be our own Shadow appearing. Projection is the oblivious exchange of one's own clashing, dull part-characters onto someone else. We venture by crediting a quality to another person in an oblivious exertion to oust it from ourselves, to shield ourselves from seeing it inside (Casement 30). Projection is the unconsciousness referring to of driving forces and sentiments to individuals and items outside of ourselves (Jung). Jung thought of projection as a mental change component where the "in here" becomes "out there"; it is the cycle whereby an individual hazy spots the differentiation among emotional and target insight. It is our penchant to find in others what we least prefer to find in ourselves. Anything we are reluctant or unfit to look inside ourselves we at that point risk running into head on the planet (Kopp,). Projection can likewise be thought of as a method of interfacing with the world, for by shooting an enchantment bolt toward a proposed beneficiary we find in others lost pieces of ourselves (von Franz,162). In their article "Running from the Shadow: Psychological Distancing from Others to Deny Characteristics People Fear in Themselves,"(Schimel et al.450) depict another mental reaction to shadow movement whereby individuals effectively protect themselves against their shadow through a cycle they portray as mental removing, whereby the individual denies the potential for the conduct or trademark the person disdains or is repelled by. At the point when we consider ourselves to be unique in relation to the individuals who harbor qualities, we dread in ourselves, we deny our potential for the feared trademark—empowering us to state "I could never do such a thing; I dislike them." In an unguarded second during the intervention process, the arbiter's concealed self may show up. Like an ill-conceived

youngster looking for the denying guardian's endorsement, your generally abandoned self-moves to the outside to guarantee its legitimate spot in your life, surfacing abruptly in one of your meetings (Kopp). During the contest goal measure, the middle person may experience in the disputants something she or he has denied inside herself or himself; antagonistic sentiments that the arbiter's cognizant self holds toward the shrouded self-have been extended onto one of the disputants, and, on the grounds that the Shadow is oblivious and new, it is regularly extended in a contorted way.

### **2.3 Science and the “Archaic Man”**

Jung contends that civilized man has lost cognizant contact with the old man inside and the explanation for this is modern individuals depend a lot on their explanation and logical reasoning. Jung defines “archaic” as “primal, original” (*Collected Works* 50) and “archaic man” as the man with a “primitive mentality” (50) or a “prelogical’ state of mind” (52). He states that the civilized man has evolved from the archaic man and even though the civilized man seems to have broken his ties with the archaic man, it still survives deep in his psyche (51).

Jung argues that the modern individual will in general think more as far as causality and attempt to locate a characteristic and objective reason behind everything (Modern Man 130). However, sometimes there are “invisible, arbitrary and so-called supernatural forces” that can't be legitimized or estimated (130). Individuals do not will in general acknowledge these powers as they feel that they have just severed with the universe of “dreams and superstitions” and built themselves a world governed by rational laws (130). Jung contends that modern individuals need to oversee nature and this is the reason they attempt to locate the natural causes behind everything and they are not partial to anything that does not have a natural cause (144).

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

The presence of cause (supernatural forces “would amount to proof that [their] attempt to dominate nature is futile after all” (144). Affected by logical realism, individuals question all that cannot be measured or experienced through the five senses (173). As per this perspective, except if there is logically demonstrated physical reason behind it, it cannot be genuine (173). Jung asserts that:

As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional “unconscious identity” with natural phenomena. These have slowly lost their symbolic implications. . . . His contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied. (“Approaching the Unconscious” 85)

Since there can be no scientific proofs for them, the modern man has eliminated the rituals, supernatural beliefs, faith in God and religion from his life.

Jung asserts that “believing” has become very difficult especially for the educated (Modern Man 111). He adds:

modern man is painfully aware of the fact that neither his great religions nor his various philosophies seem to provide him with those powerful animating ideas that would give him the security he needs in face of the present condition of the world” (“Approaching the Unconscious” 91).

On this issue Jung further contends, there are not, at this point any divine beings whom we can conjure to support us. The great religions of the world experience the ill effects of expanding weakness, on the grounds that the accommodating numina have fled

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

from the forested areas, streams, and mountains, and from creatures, and the god-men have vanished underground into the unconscious. There people fool themselves that they lead a despicable presence among the relics of our past. The current lives are overwhelmed by the goddess Reason, who is our most prominent and most appalling fantasy. By the guide of reason, so we guarantee ourselves, we have “conquered nature.” (“Approaching the Unconscious”<sup>91</sup>) Numen (sg.) “A spiritual force or influence often identified with a natural object, phenomenon, or place” (“Numina”).

Jung further clarifies this misguided judgment by expressing that modern man, is heedless to the way that, with all his sanity and proficiency, he is controlled by “powers” that are outside his ability to control. His divine beings and evil presences have not vanished by any stretch of the imagination; they have just got new names. They keep him on the run with eagerness, unclear anxieties, mental inconveniences, a voracious requirement for pills, liquor, tobacco, food—and, most importantly, a huge cluster of depressions. (“Approaching the Unconscious” 71). Along these lines, rather than being useful, this demeanor has really hurt the person by placing him in a weak situation against his own impulses and drives.

Because of his examination of the old and new ways of life and mindsets of individuals, Jung arrived at the resolution that modern individuals, living in the twentieth century, experienced an inescapable depression because of the breaking down in their mind. They are affected by one specific nature or motivation that controls them, which disturbs their parity (von Franz, “The Process of Individuation” 228). It is clarified that this “one-sidedness and consequent loss of balance are much dreaded by the primitives, who call it ‘loss of soul’” (228).

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

Jung evokes the issue of the civilized man and clarifies that in the modern days, individuals would esteem and comprehend their senses and instinct (“Approaching the Unconscious” 84). However, individuals' attitudes have changed in the modern days and hence they can no longer utilize them (84). This, as per Jung, prompted a sentiment of defenselessness, deficiency, negligibility and injury in people, who curbed their urges, emotions and wants so much that they came to fall back on different methods like substance use to have the option to fill in the vacancy inside their spirit. Jung sees that there has likewise been a “widespread interest in all sorts of psychic phenomena as manifested in the growth of spiritualism, astrology, theosophy, and so forth” as individuals attempted to make up for the profound shortcoming in their spirits with the assistance of these when religion became outdated for them (Modern Man 206).

For Jung this is not only an issue of the individual yet all individuals living in the advanced occasions. According to Jung “disruption in the spiritual life of an age shows the same pattern as radical change in an individual” (Modern Man 202). What is valid for an individual or a character on the miniature level, is likewise valid for the remainder of the advanced society on the large-scale level (Singer 202).

Jung notes that humanity is presently undermined without anyone else made and savage threats that are developing outside our ability to control. Our reality is, in a manner of speaking, separated like a hypochondriac. (“Approaching the Unconscious” 72). Jung called this major issue of extraordinary partition of the contrary energies "separation" and noticed that: Modern man doesn't see how much his "realism" (which has demolished his ability to react to numinous images and thoughts) has put him helpless before the clairvoyant "hidden world." He has liberated himself from "strange notion" (or so he accepts), however in the process he has lost his otherworldly qualities to an emphatically

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

risky degree. His good and profound custom has broken down, and he is presently taking care of this separation in overall confusion and separation. ("Moving toward the Unconscious" 84) Due to this partition, the man living in current age experiences gloom. The extraordinary detachment in one's mind may have genuine outcomes both on the individual and cultural level.

