Internal Punishment: A Psychoanalytical Reading of F. M. Dostoevsky's *Crime and Punishment* (1866), L. Rebreanu's *Ciuleandra* (1927) and P. Ackroyd's *Hawksmoor* (1985)

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Abstract

This doctoral thesis examines the representations and dynamics of crime and inner punishment in a range of European literary works of the nineteenth and twentieth centuries: F.M. Dostoevsky's *Crime and Punishment* (Преступление и наказание, 1866), L. Rebreanu's *Ciuleandra* (1927) and P. Ackroyd's *Hawksmoor* (1985), while tracing the developments of crime fiction and the changes in criminal legal system over the span of one hundred and nineteen years. Utilising the methodology of comparative literature, I argue that the interiorized punishment - which I identify, after Foucault, as a new episteme - is a narrative thread that runs through all three novels, and informs much other writings in the same period. Informed by different socio-cultural, temporal, political, and stylistic backgrounds, each novelist utilizes distinct narrative techniques and strategies to configure their protagonists in such a way that permits the reader to get an insight into their psyches. The present study locates the literary tendency to fuse the character of the protagonist/hero and the perpetrator/anti-hero into one narrative entity and examines the literary representation of the factors that trigger the guilt or need for punishment in this entity. To this end, I focus on the narrative structure, temporal framework, geographical setting as well as the protagonists' relations with other characters within the texts. The idea of self-punishment, its representations and manifestations, is explored through the lens of psychoanalytical theories of Sigmund Freud, Melanie Klein, Jacques Lacan and Otto Rank. My psychoanalytical readings of the texts are furthermore complemented by the theoretical frameworks offered by Mikhail Bakhtin's theory of polyphony, Linda Hutcheon's account of historiographic metafiction and relevant philosophical perspectives such as Søren Kierkegaard's and Jean-Paul Sartre's existentialisms.

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Introduction

Aims, Methods, Scope

This doctoral project is concerned with what I perceive to be an important epistemic development in our understanding and representation of criminal punishment in the last two hundred years: namely, the rise of inner punishment as a cultural and literary trope. While the representations of internal punishment had existed before, I find it intriguing that they became prominent at exactly the same time when our understanding of both criminality and subjectivity as such also changed and when the literary focus shifted from the crime to the criminal himself/herself. These modifications are most easily detectable in the genre that has traditionally been dedicated to the representation of crime: crime fiction. Crime fiction itself has undergone many transformations and developments, at both structural and narrative planes, in these last two centuries. In spite of its continuous changeability and even instability, crime fiction has retained a specific relevance as a genre, and its popularity is undiminished. This circumstance suggests the genre's unique potential for capturing not only the exceptional situation of a crime, and the hidden folds of the criminal's mind, but also more general cultural tendencies at given points in time. These literary modulations, then, follow and reflect particular changes in the perception of criminality and of the mechanics of punishment in society. Amy Gilman Srebnick's contention that 'by looking at crimes that are way out there, you begin to open a window on a culture in a particular time'[1] underpins the idea that every crime writing, inspired as it is by most visible crimes in society at a given time, inevitably also reflects the mentality, concerns and understanding of criminality and justice of the society at the time. The opposite seems to be true, too: influential literary representations of crime and punishment seem to influence more general public perceptions of criminality, punishment, penitence, and the emergence of new theories of subjectivity. This dynamic could also be called an inward turn and as such it mirrors the more general cultural developments since the nineteenth century. It is no coincidence that Sigmund Freud's key insights in the constitutive role of guilt and the dynamics of inner punishment are forged

[1] Amy Gilman Srebnick quoted in Ray B. Browne and Lawrence A. Kreiser, Jr., *The Detective as Historian: History and Art in Historical Crime Fiction* (London: University of Wisconsin Press, 2000), 3.

in relation to Dostoevsky's *Crime and Punishment*. In this thesis, I examine three major literary works, written in the tradition of crime fiction over a span of one hundred and nineteen years, and in different socio-cultural and political contexts. They all represent political, social, cultural and psychological changes of the time they were written. Together, they trace the trajectory of the representation and perception of inner punishment, while also outlining the genre's transition from chiefly hermeneutical to mainly psychological, ontological and epistemological concerns.

This thesis scrutinizes the development of the theme of self-, or inner, punishment brought about by the internalization of social sanctions in Fyodor Dostoevsky's *Crime and Punishment* (*Преступление и наказание*, 1866), Liviu Rebreanu's *Ciuleandra* (1927) and Peter Ackroyd's *Hawksmoor* (1985). Notably, all three novels, while rooted in crime fiction, also aspire to be more than a genre-text. The comparison that this doctoral thesis puts forward is based on neither contiguity nor direct influence (albeit the thesis also acknowledges such instances) but on a shared participation in cultural history and a more general flow of ideas and modes of expression. It takes into account the distinct historical contexts of the novels and thematic and formal developments in each literary culture but also draws attention to the thematic trope that unites all three crime novels and further implicates them in wider discursive (and socio-political) networks. These texts were chosen because they all articulate a new sense of subjectivity that gradually developed and modified over the covered period through the figurative device of the conflation of the figures of the villain and the hero in a protagonist, and a narrative concentration on the protagonist's unconscious or semi-conscious self-punishment as opposed to the punishment prescribed by the legal system. With this focus in mind, while a conscious self-punishment manifested in the guilty subject's *conscious* desire attempts to injure or hurt himself, and the formal punitive system may present equally fruitful venues of inquiry (and are referred to appropriate points in this thesis), this doctoral project concentrates almost exclusively on the so-called internalized punishment—semi-conscious or unconscious perpetration of auto-punishment.