As to ascent of the subdued substance, Jung notices that

our times have numinous images demonstrated what it means for the gates of the underworld to be opened. Things whose enormity nobody could have imagined in the idyllic harmlessness of the first decade of our century have happened and have turned our world upside down. Ever since, the world has remained in a state of schizophrenia. ("Approaching the Unconscious" 83-84)

In a significant number of his books, Jung brings up this issue and attempts to show the approaches to comprehend it. For instance, in his "The Seven Sermons of the Dead" (1916), Jung addresses "the Dead," and states that "Since, however, thought estrangeth from being, that knowledge must I teach you wherewith ye may be able to hold your thought in leash" (185). June Singer, a psychoanalyst and the author of *Boundaries of the Soul: The Practice of Jung's Psychology* (1972) gives a clarification

### **Conclusion**

This chapter has introduced a theory of psychoanalysis and human behavior, specifically focusing on Carl Jung's concept of the Archetypes. It emphasizes Jung's theories of complexes and individuation, the nature and development of the Shadow were outlined, with particular attention to the mechanism of projection, applied to the

## **Chapter one Jungian Perception of the Human Psyche: The Archetypes**

---

perspectives of both the individual and the group. This chapter proposes a way to how an understanding of Jungian psychology might influence critical analysis of fiction in general and gothic fiction in particular.

## **Chapter Two**

# **Investigating the Gothic Style in Poe's fiction.**

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

### Introduction

Following the terrible events in the USA history, a new era of belief and philosophy has appeared within people; a new style of living has made them adopt so many different behaviors towards anything. Therefore, the spread of corruption and the absence of justice have been driving it gradually to a new era of darkness, grief and gloom in every field like art, architecture and especially in literature. Moreover, a literary movement has been presented at the time called the gothic literature; it has been depicted in reaction to the historical, sociological, psychological and political frameworks of the late eighteenth and early nineteenth centuries. A literary revolution based on destruction, degradation, death and fear, favoring irrationality and emotions over reason.

Furthermore, Edgar Allan Poe is considered to be one of the most contributors within the Gothic Literary movement because his works uses violence, horror, madness, and supernatural elements to explore the paradoxes and mysteries of grief and guilt. Therefore, this chapter tries to offer a brief introduction and exploration of the literary gothic movement through one of its major figures who deals with most of the gothic elements in two of his short stories called "The Black Cat" and "The Tell-Tale Heart".

### I The Nineteenth Gilded Age:

The late nineteenth century is called the gilded age. The name indicates simply how the hidden truth was in those days; the gilded age shine externally but it was very dark and dim in the middle of greed and corruption. Society has suffered from workplace unrest, injustice and farmers' militancy.

The history of America is formed in American literature in the 19th century. American authors like William Cullen, William Irving, James Fenimore Cooper and Edgar

## **Chapter Two: Investigating the Gothic Style in Poe's fiction**

---

Allan Poe encourages developing native literature and developing a great half-century of literary development in which beliefs and religions are incorporated as the principle of freedom and self-confidence after the revolution.

An artistic, literary and academic movement was formed in the early to mid-1800s as a response to the industrial revolution called Romanticism. It criticized aristocratic society and the rationalization of science. This campaign reinforced a clear sense as a genuine source of aesthetics. It highlights fresh feelings like horror, fear and the sublimity of wild nature. In later years 1820-1860, a modern ideology evolved through a romantic ideal called Transcendentalism. Romanticism took folk art and old costume beyond logical and classicist values, and took in a renewed medievalism.

### **II Transcendentalism**

A cultural, theological and philosophical movement named Transcendentalism was founded in America during the first half of the 19<sup>th</sup> century. Transcendentalism is an optimistic branch of Romanticism. Transcendentalism is a form of thinking that advocates another view of the man, of his connection to nature and society and of the importance of self-development. It's the subjectivity principle, where the intellectual and rational universe is dismissed for intuitive and individual purposes (wayne).

Transcendentalists believe in individuality and self-expression and refused to recognize the modern social norms promoting social conformity. The Transcendentalists confirm that in all the creation, God or the Holy Spirit can be seen as a manifestation of the essence of divinity. They also assumed that people achieve the truths of the cosmos that regulates the ultimate through their interactions and not by the past.

## **Chapter Two: Investigating the Gothic Style in Poe's fiction**

---

The term coined by Emerson, “the utter truth and cornerstone of all life-beings created as a divine entity where the ideal essence imperfectly embodied in human beings was completely understood” (Emerson’s online dictionary of Marriam Webster). Transcendentalism embraces “over-soul” The over-the-soul is connected to the human being and a bond to nature with greater moral intensity.

In the middle of the late 1800s, in Europe as in America, there was an opposing ideology of anti-transcendentalism or Gothic. It is a pessimistic branch of Romanticism known as the dark side of individualism.

### **III Gothic Literature**

Early Gothicism is considered Scandinavian, since Scandinavian scientists in the early 20th century is the first to adopt Gothicism. Because their academics have insisted that the kingdom is in fact the gothic birthplace in the 1960s or 70s, Swedish have governed Gothic literature. In general, the concept of Gothic literature can be represented as a work of literature that uses a surprising, impressive and melodramatic narrative instrument with dark and remarkable views. The Gothic novels from the first flowering period, mostly written in cheap pirates, found an extensive readership in the United States. The first American writer to print a Gothic novel was Charles Brockden Brown in 1798. It was published as soon as possible for Godwin and Mary Shelley to influence British contemporaries, Although Gothic literature flourished on American soil not until the mid-19th century. The Gothic Novel which becomes popular during the late 18th and early 19th centuries contains a rich mix of drama and romantics that tinges with terror in and around medieval or "Gothic" architecture. In reality it uses the atmosphere of danger, suspense and terror (Julia).

## **Chapter Two: Investigating the Gothic Style in Poe's fiction**

---

The Gothic novel doesn't cope with modern life. Its vivid and expressive hallucinating qualities give the reader an illicit thrill which remains today powerful and satisfying. The writers of these stories try to reshape the traditional notion of literature to a darker, older and more complex way from the classic framework of the structured novel. The fictional Gothic reflects an enjoyment of intensive physical ecstasy, thrills of terror, gloomy predictability and a discovery of the environment. The remains of gothic structures gave birth, through the invited decline and fall of human inventions, to many emotions. The first generation of gothic novelists has an obsession with this style of architecture (Melissa McFarland Pennell).

Gothic literature has its core concepts of horror (physical as well as psychological), suspense, supernaturalism, ghosts, the haunted houses and gothics, darkness, tragedy, folly, mysteries and generational curses. Tyrants, peasants, bandits, maniacs, oppressed maids, madwomen, magicians, vampires, witches, perambulatory skeletons and the devil himself is the usual protagonists in Gothic literature.

### **3.1 Major Influence on The Rise of The Gothic**

Many researchers and historians clarify that Gothicism is a reaction to the traditional style of logical reasoning and rationality, its increase is associated and influences by numerous factors.

An ideological movement called Enlightenment by subsequent scholars dominates the philosophy and the thinking of the eighteenth century. Thinkers of this movement give rationality and logic greater importance than feelings and impulses. The rising philosophers and authors started to protest against the ideology of Enlightenment as the 18th century started to fade; to create works which are counter to reason and values. They claim that the truth is drawn by pure intuition, but that it can be found via senses. In fact,

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

Gothic literature's art and architecture protest against the rigid logic of the Enlightenment. Gothic authors motivate their medieval style of art, while scientists claim that Gothicism is a reaction to the Enlightenment. Others claim that it provides the mirror image of the movement. The military and political state in North America and Europe has an influence on the emergence of the Gothic age. It is recognized for the independence of colonists in North America at the end of the 18th century as a time of revolt and violence.