There are many more literary narratives of the nineteenth and twentieth century that are focused on inner punishment. However, I have selected these three novels in particular because they additionally shed light on the political, social, cultural and psychoanalytical issues of the time they were written. In *Crime and Punishment*, Raskolnikov epitomizes

anthropological ideas, social and political turmoil that pervaded the late nineteenth-century Russia. The impoverished orders of society, coupled with social and political inequalities, suffocate Dostoevsky's protagonist, creating a sense of confinement and enclosure which he seeks to escape. The social circumstances such as the rise of eugenics, revaluation of criminality, new challenges to the patriarchal structures as well as sociological and psychological class conflicts in inter-war Romania all permeate Rebreanu's *Ciuleandra*. These social dynamics inform the organising theme of the narrative, namely, Old Faranga's insistence on the 'biological regeneration' of their aristocratic blood. I argue that Puiu's impossibility and incapacity to fulfil his father's expectations throw him into the abyss of madness but that it is also representative of the ways in which father-son relationship was renegotiated in modernism. Yet Ackroyd creatively draws parallels between contemporaneity and the past: *Hawksmoor* creates a dystopic image of the eighteenth and twentieth century Britain, societies whose primary ingredients are poverty, high level of undetected crimes, moral degradation and a clash between excessive mysticism and rational thinking or modern science. These parallels, recurrence of the mysterious crimes, duplication of characters and multiplication of the coincidences across centuries does not only add an ominous and uncanny feeling to the plot but also suggests that time and space in *Hawksmoor* are irreversible and nonregenerative.

For this reason, I argue that these novels should be understood as the nodal points which trace an important trajectory in intellectual history, one which sees a transition from physical to psychological punishment, and from the externalized (exteriorly engaged and validated) idea and practice of punishment to an introjected one. The thesis examines how this change in reception and thinking about punishment is expressed formally in figurative strategies in these novels—those strategies that concern the figuration (characterisation, action, language) of the suffering characters. These most often involve the protagonist and, on occasion, the narrator. In particular, I argue that the idea of the wrongdoer's need for inner punishment inhabits three narratives I have chosen to analyse, and it makes itself visible in the specific distribution of narrative elements and, pre-eminently, in the figurative strategies and depictions of the perpetrators' confused states of mind, recurrent mental instability and psychological projection and beliefs of the existence of the 'other'. I have therefore approached Dostoevsky's, Rebreanu's, and Ackroyd's texts with the following guiding questions in mind: Do these texts interact with the developments in criminal justice

and/or the writer's personal experiences of and interests in penitentiary system and other social developments? Is the agonizing sense of guilt meted out by the criminal's mind, as represented on the page, more difficult to bear than either the loss of liberty or punishment prescribed by the state or society? Is the guilt that tortures the individual presented as serving a constructive purpose or does it assume pathological proportions, in other words, leads to madness?

To assist in this inquiry, I use a conceptual framework and methodology whose development coincided with the shift I am tracing: psychoanalysis. While the premise that supports this thesis—namely, that the notion and practice of punishment became interiorised in the second half of the nineteenth century and continued to move towards increasing interiorization—was articulated most influentially by Michel Foucault[2] (and, consequently, his reflections on the matter inform my study in general terms). The thesis itself engages the Freudian perspective and is informed by Sigmund Freud's particular take on human mind. Therefore, my theoretical-critical approach incorporates Sigmund Freud's discussions of psychic apparatus, theories of guilt, narcissism, melancholia and the uncanny; Melanie Klein's object relation theory combined with Jacques Lacan's theorization of the 'bad mother,' the mirror stage, and the Name-of-the Father; and Otto Rank's pioneering theory of the doppelgänger.

The narrative of inner punishment marks these novels in different ways. Written in 1866 and published in 1867, Dostoevsky's realist novel *Crime and Punishment* is informed by the fundamental social ideologies that grasped Russia in the 1860s, especially Nihilism. Dostoevsky's own lifetime experience with social radicalism and his imprisonment raised his interest in the causes of crime and suffering, which, in turn, had a great impact on the development of *Crime and Punishment*. Dostoevsky writes in the tradition of the realist novel, with its aspirations to fidelity to nature, accurate observation

[2] Foucault approaches punishment, including affective disorders and the plunge into insanity which often accompanies auto-punishment, as not only socially conditioned but also socially generated and sustained; he is not interested in the interiority of the subject per se, since he views this interiority as an effect of societal discursive regimes. Foucault therefore argues that psychoanalysis is incapable to heal madness: 'it has not been able, will not be able, to hear the voices of unreason, nor to decipher in themselves the signs of the madman.' See Michael Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* [1961], trans. Richard Howard (New York: Vintage Books, 2006), 278. According to Gart Gutting, Foucault believes that madness is a part of society, and the mad people are considered those who either do not comply with the Classical Age's ideal of reason or are viewed as 'a threat to the stability of a bourgeois society'. See Gary Gutting, *The Cambridge Companion to Foucault*, 2nd Edition (Cambridge: Cambridge University Press, 2005), 53.

and representation without idealization, and social critique, but he has also been credited as a chief exponent of psychological realism, a term that refers to an attempt to depict the innermost thoughts and feelings of the characters with prodigious veracity. The novel's protagonist, Raskolnikov is the vehicle through which Dostoevsky addresses his beliefs and discontent about the Russian social and political situation during the 1860s. However, written from a third-person omniscient perspective, the narrator's voice fuses very closely with the consciousness and perspective of the central characters. Dostoevsky's novel, thus, is spinning around Raskolnikov's crime and the disastrous moral-psychic consequences that torment him. The uniqueness of Dostoevsky lies not only in his creation of a new novelistic genre, a polyphonic novel, but also in his fascination with doubling- a psychological term which refers to the characters' dissociative identity disorder. In terms of narrative representation of crime and punishment, then, Dostoevsky retains the structures of the nineteenth-century paradigm, combining with new techniques and narrative forms that anticipated the rise of modernist novels.