French revolution, however, stunned Europe and brought about a long time of chaos and cultural distress. Critics thus see the cornerstone of the Gothic revival is the French Revolution. As an example of this, in his essay, "*Gothic Literature and the French Revolution*," Ronald Paulson suggests "the gothic did in fact serve as a metaphor..." as Pre-Romantic and Romantic writers, it is later known as the reign of terror, embrace aggression and bloodshed. The horror of this gothic period is a representation of both authors' and readers' anxieties, for it represent uncertainty and the possibility of evil overwhelming good. Gothic literature attempts to teach readers the emotions to grow their compassion and to examine the psyche of the human being and the roots of evil in him.

### 3.2 Term Origins

The concept Gothic is derived from the architecture later developed by the German tribes; it is extended to incorporate medieval architecture. This kind of complicated and well-designed architecture has proved the ideal backdrop for the latest literary genres in both physical and psychological sense, often interested in stories of suspense, mystery, tension, myths and superstition. Whereas the history of this movement reveals that the advent of the period has a connection to Romances. Gothic Literature put a spin on the Romantic idea of nature worship and nature imagery. Along with nature having the power of healing, Gothic writers gave nature the power of destruction. *Frankenstein* is full of the

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

harsh reality of nature. Many storms arise in the novel, including storms of the night when the Creature comes to life.

Professor John Mullan explains that the genre emerged from centuries before and that gothic elements had to be introduced in popular Victorian literature. Gothic literature started, at the beginning, as a joke when Horace Walpole employed "gothic story" as a subtitle at Otranto Castle's novel. Critics clarify that the sense of the term is "barbarous" as Horace says that the tale is quite old.

The story shows a surprising dark side of the world which put readers in a strange reaction. Even though, the novel launched a new genre in Europe. In many of American gothic writings, such as *the Scarlet Letter* of Nathaniel Hawthorne and *the Legend of Sleepy Hollow* of Washington Irving, and "*The Black Cat*" of Edgar Allan Poe, it can be seen that the above are the characteristics in Gothic literature. Not to mention, Edgar Allan Poe stands as the founder of the Gothic revival, above all American gothic authors.

### IV Edgar Allan Poe Gothic Literature:

Edgar Allan Poe is one of the most influential American authors, according to Michael Horan Ph.D. His works mostly involve the type of Gothic literature. The dark side of human life is identified and explored by Poe. In American literature, he is thus perceived to be the embodiment of literary practices of the 19th century. He is recognized, moreover, as the editor of the American letters, as the author of horror fiction and fantasy novels (Dickstein, M et al)

Most of Poe's poetry and prose characteristics focus is in examining human behavior, especially the negative and self-destructive existence, which contributes to madness of conscious and unconscious mind. His most common subjects discuss death, including

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

physical symptoms, decomposition results, early burial concerns, the return of the dead, and deafness. One of the key factors that make Poe stand out from other writers is his steady subject of death. Any piece of his work can easily discern Poe's use of death, with agony and strength of inner reality. His short stories talk of the horror of human life, life's nervousness, or death's fear (Zayed). Furthermore, the idea of remembrance, which brings the dead back to life, is not to be forgotten.

With his special and impressive style of poetry, Poe was able to create his own version of Gothic fiction. His various themes, symbols and structure are recognizable to him. Poe's key theme is decay, insanity and hunted locations, which are basically used for all of his writings. "*The Tell-Tale Heart*" and "*The Black Cat*" is a clear example of which all these elements converge to create the entire Gothic touch of the novel (Ronald C. 64-65).

### 4.1 Literary Style

It seems that most of the darkness featured in Poe's writings represents his real life. Poe has been separated from his parents and siblings at birth. He has been fostered later on in his life. Considering the death of his beloved spouse as a major influence on most of his works because watching all his family members dying in front of him brought out Poe's despair into action. Poe's works remain popular and influential in both style and content. His obsession with death, violence, the loss of a beloved, reanimation or life beyond the grave and with the tragic mysteries it continues to drag the attention of readers worldwide. In addition to his interests which shows an intuitive intelligence with brilliant ideas.

The explanation of Poe's demonic style of writings is inspired from Ann Radcliffe, not to mention the depressing life and dark events that he has to go through. His texts show

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

the sensory details that could be missing in other writings. On the other hand, he establishes to bring out the mood through word plays (Dickstein, M et al).

Rhyme sounds exquisite to make poetry. In Poe's poetry, rhyme is significant; he uses words in placing patterns and then stirring it to make his poetry stream. Moreover, the cryptic symbolism he uses is useful for creating a softer touch and for helping readers bring their thoughts together. Anybody, thus, is claimed to be able to possess spiritual powers. Poe has a great interest in cryptography, especially in his work *The Golden Bug*. This talent forms his reputation as an iconic man with a beautiful human nature (Dickstein, M et al).

### 4.2 Literary Techniques

Poe's work reflects both his critical literary ideas and his essays. His fiction ceases being art with simple definitions. He did not like education and symbols but he claims that literature should have meaning only below the surface. He believes that quality work should be short and concentrate on a particular individual result. To that end, the writer assumes that all emotions and opinions should be treated carefully. He discusses a principle in "The Philosophy of Composition" of how authors can create excellent work by putting great effort in a writing project. He concludes that duration, 'equality of consequence' and a rational approach to writing are critical considerations. Poe claims the use of the Unity of Effect; it portrays an author who sinks the reader in a piece of writing, beginning and finishing the readings at once. Which makes it possible, in order to give the author full control over the reader and the experiences, about every literary device, technique, backgrounds, moods and ideas. The idea of "unity of effect"; Edgar Allan Poe explains through it his conviction that anything of a written work must lead to the denouement of the "unity of effect". It was published in 1842 in a thesis entitled "The

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

philosophy of composition," is demonstrated by an analysis of Nathaniel Hawthorne's *Twice-Told Tales*. To build a memorable and evocative unity of effect, Poe says that it is a must to know how to finish and integrate all the elements to have the greatest effect on the reader (Saltz 48).

Moreover, Edgar Allan Poe also shows another interest, which is presented in most of his work and critic's think that he uses it as a technique to make his work more attractive and interesting to readers. In health or illness Poe is seeking to explain human mind. His works demonstrate curiosity in psychology, and the human character as portrayed in his stories' as a dramatist, paranoid and emotional disintegration. In his many stories which show the fear of a person confronting circumstances that are in the story and special for their capabilities to abuse human nature and trigger body and mind pain and disturbing, the introspective analysis of mind and soul is also used in his stories. His psychological tricks are at least used in three of his works; one of them is "*The Black Cat*" and "*The Tell-Tale Heart*".

### V Poe's creativity in Gothic tales

Edgar Allan Poe tries to create a new vision to the world, he aims to escape the optimistic view of life to make darkness known more and relate it to, almost, every day's event

'Gothic' in contemporary art is necessarily a partial term which serves mostly to identify a peculiar, dark sensitivity shared by the artist and the observer chosen to respond to the work in this manner. (Williams 13)

Therefore, the notion of the different, odd and dark side of the human psyche is keenly illustrated in Poe's tales, alongside with violence, horror, distortion, criminality and

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

self-destruction. These concepts make Poe's worries as the same as the other, namely, the fear of death and psychological disorders such as obsession and paranoia. Moreover, all these dreariness are seem to be related to the modern fears of the apocalypse, serial killers, and diseases (Gavin 7).

By all the odds, Poe's literary creativity enables the readers to a realization of mystery and horror of their disturbed psyche which indicates that the darker side of the creativity is supposed to be taken as a reaction to a world that is not immune to violence and human perversity. Thus, in so many of his tales, he creates a protagonist that is considered as an artist and his crimes as a work of art. However, the protagonist of "*The Black Cat*" is regarded as presentation of Poe's conflicts with alcohol, therefore, according to Susan Manning, Poe's creation of this darker aesthetic art which include human perversity is what caused his self-destruction, because his tales deals with the creativity as a destruction as it is examined as a violation and evil-doing, moreover, Poe's creation of disturbed and demonic characters makes him have the same demonic, destructive and criminal characters therefore Poe's aesthetic creation is considered to be a modern Gothic art because of the effect that it leaves on the reader(Lima 22-30).

In revealing his own literary development on the dark side of imagination, Poe stories, as a contemplation site on the darker side of imagination, are, today, centers of attraction in some kind of ethics or aesthetic issues linked to Gothic imagination in which transgressed artistic identity transforms into a certain romantic identification crisis and into self-confident narrating about uncertainties intrinsic to any creative practice.

Speaks of the subjects that transgress society's vague definitions of normality discreetly peeling away the pretenses of outmoded conventions and transversing the amorphous border between good and evil, sanity and

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

madness, disinterested pleasure and visual offensiveness. (Grunenberg 168)

Edgar Allan Poe has created an art that makes modern culture's psychopathology apparent, holding a gaze based unconsciously on the oddities and perversities of the exterior and interior world (Lima 22-30).

### VI The Gothic Elements within Poe's Tales

Through his peculiar and imaginative narrative style Poe is able to produce his own form of Gothic fantasy. It is known for many different themes, structures and symbols. Poe's subjects are death and decay, madness and hunted places; almost all of his stories use this theme. Moreover, Poe illustrates how to accomplish one result by creating conditions which are the very essence of the linear movement of time to distinguish characters.

A hidden community of readers who love the Dark Nightmare realms of human life with their origins firmly founded in the ancient past continues to commend the literary framework of Poe particularly its short horror stories focused on supernatural or psychological manifestations. The odd, unnerving knowledge of characters and circumstances that allow the reader to connect subconsciously with the macabre perceptions and thinking of the principal protagonists can be sensed in accounts such as "*The Tell-Tale Heart*" and "*The Black Cat*" (sun 95).

#### 6.1 Manifestation of Terror

No other emotion exists than terror, which may essentially prevent people from behaving and thinking. In Poe's works, readers have a strong appreciation of how all the frightful souls have thoroughly submerged themselves in the Gothic horror environment Poe described them. The danger doesn't exist, but Poe made it possible through his fantasy

## Chapter Two: Investigating the Gothic Style in Poe's fiction

---

and writing abilities and modified the terrifying degree, so that people would just feel terrified. Valery said Poe was the founder of the universe and the only writer who had no flaws. He's never been wrong. His way of describing things was not motivated by intuition because from emptiness he built shapes.

Throughout the world view of Allan Poe, The purpose of his philosophy of the unity of cosmos is expressed in his development to attain perfection in art. Both the symbolism and the suspense in his work left enough space for the readers to make it easier for any of them to feel the power of fear. The first person narrator makes the story more believable and closer to the readers. Therefore, readers can see the bare soul of the characters with which they can see themselves. Constantly high atmospheric lightening, anti-closure, readers are feeling intangible terror. By all these means, Poe tries his best to create an unchanged, uniform, enigmatic and trembling effect (Sun 94-99)

### **6.2 Narration from The First Person**

A significant instrument in literature has always been the first person. The reader would imagine it like an established narrator from a third person. He can just clearly see what the character thinks and goes through, but the viewpoint is always somewhat different. The narrator's voice emerges from outside in the situation of the third person narrative, and the readers still stay outside of the narrative. It looks like watching a video. However the sound you can hear from behind in the first person, when you reading it, sounds like watching the tale unfold from the protagonist's eyes(Sun 94-99).

Poe uses the first-person narrator in all of his tales. But before him, the entire American authors preferred the view of the third person when they wrote. In selecting the first-person perspective, Poe has his own intention. The first narrator shows the readers the disturbing tales they witness or encounter, which convey and transcribe critically his own

## **Chapter Two: Investigating the Gothic Style in Poe's fiction**

---

thoughts and allows readers to see the vivid actions and the immediate effect. Moreover, in a Poe series of plots, readers can imagine the experiences of madness and terror that the character can only feel. Another benefit of the narrator strategy for the first person is that the narrators themselves are able to see the inner world and the state of mind(Sun 94-99).

### **6.3 The Theme of Suspense**

In his stories, suspense is one of Poe's styles. It is closely interested in a sequence of closely related unexplained incidents he is producing. As readers exploring through his stories, they are fascinated about the mysterious things about which they are drawn. In such a maze, the author builds both the reader and the writer to a half-understanding. This enigmatic occurrence is interpreted by the audience in the feelings of the writer, the more basic logic readers think, the more frustrated they can become. His works display a vision-like joy. Therefore, Poe never gives the readers a definitive response to his suspense, unlike other novels. Most of the time, he does not give a response, which gives his work much justification. Thus, ideas about Poe's works varied from individual to individual, which makes his works enigmatic.

One of Poe's most important elements is the sense of mystery along with the psychological root of his works. Moreover, Readers and people of everyday life are fascinated about certain things that are not easily known and weird. Therefore, this fascination comes from a shy, proper and disciplined person who wishes to infiltrate the inner heart of the sinful and evil person. Poe has a special storytelling strategy and an advanced influence because he produces, in his works, a stressful feeling, letting the readers believe like they will be in the spirit of stories forever. Poe's books depict murder and death, which are the influence of Gothic novels, by crimes and other horrible incidents. The strong tensions, on the other hand, make the novels more entertaining and legible. In

## **Chapter Two: Investigating the Gothic Style in Poe's fiction**

---

such books, a silent psychological vocabulary is primarily used in the inner monologue (Sun 94-99)

### **Conclusion**

Edgar Allan Poe Gothic style makes the readers have a different insight about the nature of people and the nature of themselves. Therefore, he relies on a new Gothic creation to differ from the similar genre writers, as he wants to use different systems, structure and symbols to affect the readers by exploring this genre. Moreover, Poe's gothic style also has psychological foundations. In brief, this chapter has given an insight of the literary movement that included the influence and impact of Gothicism, as for it tries to explore the darker side of the human being as well as showing the psychological sufferance, and insanity that the human mind can go through during the hardest time, taking off the veil of the great picture that previous literary movement explains to people which has been revealed and explored by some figures like Edgar Allan Poe in many of his works.

## **Chapter Three**

### **Jungian Approach to the Gothic**

***“The Black Cat” and “The Tell-Tale Heart”.***

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

### **Introduction**

There are many personified constructs in Jung's psyche model, which communicate with each other in our inner world. There are two such things, the person and the anima/animus; the person refers to the outer and the anima/animus to the inner world. The ego, mainly based on the body, which can be understood as the leading component, stands beside the shadow, both of which are linked to our personality.

This chapter will provide an analysis of two short stories written by Edgar Allan Poe “*The Black Cat*” and “*The Tell-Tale Heart*” in which, the Jungian approach will be applied using some of the archetypes and focusing on the shadow archetype specifically, to examine the reason of the existence of the dark side of the psyche, In addition to a presentation of the gothic elements within the stories.

### **I The Application of Jungian Analysis within “*The Black Cat*” and “*The Tell-Tale Heart*”**

Jung’s distinction between the common unconscious and independent entities, each with its life and identity, is called archetypes. Although several archetypes remain as vague images, only a handful has grown to the point of being conceptualized. However, the two short stories are good example to present one archetype which is the shadow archetype.