In the following chapter, I discuss an example of the next stage in this development: Liviu Rebreanu's modernist novel, *Ciuleandra.* Albeit Rebreanu had become an established writer well before publishing *Ciuleandra* (mostly noted for his realist depictions of rural life) his recognition as the inventor of the Romanian modernist novel came into being only with the appearance of *Ciuleandra*, a complex, convoluted novel of high poetic force. Rebreanu's *Ciuleandra* explores in-depth the abyssal zone of the criminal psyche brought out in the course of a post-murder psychological examination at an asylum. Like Dostoevsky's novel, Rebreanu's text is oriented by the perpetrator-protagonist, Puiu Faranga, whose jealousy, obsession with a ceremonial circular chain dance, actual crime, and plunging into gradual self-annihilation and insanity, are all disclosed in retrospection. In the fashion of modernist aesthetics, Rebreanu's novel is fragmented at the level of structure, narrative and character construction. Paradigmatic modernist devices such as impressionistic description and the unsettling use of free indirect discourse grant an access, albeit limited, to the mentally disoriented protagonist allowing the exploration of his inward psychology.

Along with Dostoevsky's and Rebreanu's novels, I scrutinize Peter Ackroyd's historiographic postmodernist novel, *Hawksmoor*. This intricately structured novel rebels against the conventions of both historical fiction and prior crime fiction through its non-

linear representation heightened self-reflexivity, parody, hybridization of styles and genres (eighteenth century journal, Baedeker to churches, detective fiction; eighteenth century language and spelling, twentieth century slang, etc.), fragmentation, and ironic and ambiguous juxtaposition of the two plots and two characters. Similarly to Dostoevsky's and Rebreanu's novels, however, Ackroyd's text is focalised through the protagonist-perpetrator (here, also, a detective), who, unconsciously follows a quest to discover the truth about his inner self. Ackroyd's text is based on the historical personality Nicholas Hawksmoor which is divided into two separate personalities, Nicholas Dyer, an intelligent but cruel fictional architect which lives in the eighteenth-century and works on the project of rebuilding the destroyed churches in London, and Nicholas Hawksmoor, a detective investigating a series of crimes in the twentieth century. Ackroyd's novel is based on a historical event, it challenges any historical, spatial and chronological boundaries and it does not adhere to a fixed set of ideas and rules. As a typical postmodernist novel, *Hawksmoor* is not constrained by any political, social or aesthetic boundaries, or established literary and critical criteria and it vacillates between the presentable and the conceivable.[3]

All these pieces of fiction have two notable formal similarities: they are all novels and they all belong to what is commonly called the detective/investigative fiction. Closing this section, it is worth glossing, why the genre of novel has been considered to be the most adequate (and thus the most frequently utilized) type of writing for the detective/investigative template and/or psychological investigative template. As the novel is a prose narrative of considerable length and complexity, it manages to assume those burdens of life that have no room in other genres. Hence its length permits the writer to capture multitude of moments and focus on the development and/or psychological examination of one or more characters. A novel invites the reader to participate in the analysis and investigation of the criminal. While a poem is comprised of figures of speech that usually necessitate an explanation and of the words selected as much for their sound as for their meaning, the plot of a novel is revealed gradually through either an omniscient

[3] Cf. Jean-François Lyotard's account of the postmodernist enterprise: '[T]he works [a postmodern writer] produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgement, by applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for.' (Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. by Geoff Bennington and Brian Massumi, Theory and History of Literature, v. 10 (Manchester: Manchester University Press, 1979), 81).

or a first-person narrator. The narrator introduces the reader to the fictitious universe and, in crime fiction, involves him in the investigation of a crime.

Crime Fiction: History and Expression

In relation to detective/investigative fiction subgenre that all the novels under consideration in this thesis belong to, it is useful first to define crime fiction more generally and to present its historical background. Crime fiction as a genre encompasses the instances of criminal/perpetrator, victim or victims, and an investigative entity; and, whereas often centring on the investigation itself, crime fiction has come to focus more fundamentally on the criminal's deeds and psychology in the early nineteenth-century.[4] While criminal narratives had existed in literature throughout centuries, they became more popular by the end of the eighteenth and beginning of the nineteenth century.[5] It is the period in which the subcategory of detective narrative developed and the features of investigative crime fiction were first articulated. Two moments in this history deserve special mention in the context of this thesis.