#### **1.1 The manifestation of the shadow archetype in “*The Black Cat*” and “*The Tell-Tale Heart*”**

According to Jung the shadow archetype reflects the personality's "evil side". It is a chaotic psychological sub-world where the primal portion of the self is held. The egotism, the

### Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

repressed and unauthorized instincts that your mind refuses. This is the part which is hidden in the deep being.

The Shadow is a repressive and dark archetype, it reflects these characteristics that the person does not want to accept, nor seeks to shield from everyone. The shadow consists of spiritual tendencies and a variety of positive and imaginative qualities. Jung satisfied that in order to be whole, we must constantly aspire to recognize our shadows. The dark side of our personalities is easier to project upon others.

In “*The Black Cat*” the protagonist seem to deny that he is a bad person and that a dark side exists within him because Through some of the narrator’s expressions and statements, he proclaims the sympathetic, loving, kind features within his character, in spite of his unrestrained and uncontrolled behavior he seem to deny and refuse the side where he is a bad person. In fact, the narrator tries desperately to portray himself as the good in the story so he can justify his unforgettable deeds and blame it on other factors (Starks).

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the rest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. (Poe 3)

While in fact he has the full feature of an evil character. The denial of his dark side drove him to his downfall at the end, saying that he is not mad; also, not admitting that abusing and killing his favorite pet Pluto made him a good example of the projection of the

### Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

shadow archetype. Another feature which is his addiction to alcohol makes his inner desires to appear to the surface of the conscious.

According to Carl Jung, the idea of the shadow represents the hidden personality that no one wants to show to other people and always make they believe of their perfection while all the repressed feelings that are hidden deep down are cracking their way to be out in forceful way. When the protagonist tries to hide his bad side, it drives him insane to the point where he starts acting in a weird and psychopathic way and eventually killing his wife “this blow was arrested by the hand of my wife” (Poe 11)

In “*The Tell-Tale Heart*” the protagonist also presents the shadow archetype within him. At the beginning of the story, he explains that he is merely calm and a nice person and never wishes to harm the old man if it wasn’t for the eye. The presence and function of this archetype depends heavily on the lived experience of the individual, since much of the shadow develops not just the collective unconscious but in the individual's mind. However, some Jungians claim that, aside from the private shadow of society, the Id still comprises a shadow ... fuelled by the social ideals ignored and repressed. The protagonist is considered as an introvert, antisocial person, therefore, he is not able to understand how he should behave towards people and confused between his Id and the real world, which makes him imagine that the old man’s eye is a threat to his life. Moreover, the protagonist is not aware of what he has done; therefore, his shadow is still hidden and suppressed. The more the shadow is repressed, the harder the shadow will become. It will "cast" itself and manifest, according to Jung, in the form of neurosis or psychosis when it is being repressed.

We need more understanding of human nature, because the only real danger that exists is man himself. He is the great danger, and we are

## Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

pitifully unaware of it. We know nothing of man, far too little. His psyche should be studied, because we are the origin of all coming evil.  
(Jung 436)

### 1.1.1 The Shadow’s Potentials :

What must be highly emphasized here is that the shadow includes all kinds of attributes, ability and potential that sustain a state of personality depredation if not understood and owned and deprive the person of energy sources and relations with others. For instance, someone might think that being selfish is selfish; by being motivated by other people and by anger deep down that makes him feel guilty in exchange. His power and anger are also part of his shadow in that situation. Examination could question his belief structure, trace its roots, make him more embodied and therefore more sensitive to his desires and open up avenues of choice that would hopefully minimize his resentment.

In “*The Tell-Tale Heart*” the protagonist ignores all the signs of his insanity and kept going, he did not try to understand the oddity and disturbances within him “how then am I mad? Hearken! And observe how healthily, how calmly, I can tell you the whole story” (Poe 27) apparently he is speaking to someone who wants to help him, but he still deny the existence of his shadow which it more difficult to stabilize between good and evil within him. Same goes for “*The Black Cat*” the narrator at first has the perfect life the perfect wife and a good company of pets, Step by step he started losing control of himself by abusing most of the pets and especially his black cat Pluto, Therefore, the evil deeds he makes were also a consequence of a state of denial. The protagonist’s pets are his chance to maintain his state they symbolize the wakeup call for his disturbed psyche “I was especially fond of animals, and was indulged by my parents with a great variety of pets”

## Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

(Poe 3). According to Jung, the shadow archetype is an innate feature in everyone, as he is able to waken the darker side it is able to sustain a peaceful phase within the psyche of the human being.

### 1.1.2 The Shadow and Evil

This will lead to the deepest areas of the shadow, where the dynamic evil should be related to the collective guilt, responsibility, and reparation. In “*The Tell-Tale Heart*” the narrator lack of guilt makes him reach a deepest state of evil, he establishes to kill the old man in a very calm state of mind without any disturbance from feelings of regret “in an instant I dragged him to the floor...” (Poe 31) this proves many conflicts within the narrator; external and internal. While in “*The Black Cat*” the protagonist manages to kill his cat and his wife and attempting to kill the second cat, regarding the narrator's unreliability and his refusal to admit his responsibility, it is also noticeable that he lacks feelings of guilt. In the account of his wife's death, he describes it like this:

The hideous murder accomplished, I set myself forthwith, and with entire deliberation to the task of concealing the body. I knew I could not remove it from the house. . . . At one period I thought of cutting the corpse into minute fragments. (Poe 12)

In addition to the narrator's weird and unexplainable behavior, he doesn't seem to show any signs of regret, grief, guilt, or even hesitation. He refers to his wife as ‘it’, ‘the body’ and ‘the corpse’. He does not describe the death of his wife as an accident he speaks of it as ‘the hideous murder’ or ‘The assassination’ and says he set himself free to think in

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

a way to hide the body, at first, he thinks of dividing it into sections but then he retreats of his decision. He shows no signs of empathy or remorse toward his wife; He says “My happiness was supreme! The guilt of my dark deed disturbed me but little” (Poe 12). His main concern is himself and how to get rid of the corpse without getting caught (McElroy).

### **II Poe’s Gothic Illustration in “The Black Cat” and “The Tell-Tale Heart”**

Poe was able to create his own version of gothic fiction with his unique and astonishing style of writing. He is famous for several common themes, symbols and structures. The most important themes used by Poe are death and decay, madness, and hunted location; these themes are used nearly in his entire tales. An excellent example in which all these elements are combined together to build the whole gothic touch in the two tales “*The Black Cat*” and “*The Tell-Tale Heart*”.

#### **II.1 The Black Cat as a Gothic Story**

One of Edgar Allan Poe’s most mystifying and horrific stories is the short story "The Black Cat" because the protagonist admits and relates macabre details before his imminent execution. Moreover, after the protagonist takes a black cat home, his behavior switches from normal to evil because he starts dealing with alcoholism this addiction drives him, with a devilish joy, to slice the cat’s eye out and hangs it at the tree's branch. He finds a new Black Cat after he lost his house because of a fire. Shortly after the new black cat has been brought home, the original love becomes growing hate or even hatred of the animal, leading him to commit heinous crimes (wall 1-7).

Poe’s short story is based on aspects of the supernatural, evil side of human nature, and insanity, which places "*The Black Cat*" in the gothic genre. The Gothic elements

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

within the story also cause a thrill, suspense, and fear, taking, for example, the black cats who reside with the storyteller is seen from a supernatural aspect. Moreover, the wife of the narrator proves this idea "...my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black cats as witches in disguise" (Poe 4).