In the eighteenth and nineteenth centuries British literature was permeated with murder, criminals, highwaymen, the urban underworld, and prisons. It is probable that most of the British authors constructed their stories drawing on the biographies of English criminals who ended up in Newgate, London's main prison.[6] The evolution of the English eighteenth century crime fiction is closely connected to the stories and real criminal characters of *The Newgate Calendar* (1728), which according to H. Worthington, represents the 'material… where crime fiction has its origins in the broadsides and periodical stories [that] vary and develop the patterns.'[7] The novels that emerged in response to this material, although different in narrative techniques, style, structure and

[4] Benjamin Rush, *Medical Inquiries and Observations, Upon the Diseases of the Mind* (Philadelphia: Grigg and Elliot, 1835).
[5] Heather Worthington, *The Rise of the Detective in Early Nineteenth-Century Popular Fiction* (Hampshire and New York: Palgrave Macmillan, 2005), 1.
[6] Margery Allingham and Harry Kemelman, *100 Masters of Mystery and Detective Fiction,* ed. Fiona Kelleghan, v I. (Pasadena, California Hackensack, New Jersey: Salem PressInc, 2001), 741.
[7] Heather Worthington, *The Rise of the Detective in Early Nineteenth-Century Popular Fiction* (Hampshire and New York: Palgrave Macmillan, 2005), 1-2.

ideology, were considered cumulatively as part of a particular cultural phenomenon, and were collectively labelled ʻNewgate fiction'[8] by literary reviewers. This type of socio-criminal literature, including the Newgate subgenre, which evokes the semi-fictional compelling accounts of the outlaws awaiting trial and depicts an entire compound of crime-related issues, reached its peak in the eighteenth century. While in high popular demand, this type of literature attracted a genuinely hostile attention especially the literary critics who regarded Newgate novel as deplorable and inadmissible because, on the one hand, it made the readers acquainted with various illicit acts, immoral desires and characters and, on the other hand, it attempted to elicit the readers' sympathy for its vile characters. A. E. Murch supports this view by arguing that the Newgate specific story arises the reader's ʻsympathetic interest in the figure of the entertaining rascal, either out of admiration for his adroitness or because some past injustice drove him into dishonest practices.'[9] Furthermore, Newgate fiction had a great influence on the representation of crime not only in British but also in other European literatures, including, as we shall see, Russian literature, and it fostered the development of the detective novel subgenre. Both English and Russian social-criminal novel of the nineteenth century appropriate and adapt the elements and the narrative structures of the Newgate novel, such as the description of the crime, the image of the criminal and his reasons, the introduction of the investigator, the social and legal sanctions and, last but not the least, the murderer's expiation. One of the most notorious cases, first appearing in the *Newgate Calendar*, was that of Eugene Aram, a philologist and a schoolmaster who killed his friend, apparently because of the affair that the latter had with his wife; but in his final confession Aram seems to have been more concerned with justifying killing someone who is intellectually and/or physically inferior. Edward George Bulwer-Lytton wrote the novel *Eugene Aram* (1832), based on this real murderer, his crime and final execution.[10] What interests Bulwer-Lytton is mostly the continuous analysis of the criminal mind, including Aram's air of intellectual superiority and decorum.

The second development is linked to the moment in which the detective fiction as a subgenre of criminal fiction gained popularity in the English-speaking world in the mid-nineteenth century, namely, through the efforts of Edgar Allan Poe (himself inspired by

[8] Charles Rzepka and Lee Horsley, *A Companion to Crime Fiction* (Malden and Oxford: Wiley-Blackwell, 2010), 93.
[9] A. E. Murch, *The Development of the Detective Novel* (London: Peter Owen Limited, 1958), 272.
[10] Edward Bulwer-Lytton, *Eugene Aram* [1832], (Leipzig: Bernh. Tauchnitz Jun, 1842).

the late eighteenth century works of William Godwin (*Caleb Williams*,1794) and Charles Brockden Brown (*Edgar Huntly* or *Memoirs of a Sleep-Walker*, August 1799)) and C. Auguste Dupin stories of ratiocination (c. 1841-1844) to this development. Poe's influence on the works of Sir Arthur Conan Doyle is visible in the generic hybrids they pursued: both Poe and Doyle instrumentally linked the forms and styles of Gothic and detective fiction, combining the horror and rational thought to attenuate the sociocultural anxieties and fear of the unknown. The eccentric figure of Poe's amateur sleuth C. Auguste Dupin directly informed the lead investigative figures in Doyle's (Sherlock Holmes) and Agatha Christie's fiction (Hercule Poirot), but its influence also extended to other literary contexts (e.g. the novels of French Georges Simenon). Investigative prowess of all these figures rests on their analytical and logical reasoning (e.g. their utilization of the clues to apprehend the criminal mind and the rationalization of the supernatural). Such figures could also be identified in the characters in Dostoevsky's and Ackrod's novels, but they are richer in complexity. Poe's fascination with the city as a place of the deviant behaviour and criminality, and with the theme of corrupt family line, all rooted in the eighteenth-century literature proved influential and have informed the novels under discussion her ein various ways. Finally, Poe's preoccupation with the recesses of the mind and depiction of his protagonist's morbid states of mind inspired subsequent writers to focus their attention on the condition of the human mind.[11]

Scholars of crime fiction argue that it took around one century for the newly established genre to shift from the short story[12] to the length and scope of the novel,[13] but, as *Crime and Punishment* and *Cilueandra* show, its template was also used and explored across the boundaries of 'high literature' and pulp fiction in the interim period. Regardless

[11] Poe and the Modernists share the interest for the inside world of the human self. Poe aimed to portray the inner mental states of his protagonists and speakers in his literary experiments as he stated in the preface to *Tales of the Grotesque and Arabesque* (1840) that the terror in his prose and poem 'is not of Germany, but of the soul'. It is no coincidence that Baudelaire translated Poe's complete works asserting their importance to modernism. Edgar Allan Poe, *Tales of the Grotesque and Arabesque* [1840], (Cambridge: Worth Press, 2008), Preface xxiv.

[12] Poe believed that a short story has a greater impact on the reader than the novel of large proportions as its brevity adds to the literary intensity and psychological complexity. Hence, Poe wrote 'If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression – for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed.' Edgar Allan Poe, 'The Philosophy of Composition', *Graham's Magazine*, v. 28, no, 4 (April 1846):163-64.

[13] Martin Priestman, *The Cambridge Companion to Crime Fiction* (Cambridge, New York and Melbourne: Cambridge University Press, 2003).

of the format, the subgenre of crime fiction that we call ʻdetective fictionʼ has retained some characteristic traits. Often described as ʻan intellectual puzzleʼ[14], detective fiction centres on the detective figures whose main quest is to solve a case and bring a wrongdoer to justice. Hence, it poses two generic questions: ʻWhodunit?ʼ and ʻWho is guilty?ʼ The first question structures the entire narrative, typically (but not exclusively) by opening it with the description of a crime and closing it with its solution. The second question amplifies the idea that, within a detective narrative, guilt is a more generic phenomenon than crime. The mid-nineteenth century detective story often gives an impression to render a linear, chronological sequence of events, but the chronotope is most frequently complicated by analapses and prolapses, or the reversal in the presentation of causes and effects. The narrative 'clues' as to what has happened are dispersed throughout the story, aiming to confuse the readers and shift their attention from the murder to the investigation. The plot itself is intercepted by numerous subplots (for example, a love story) and a proliferation of characters, all of which serve as 'false keys'. This ambiguity aims to deceive and tantalize the readers by opening up avenues for various assumptions. The reader's function is to fit all these separate parts together in order to solve the mystery. Thus, the premature closure of the resolution is prevented by a couple of detective fiction devices such as fragmentation, distraction, and ambiguity which make facts impenetrable to readers. The climax of the detective fiction is not the resolution itself but the investigator's explanation of his elaborate method which led him to the solution. Knowledge of the criminal's identity at an early point in the narrative requires a different treatment of those two universal questions: whodunit becomes ʻwhydunit,ʼ and the issue of guilt is placed under scrutiny. The narratives of whodunit and whydunit arise more or less simultaneously in relation and reaction to each other, and they lead to the development of another literary trend, that is, the narrative of the inner punishment. In this thesis, I address the last narrative template not with the ambition to ascertain any models of criminal behaviour and its causes (ʻwhydunitʼ), but with the aim to scrutinize the narrative dynamics through which such texts are constituted and the picture of human subject in society they give us.

[14] Charles Rzepka and Lee Horsley, *A Companion to Crime Fiction* (Malden and Oxford: Wiley-Blackwell, 2010), 45.

It is for this reason that my inquiry starts in the late nineteenth century. In texts of that period and onwards, the solution of the crime itself is no longer a center-piece of the text, but the emphasis is placed on the process of the detective's pursuit/investigation. In a distinct development of the modality of some Gothic stories, including those by Poe, in Dostoevsky's *Crime and Punishment* and Rebreanu's *Ciuleandra* the crime is committed in the first pages and the narrative unfolds with the internal battles of the perpetrator. In *Crime and Punishment*, Porfiry, the attorney pursuing the murders of Alyona and Lizaveta, has no doubts who has committed the crime: his main role is to trigger Raskolnikov's awareness of guilt that will potentially lead to his rehabilitation; the figure of the doctor in *Ciuleandra* has a smilar function. As the three novels under discussion in this thesis also testify, the narrative closure in the texts of inner punishment coexists with the depiction of crime as also insoluble and/or pervasive in modern society. The latter feature is especially frequent in metaphyshical detective stories like Ackroyd's *Hawksmoor* that subverts and parodies the traditional detective-story norms. The fragmented plot, reiterated descriptions and the first-person narration interwoven with many clues, symbols and metaphors encourage the reader of Ackroyd's novel to focus his attention on the mystery rather than on the solution of the series of crimes committed in the eighteenth century, precisely because the ultimate solution is inexistent. In comparison with the early nineteenth century detective story, the contemporary detective narrative begets questions rather than gives answers to any riddles.

A final development that is worth noting here relates directly to the main topic of this thesis. As inaugurally present in *Eugene Aram* and popularized in works like Oscar Wilde's *The Picture of Dorian Gray* (1890) and Franz Kafka's *The Trial* (1914-15/1925) in the last half of the nineteenth and the beginning of twentieth century, the crime itself (and whether it 'really' happens or not) becomes secondary to the investigation, and, more to the point, subordinate to the compulsively investigative internal punishment. The traditional triangle of victim-offender-investigator is therefore destabilized. We can identify such shift in narrative emphasis in all three texts under discussion here, and we can trace its gradual progress from Dostoevsky's to Rebreanu's texts, as exemplars of more general developments in crime fiction. Following on this template, later twentieth century detective writings also embrace the idea of the murderer as an artist and often end in the fusion of the murderer and detective's identities. Ackroyd's work appears as a

particularly apt example of just such an imaginative sabotage of the conventions of the detective novel, but also, more importantly for my purposes, as a postmodern culmination in the investigation of internal punishment.