### **II.1.1 Darkness as Innate within Humanity**

Almost every gothic writing have a feature of showing and presenting the dark side of the human mind, the scary deeds that every sane person would find terrifying to deal with because it does not follow the norms of the nature laws of a human being. The narrator keeps on claiming of his sanity in beginning of the story , but obviously, his changing in character from an animal loving person to a scary abuser and killer with no explanations or reasons brings to the light his disturbed behaviors which is a clear depiction of his madness. He commits perverse actions and apologizes, and as he describes the way he kills the cat Poe explores the evil nature of the human being, while the narrator claims that some of this perversion lies in us all “Who has not, a hundred times, found himself committing a vile or silly action, for no other reason than because he knows he should not?”(Poe 6) and explains that these perverseness are “primitive impulses of the human heart” (Poe 6). Gothicism keeps track of topics which drive humans to sink into deep depravity; the narrator has a really good, strong, and a loving bond with his cat “Pluto” as he speaks (Ruther 1-7).

Pluto—this was the cat’s name—was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. It

## Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

was even with difficulty that I could prevent him from following me through the streets. (Poe 4)

As time goes by, the narrator has a severe change in his behavior and begins to mistreat and abuses his cat Pluto with extreme hatred. A pervasive, unreasonably committed act is a twisted behavior. Anyone can stumble and make a mistake or do something really bad in his or her life at a certain point, but an evil entity attempts to be performing multiple perverted activities. In reality, the life of a really bad person can be characterized by an everlasting perversion and unchecked evil intentions in his own interest, furthermore, the narrator's hideous deeds did not stop but the killing of the cat, it went beyond that (Ruther 1-7). With the degradation of his guilt day by day, this lack of regret drives him to more attempts of evil deeds, therefore, making him an evil person and not only an evildoer “My happiness was supreme! The guilt of my dark deed disturbed me but little.” (Poe 13).

### II.1.2 Gory and Grotesque Descriptions

“*The Black Cat*” is Poe's short story most often read. The tale follows a literary style that examines humans and their obsession with the supernatural or mysterious grotesque application in a literary work that helps to explore human feelings that can mostly grasp the terror (Endurance, Anegbe, et al 43-44). “Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not and very surely do I not dream” (Poe 3), the reader, thus early, received the narrator’s impression, which is a mad protagonist. However, in comparison, it uses foreshadowing clues to make the next gallows execution more gruesome “But to-morrow I die” (Poe 3)

### Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

Gruesome is the unresolved confrontation of the incompatibility of work and response (Thomson 27). This dispute is, of course, in line with the ambivalence of the unnatural. As seen in the gothic genre some of the grotesques need to be presented as gloom, terrible scenes, and descriptions of this sort to be able to catch the reader to understand and inspires or to make him feel horrified. The author concentrates on the protagonist's sense of remorse as means of anxiety by concentrating more on his deteriorating state of mind from beginning to end. Perversion is one of the key concerns in this short story. It could be seen by the act of the writer, who was overwhelmed by the perverseness and also shocks him, despite his offense which he could no longer manage, that he later brought in. The situations are extreme and can be frightening (Endurance, Anegebe, et al 43-44). .

Neither by day nor by night knew I the blessing of Rest any more!  
During the former the creature left me no moment alone; and, in the latter, I started, hourly, from dreams of unutterable fear, to find the hot breath of the thing upon my face, and its vast weight — an incarnate Night-Mare that I had no power to shake off — incumbent eternally upon my hear!. (Poe 10)

According to Kayser, Grotesque is a description of a weird, alienated world, unexpectedly weird from the point of view. (This oddity is likely to be comedic or scary, or both) (Thomson 18). By this he means a total transformation of the universe in which there are normal and natural elements "which unexpectedly turn out to be mysterious and ominous" (Thomson 17).The manifestation of animals in Poe's short story attempts to emphasis the utilization of pets with a gruesome description. A second cat appearance just

### Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

like the previous black cat, named after the dead black cat Pluto but with one peculiar feature, the white hair in the cat's chest area that stood out until it has a 'gallows' shape. It first arrives to the notice of the wife, who constantly released to that specific cat the same affection and similarity she once had for Pluto.

My wife had called my attention, more than once, to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed. (Poe 10)

The appearance of the second cat was weirdly strange, it wasn't only to add suspense and worries to the narrator's life but it also comes to revenge the cruel acts that has been done to the first Pluto by sending him to be hanged for the murder of his wife because according to the narrator he was going for the cat (Endurance, Anegebe, et al 43-44).

I aimed a blow at the animal, which, of course, would have proved instantly fatal had it descended as I wished. But this blow was arrested by the hand of my wife. (Poe 11)

The feeling of sorrow and sadness surrounded the narrator when the death sentence is held against him. Now, he has no chance to be granted a salvation from his behavior and evil doings.

## Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”

---

### II.1.3 Omens and Curses of the Black cat

In several Gothic tales, foreshadows is a literary device used to signify possible events which are presented by dreams, omens or curses. Pluto is the name of the first cat. This seems to be an odd name, which doesn't have any significance or symbolism. In his novels, Poe never labels characters that should have made literature universal. But it is of considerable significance because he gives them names. When Poe was aware, like many other authors, of essential implications in titles, he uses titles that often extend beyond facial value.

Pluto is a euphemism in Greek Mythology for Hades, the god of the dead. The ties to hell and the control of the dead, therefore, it is a claim which the tale has repeatedly made “But to-morrow I die” (Poe 3) Taking the example of killing the black cat as the following events in the life of the narrator are not in his favor. Therefore, the act of blinding the cat did not have an effect as it intended and he put the cause and effect in motion, which led him to his own death and downfall. The rule of cause and effect is Karma, something he is hesitant to accept as the explanation for his circumstances to try to locate a chain of cause to action, between a tragedy and an act of violence, is beyond weakness. However, there seem to be concern that what he gives to another would be replaced, and Pluto's decline obviously becomes the destiny of the narrator. The loss of his sanity and the death of his wife are a good example of bad luck and curse which caused by the killing of Pluto “Mad indeed would I be...” (Poe 3)

Moreover, after the burn, a gallows imprint is the only item left from the narrator's home. The gallows add a red thread to this tale by the repetitive pictures.

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

I approached and saw, as if graven in bas-relief upon the white surface, the figure of a gigantic cat. The impression was given with accuracy truly marvelous. There was a rope about the animal’s neck. (Poe 7)

The figure of the hanged cat that was found after the fire drawn a kind of a predict of the narrator’s near death; therefore, the second Black cat is a supernatural doppelganger of Pluto. The caption of the unexpected manifestation of the second cat is to be a curse that followed the protagonist after murdering a black cat; he is present to pressure the narrator of the hell's agony. The protagonist cannot stop his actions and there are continual warnings that appear to torture guilty him of guilt. Following this, the omen and curse of Pluto’s death came to be the cause of the death of the narrator.

### **II.2 The depiction of gothic element in “The Tell-Tale Heart”**

The classic short story "The Tell-Tale Heart" has been used as a good example of Gothic novels. In the story, the individual words used by Poe at The Tell-Tale Heart offer an unsettling impression of terrible horror to the reader of the novel. The hideous word gives a bad feeling. The plot was composed in a chaotic manner. The phrases have a peculiar impact, in so far as any phrase will open a conversation. There are classes of short words like “Object there was none. Passion there was none. I loved the old man,” (Poe 27) and longer sentences like,

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

So I opened it – you cannot imagine how stealthily, stealthily – until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. (Poe 27)

These sentences are not really ambiguous and hard to understand; in fact, they are much precised in description.