Pangs of Conscience, Desire, and Inner Guilt

Despite the fact that the torment of conscience has distinct psychological effects, it has been discussed for centuries with a different emphasis. The intellectual trajectory of the dialogue around the notion of conscience is of marked importance for all the writers I discuss, and it merits an overview here. The phenomenon of conscience was identified by the Romans such as Cicero, Caesar, Seneca and outlived ages, empires and creeds influencing human beliefs and conduct. To begin with, it is common knowledge that conscience signifies a moral judgement or feeling prompting an individual to act according to the ethical standards he or she honours. If this moral norm is violated, conscience, the general understanding goes, makes its agent feel guilty and impels him to discern between morally right and wrong act. But what is conscience, exactly? Where does it come from? Is conscience innate or developed? What is its function in making moral decision? What is the relation between conscience and synderesis?

Although conscience is often thought to be Christian in its origins, according to Paul Strohm, Latin *conscientia* was 'a flourishing concept in Roman persuasive oratory and legal pleading well before the birth of Christ.'[15] Cicero, for example, defines conscience as the principal theatre of virtue, and one performs in that theatre for good or ill.[16] By asserting this, Cicero suggests that conscience is moral in its nature, but at the same time, it offers its subject a free choice to act according to his will and judgement. For Cicero conscience can be good or bad; the former can represent a reason for legal acquittal, while the latter can lead to legal punishment of those who offended civil norms.[17] It is Cicero who inaugurated the idea that the guilty torment themselves twice,

[15] Paul Strohm, *Conscience: A Very Short Introduction* (Oxford: Oxford University Press, 2011), 6.
[16] John Davies and Richard Bentley, *M. Tullii Ciceronis Tusculanarum libri* V, v.1 (Hanoverae: Bibliopolio Aulieo Hahhiano, 1836), 602.
[17] The following statement demonstrates this claim: 'The power of conscience is very great, O judges, and is of great weight on both sides; so that they fear nothing who have done no wrong, and they, on the other

firstly, with the perpetual recollection and thought of their evil actions, persecuted and deranged by the awareness of their crime, and, secondly, by legal penalties. Analogously, Seneca views 'conscientia' as punishment and offenders cannot escape it, because it follows them everywhere flagellating for acting against it: 'Hence even men who hide their sins can never count upon remaining hidden; for their conscience convicts them and reveals them to themselves.'[18] This view would prove enduring and inform the developments I discuss in this thesis.

Roman conscience influenced and shaped early Christian, and then Catholic and Protestant conceptions of conscience. Explicitly or implicitly, conscience was one of the most hotly debated topics in Christian religious scholarship—a circumstance that has its direct implications for the moral framework of Dostoevsky's novel and the intellectual history behind Ackroyd's novel, both discussed in this thesis. While Christian conception of conscience owes a lot to the Roman authors, especially to Cicero and Seneca, conscience was adapted to Christian views, needs and aims to inspire a person to take the path towards faithfulness, morality and kindness. If one neglects and rebels against the moral principle implied by God's Word and embodied in the capacity of conscience, one sins; within this context, conscience is an imprint of God's Word, as well as a means to condemn and harass the sinner, interestingly analogous to the operation of the super-ego in later psychoanalytical discourse. Christian thinkers and preachers such as St Paul, Aurelius Ambrose and Thomas Aquinas all discuss conscience in this or similar vein.[19]

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hand, who have done wrong think that punishment is always hanging over them' (Marcus Tullius Cicero, 'Speech in Defence of Titus Annius Milo,' in *The Orations of Marcus Tullius Cicero* v. 3 [52B], ed. Marcus Tullius Cicero and trans. Charles Duke Yonge, Marcus Tullius Cicero (London: G. Bell and Sons Ltd, 1913), 415-16.

[18] Lucius Annaeus Seneca, 'Letter 97: On the Degeneracy of the Age,' *Seneca's Letters from a Stoic*, trans. Richard Mott Gummere (New York: Dover Publications, 2016), 350. Seneca further maintains that humans' virtues and vices are the result of their voluntary choices, based on their intellectual ability to discern between good and evil. Accordingly, conscience deliberately and consciously, assumes its consequences such as mental suffering, neurosis etc.

[19] In *Letters to the Romans*, St Paul contends that conscience has two functions on the one hand, to aid the possessor in adjudicating between thoughts and on the other hand, to testify in front of God at the Day of Judgement. Whereas St Paul locates human moral values in the heart rather than reason, claiming that conscience is innate 'law written in their [men's] hearts', (The Bible, King James Version, Rom. 2.15) Ambrose equates conscience with both a man's sound judgement and consciousness of his own virtue. The latter affirms: 'conscience is the faculty that distinguishes what the innocent and the guilty deserve; this is the true, the incorruptible judge when it comes to deciding whether they merit reward or punishment.' (Aurelius Ambrose, *De Officiis: Introduction, Text, and Translation* v. 1 [44 BC], ed. and trans. Ivor J. Davidson (Oxford and New York: Oxford University Press, 2001), 143. The nature of conscience is further theorised by Thomas Aquinas. He argues that 'God, in judging man, takes the sinner's conscience as his accuser,' (Thomas Aquinas, *The Summa Theologica of St. Thomas Aquinas* v. 3 [1485], Pt. II, Q.67, A.3,

The emancipation of conscience from close identification with religious values towards the nonreligious is regarded as a result of Enlightenment secularization. Thus, during the eighteenth century, it was believed that people possess an innate 'moral sense', which might be enhanced and/or corrected by reason and judgement. In other words, even ill-doers recognize that they deserve ill in return. Hence, civil law and not religion dictate moral rules and reasonable conduct among citizens. Religion and divine inspiration begin losing its ground to reason, which is, now, the arbiter of its authority.[20]The century of secularization followed with a multitude of influential philosophers' discoveries on concepts of reason, affection and moral choice. For instance, Immanuel Kant in *Metaphysics of Morals* (1797) contends that conscience is a prompting internal voice, which can be heard by even the most vicious person. Although this voice aims to adjust one's judgement to the ethical values, it cannot objectively judge itself or execute a role of an accuser and assessor, because it comes from inside of the offender and it might foster increasing lenience. It is an untrustworthy yet relentless voice, somewhat similar to the narrator of Ackroyd's novel, *Hawksmoor*. Given the difficulty of evaluating one's own conduct, Kant proposes as a solution to create an ideal person, as an embodiment of a supreme authority for each individual such as God, parents etc. In opposition to Kant, Adam Smith, his slightly younger contemporary, mounts a claim that a man alone cannot judge his behaviour and it is not God or innate reason, but society and one's place in society that offers a norm for assessment: 'Bring him into society, and he is immediately provided with the mirror which he wanted before.'[21] This claim is specifically re-evaluated in relation to Rebreanu's novel, *Ciuleandra*.

A similar focus on the operation of the individual and his/her feeling of guilt *within* society is noticeable in many Existentialist writings of the late nineteenth and

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trans. Fathers of the English Dominican Province (Westminster, Maryland: Christian Classics, 1981), 1478.) here, conscience plays a role of a prosecutor which accuses its agent and causes the feeling of guilt and remorse. Importantly, Aquinas divides conscience in 'synderesis' and 'constientia', placing both in a man's rational part: 'synderesis' refers to an *instinctus naturae*, a certain natural instinct in the soul or in the rational mind which stimulates pursuing honourable good and avoiding what is evil, while 'constientia' is 'the application of knowledge to something is done by some act.' (Aquinas, Pt. I, Q. 79, A. 13, 408.) To be more exact, synderesis stands for a natural instinct, habit and an innate ethical tendency in the moral conscience of every person that directs the agent to good and dissuades from evil, while constientia refers to an action. Aquinas does not view conscience as an inner voice coming from divine authority, but from the right principles of reason.

[20] However, the divine inspiration is not denied, it is compelled to meet the requirements and tests of reason, because its assessment, now, is mistrusted.

[21] Adam, Smith. *The Theory of Moral Sentiments*, ed. Knud Haakonssen (Cambridge: Cambridge University Press, 2002), 127.

early-to-mid-twentieth century, the period that coincides with the discursive rise of the concept of inner punishment. Existentialism believed that a human nature is ruled by freedom, and it is in such a world that the protagonists of Dostoevsky's, Rebreanu's, and Ackroyd's novels are thrown. The stakes of this freedom were first treated by Søren Kierkegaard as a religious dread and by Jean-Paul Sartre as a secular anxiety. The prohibited desire and ambiguous freedom give rise to Kierkergaardian dread. The religious existentialist appropriates the biblical story of Adam and the Fall in order to cement the idea that anxiety precedes not only the first hereditary sin but also occurs at least once in each individual's life.[22] This subtle link between the original sin is revised and explored further in the Chapter III of this thesis. For Kierkegaard, those who do not recognize their guilt themselves without a legal sentence or acquittal, fall in front of God endlessly.[23] The religious existentialist concludes his text *The Concept of Anxiety* with the idea that only when a person has faith, he will acknowledge his guilt and will look in the right direction for atonement, 'He who in relation to guilt is educated by anxiety will rest only in the Atonement.'[24]This precisely belief in the redemption through suffering is the conclusive subject in Dostoevsky's novel. For Kierkegaard anxiety predisposes a human being to transgress and one of the sins that anxiety incites is of being dishonest with himself about his sinfulness. Here anxiety comes closer to Sartre's theory of bad faith.

[22] Kierkegaard associates anxiety with 'the dizziness of freedom' and the awareness of the 'possibility of *being able*'—for anything, including crime. When God warns Adam that eating from the tree of knowledge of good and evil, will lead to his death, Adam does not understand Him, as he knows neither good and evil nor death, 'how could he understand the difference between good and evil when this distinction would follow as a consequence of the enjoyment of the fruit?' As a consequence of God's dictum, Adam acquires knowledge of freedom and his desire to use it intensifies along with the desire to discover what lies behind those incomprehensible for him words such as good, evil and death. Thus, the prohibition awakens his anxiety, freedom's possibility and unconscious desire to sin. Anxiety precedes sin, guilt and punishment. It is an ambiguous power which makes a man tired, dizzy and throws him in the abyss of transgression. Søren Kierkegaard, *The Concept of Anxiety*, *A Simple Psychologically Orienting Deliberation of the Dogmatic Issue of Hereditary Sin* [1844], ed. and trans. Reidar Thomte and Albert B. Anderson (Princeton and New Jersey: Princeton University Press, 1980), 44, 61.