Also, the events develop around a conspiracy around fanatical individual claiming to be wise because he murdered an old man due to his "Vulture Eye". The major Gothic style elements that are evident in this story are death, the Madness (Hollie 140-144).

### **II.2.1 The theme of Death**

Through all of his works, Edgar Allan Poe manages to manifest the theme of death in so many different levels. One of his works is “The Tell-Tale Heart” that depicts a good portion of the theme. Moreover, this theme adds the suspense and the element of surprise within the tale.

The narrator has one wish to fulfill, which has a relation with his obsession with the old man’s eye that later on planted an evil thought in his head “I think it was his eye! Yes, it was this!” (Poe 27) his fear of the eye makes him take a decision of taking the old man’s life.

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 forever. (Poe 27)

He desperately attempts to kill the old man while he is asleep, but unfortunately his only cause of killing him is the eye, so he waited every night beside his chamber door until

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

he can satisfy his need to murder ‘... every night about midnight I turned the latch of his door ...’ (Poe 28) he finally succeeded at committed the crime and killed the old man and bury him under the ground in his room (Hollie 140-144)..

Poe uses death the natural process that slowly destroys a body as an element of his gothic fiction with a twist at the end of the plot to make his readers think differently about the concept of death and wait for unexceptional final resolutions (Hollie 140-144).

### **II.2.2 Madness**

To help express madness in his works, Poe employs many literary tools and linguistic components. In *The Tell-Tale Heart*, Poe relies deeply on the use of absurdity to reflect the narrator's madness. The narrator stresses that he is not insane many times “...how then am I mad?” (Poe 27). His excessive emphasis of his sanity leads the reader to suspect that he is actually mad. Moreover; he narrator's lack of knowledge of his own psychosis is reflected by madness in “*The Tell-Tale Heart*”. In this short story Poe often uses linguistic irony to demonstrate insanity. The character speaks about how he makes friendship with the old man as he prepares to kill him (James 177)

The readers are informed of the death of the old man by the writer, but not the Policemen. The narrator's behavior is depicted as insanity to allow the police to rest in the room where the man's body is buried, and to position his chair directly over the place where he buried the old man

In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild

## **Chapter three: Jungian approach to the gothic “The Black Cat” and “The Tell-tale Heart”**

---

audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim. (Poe 33)

The picture of the senses in this story often portrays madness by Poe. The narrator explains the heart in great details “There came to my ears a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton” (Poe 34). He also appears mentally unstable when he describes how he patiently watches the old man in a psychopathic way while he is asleep waiting for him to wake up (Anderson).

### **Conclusion**

This chapter provides an analysis of the two short stories “The Tell-Tale Heart’ and “The Black Cat” through the application of the Jungian approach. It comes to conclude that the mental disorders and disturbed psyches are due to the denial of the existence of the archetypes within the psyche especially the shadow archetype, which, as it is explained above, this archetype helps to stabilize the personality between good and evil and its denial may lead to odd and criminal behaviors.

## **General conclusion**

## General conclusion

---

### General conclusion

The objective of this dissertation is to inspect and demonstrate the gothic fiction stories “*The Black Cat*” and “*The Tell-Tale Heart*” by Edgar Allan Poe. I have also presented that Edgar Allan Poe’s life experiences function a major role in shaping his writings. Therefore, I can note that literary art reflects the artist’s life.

In this assignment I have a purpose to mark, define and analyze the characters’ psychological disorders and the influence on their behavior. I also aim to discover the motive behind using characters with mental illness.

Out of these short stories “*The Black Cat*” and “*The Tell-Tale Heart*”, this thesis tests and examines, in an extremely detailed way, the dark side of the human psyche and presence. In his other works, Edgar Allan Poe, demonstrates a universe of terror and horror which comes straightforward from the profoundness of his disordered mind.

In the previous chapter, we chose a theory which was selected to be a sample to analyze the characters’ disturbed psyches which is the Jung’s theory of personality that investigates the personality of the mental disorders of the different protagonists in addition to the writer.

The interpretation of the characters mental disorders in the stories makes a new sense of comprehension. It provides the insights into the minds of the protagonists, who are usually pretty much some disturbed people, and they reveal that sometimes there is a very fine line between sanity and insanity.

## **General conclusion**

---

Edgar Allan Poe uses many tricks to make a story seem more interesting to the reader, the dark, death, the existence of evil and madness. Poe suffered in his real life from psychological problems; he took alcohol as treatment to shut down his pain. Thus, he adopted this style to find some answers through his mentally disturbed characters.

Finally, we can say to conclude, that the analyses and interpretations may or may not been planned by Edgar Allan Poe, but they gave a deep insights of mental disorders and the dark psyche of the human nature.

## **Works Cited**

### Works cited

#### Primary sources :

- “ *The Black Cat*” by Edgar Allan Poe
- “*The Tell-Tale Heart* ” Edgar Allan Poe

#### Secondary Sources :

- “*Edgar Allan Poe: The Sublime, the Picturesque, the Grotesque, and the Arabesque.*” *Amerikastudien /American Studies*. 43. 3: 423–36.
- Aharoni, E., W. P. Sinnott-Armstrong, and K. A. Kiehl..” *Can psychopathic offenders discern moral wrongs?*”, A new look at the moral/conventional distinction. *Journal of Abnormal Psychology* 121: 484-497. 2012.
- Bargh JA, Morsella E. “*The Unconscious Mind*”. *Perspect Psychol Sci*. 200873-9.
- Boag S. *Ego, drives, and the dynamics of internal objects*. *Front Psychol*. 2014.
- Broad, A. (2008). “*Odd and deviant behavior in selected short stories by Edgar Allan Poe and Flannery O'Connor*”.
- Burgess, Adam. "A Brief Introduction to Gothic Literature." ThoughtCo.
- Casement, A. “*Encountering the Shadow in Rites of Passage: A Study in Activations.*” *Journal of Analytical Psychology*, 2003, 48(1), 29–46.
- Dickstein, M., Giles, J. R., Blair, W. 2017. “*American literature*”.
- Drake MM, Morris DM, Davis TJ. “*Neuroticism's susceptibility to distress: Moderated with mindfulness*”. *PersIndividDiffer*2017;106:248-252.
- Endurance, Anegbe, et al. “The Grotesque Elements in Poe’s ‘Black Cat’ and Scudder’s ‘The White Cat.’” *International Journal of Comparative Literature and*

## General conclusion

---

*Translation Studies*, vol. 2, no. 2, 2014, pp. 42–46.,  
doi:10.7575/aiac.ijclts.v.2n.2p.42.

- Francesca Gavin. *Hell Bound- The New Gothic Art*. (London: Laurence King Publishing, 2008), 7.
- Gargano, James W. “*The Question of Poe’s Narrators.*” *College English* 25 (1963): 177-
- Jerry Saltz. “*Modern Gothic.*” In *Documents of Contemporary Art*. Ed. Gilda Williams. (Cambridge: MIT Press, 2007), 48.
- Jung C. *Collected Works of C.G. Jung, Volume 8: Structure & Dynamics of the Psyche* (Adler G & Hull R, Eds.). Princeton, NJ: Princeton University Press; 1969.
- Jung, C. G. *Man and His Symbols*. London: Aldus Books, 1972. Jung, C. G. C. G. *Jung Letters: 1905–1950*. (Vol. 1). G. Adler and A. Jaffe (eds.), R.F.C. Hull (trans.). Princeton, N.J.: Princeton University Press, 1973a.
- Jung, Carl Gustav. “Seven Sermons to the Dead.” *The Gnostic Jung: Including Seven Sermons to the Dead*. Ed. Robert A. Segal. New York: Routledge, 1992. 181-196.
- Jung, Carl Gustav. *Introduction to Jungian Psychology: Notes of the Seminar on Analytical Psychology Given in 1925*. Ed. William McGuire and Sonu Shamdasani. Princeton: Princeton University Press, 2012.
- Jung, Carl Gustav. *Memories, Dreams, Reflections*. Ed. Aniela Jaffé. Trans. Richard Winston and Clara Winston. New York: Random House, 1989. Google Books. Web. 20 May 2016.
- Jung, Carl Gustav. “*The Archetypes and the Collective Unconscious*”. Trans. R. F. C. Hull. London: Routledge, 1991.

## General conclusion

---

- Kennedy, J. Gerald. Poe, Death, and the Life of Writing, 1987. Yale University Press, p. 132.
- Kennedy, Patrick. "Gothic Literature." ThoughtCo, Feb. 11, 2020.
- Kopp, S. Mirror, Mask and Shadow. New York: Macmillan, 1980.
- Kovačić petrović Z, Peraica T, Kozarić-kovačić D. Comparison of ego strength between aggressive and non-aggressive alcoholics: a cross-sectional study. *Croat Med J*. 2018 156-164.
- Larry J. Siever, "Neurobiology in Psychopathy," *Psychopathy: Antisocial, Criminal, and Violent Behavior*, ed. Theodore Millon, Erik Simonsen, Morten Birket-Smith, and Roger D. Davis (New York: Guildford Press, 1998), 234.
- Lima, Maria Antonia. *Poe and Gothic Creativity*. Penn State University Press, the Edgar Allan Poe Review, Vol. 11, No. 1 (Spring 2010), pp. 22-30.
- Mosig, Yozan Dirk W. Mosig at Last: A Psychologist Looks at H. P. Lovecraft. West Warwick: Necronomicon Press, 1997.
- Poe, Edgar Allan, excerpt from "The poetical works of Edgar Allan Poe, together with his essay on the philosophy of composition," Digital Public Library of America.
- Pritchard, Hollie. "Poe's The Tell-Tale Heart." *Explicator* 61 (2003): 140-144.
- Pruette, Lorine. "A Psycho-Analytical Study of Edgar Allan Poe." *The American Journal of Psychology*, vol. 31, no. 4, 1920, pp. 370-402.
- Pulcu E. An evolutionary perspective on gradual formation of superego in the primal horde. *FrontPsychol*. 2014.

## General conclusion

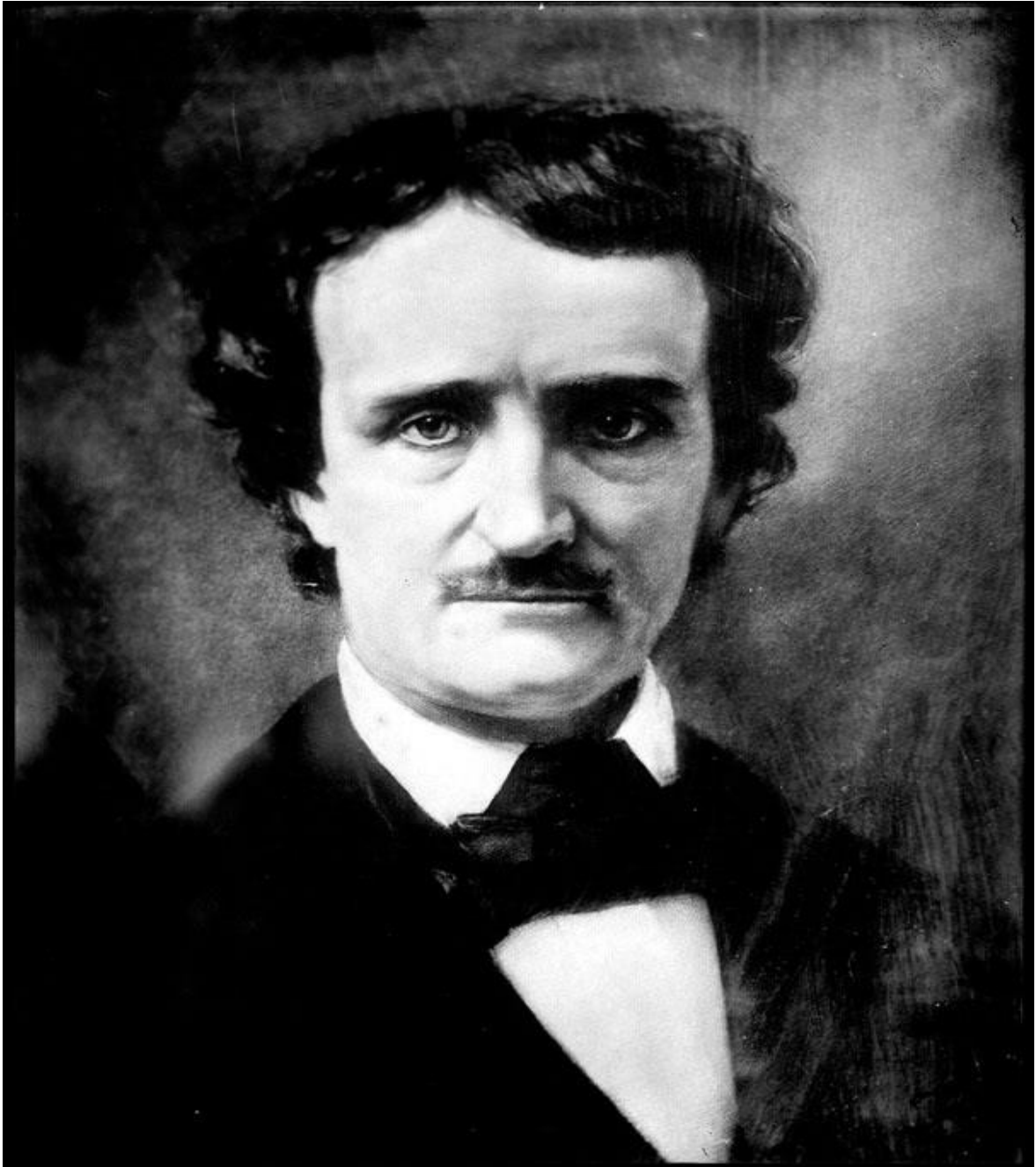
---

- Raphael Wall. “Stylistic Devices: An Analysis of ‘The Black Cat’ by Edgar Allan Poe Published in 1845.” *GRIN*, University of Osnabrück, 14 Oct. 2020, 1-7
- Schimel, J., Greenberg, J., Arndt, J., Pyszczynski, T., and O’Mahen, H. “Running from the Shadow: Psychological Distancing from Others to Deny Characteristics People Fear in Themselves.” *Journal of Personality and Social Psychology*, 2000, 78(3), 446–462.
- Singer, June. *Boundaries of the Soul: The Practice of Jung’s Psychology*. New York: Doubleday, 1972.
- Sun, Chunyan. *Horror from the Soul—Gothic Style in Allan Poe’s Horror Fictions*. Canadian Center of Science and Education, English language learning Vol. 8, No. 5; 2015.
- Tien, M.W. (1990, December). Literature or psychoanalysis: Poe’s personality and his works. *American Studies*, p. 1-38.
- Von Franz, M. L. “The Process of Individuation.” *Man and His Symbols*. Ed. Carl Gustav Jung. New York City: Dell, 1968. 157-255.

# **Appendices**

**Appendices :**

**Appendix 1: Edgar Allan Poe (1809-1849)**



**Appendix 2: Carl Gustav Jung (1975-1961)**