[23] Kierkegaard contends that 'every man loses innocence essentially in the same way that Adam lost it.' (Kierkegaard, *The Concept of Anxiety*, 36). To be more exact, the philosopher, on the one hand, underpins the idea that God exists within each individual and His voice prompts them towards the good, but he also underscores that it is the man himself who decides either to listen to that voice or not. Contradictory to this affirmation, Kierkegaard's treatment of the 'binding of Isaac' story from Genesis 22 in *Fear and Trembling* aims to emphasize that faith sometimes requires sacrifices or acting immorally. Abraham experiences an internal battle between his love for his son, Isaac and his desire to obey God's order to prove his admiration. Therefore, Kierkegaard reasons that, similar to Adam and Abraham; each man's innocence can become disturbed by himself and his own desire. This reasoning presents the starting narrative premise of all three novels under consideration here.

[24] Kierkegaard, 162.

Hence, Sartre carries forward Kierkegaard's correlation of sin with guilt and freedom but with a secular interpretation.

According to Sartre, a versatile Marxist existentialist, sin is an effect of one's disobedience to authority which has pressurized one to adopt false beliefs and reject innate freedom. In order to make it more explicit, Sartre uses a philosophical concept of bad faith, defined as 'one's determined attitude' 'which is such that consciousness instead of directing its negation outward turns it toward itself.'[25] In other words, bad faith is equated with falsehood, deception and lie directed to oneself in order to flee the responsible freedom which is important for human existence.[26] The idea of bad faith is of a particular relevance to my discussion of Rebreanu's novel, especially in relation to the representation of the narrator's pathological distortions and his (undecided) performance of insanity.

Sigmund Freud's Theory of the Unconscious Operation of Guilt

Sigmund Freud is both an heir to and a rejector of both religious and Enlightenment vision of conscience. He does not believe in civilization and progress claiming that it stands for a comforting and narcissistic illusion: 'its [civilization's] essence lies in controlling nature for the purpose of acquiring wealth and the dangers which threaten it

[25] Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel Barnes (London and Colorado: Methuen and CO LTD, 1957), 48.

[26] Under Sartre's standpoint, to avoid the paradox of the same person to be both a deceiver and a deceived, people appeal to Freudian unconscious. He attacks Freudian notion of unconscious, arguing that in self-deception one must be in complete possession of the truth and at the same time be conscious of hiding it. In other words, Sartre asserts that Freud postpones the contradiction rather than solves it, because the essence of lie consists in a liar's awareness of his engagement with both lie and truth. This self-deception is possible because a human being is both a facticity and a transcendence meaning that he is resigned to extreme transcendence or freedom that is constrained by his material and bodily circumstances, which is facticity. For Sartre, society forces people to play the roles assigned to them and stay within the limits of those roles, for example, those of the waiter, of the homosexual, of the frigid woman and so on. In this context bad faith also bestows an escape from the moral or public constraints and eventually from one's sense of guilt. This is the reason why a guilty man appeals to confession, exchanging his confinement for being evil. By doing so, 'he derives a merit from his sincerity, and the deserving man is not the evil man as he is evil but as he is beyond his evilness.' (Sartre, 65.) The purpose of bad faith, as we can see, is to make oneself unreachable; it is an evasion. Bad faith, therefore, stems from a man's failure to either coordinate or synthetize facticity and transcendence.

could be eliminated through a suitable distribution of that wealth among men.'[27] He also rejects the idea that religion is an embodiment of moral feeling, asserting that it aims to manipulate people and promise satisfaction in the afterlife in return for righteous behaviour.

> Thus the benevolent rule of a divine Providence allays our fear of the dangers of life; the establishment of a moral world-order ensures the fulfilment of the demands of justice, which have so often remained unfulfilled in human civilization.[28]

Unlike the Enlightenment secular thinkers, Freud contends that the largest part of human mind is unknown to their possessors and it is that part that also hides feelings of inner guilt. This inner guilt, which articulates itself as inner punishment, is far more important than any supposed exterior manifestations of it, in either the individual or society. This Freudian position on inner punishment is relevant for the entire thesis. As we shall see imminently, Freud regards conscience as fundamentally an artificial construct, an imposition of the reason (through the agency of the super-ego) which, however, triggers the experience of guilt. Freud regards religious conscience as well as it is secular. Ideological manifestations, as, essentially, defensive mechanisms within society, help people feel less nervous and hopeless in civilization.

As this project concentrates on mental punishment and insanity from an interior perspective, psychoanalytical approach to literary text plays an important role in delineating the characters' emotional agitation, concern and internal struggles. The research will align this with discrete and continuous meaning to answer these supplementary questions: what are the limits of what we know to be 'conscience', 'sense of guilt', 'need for punishment', 'remorse' and 'self-punishment'? Can we use the terms of 'unconscious sense of guilt' and 'need for punishment' interchangeably? Does the need for punishment operate as an expression or as a defence against the experience of guilt and concern? It is crucial for the field of comparative literature with interdisciplinary emphasis to understand Freudian perspective on human mind and to connect it with crime fiction belonging to different cultural and historical backgrounds.

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[27] Sigmund Freud, *The Future of an Illusion, Civilization and its Discontents and Other Works* [1929], SE v. XXI (1927-1931), 29.
[28] Freud, *The Future of an Illusion*, 6.

Being interested in knowing more about how people cope with their inner aggression and conflicts, Freud analysed the mind's structure, divided it, in his early, topographical schema, into the unconscious and the conscious mind, or sides of the mind, and then added the preconscious, as a mediator between the conscious and the unconscious mind, to his two categories of the mind.[29] To begin with, the conscious side of the mind contains thoughts and desires that a person is aware of, while the unconscious one 'comprises, on the one hand, acts which are merely latent, temporarily unconscious but which differ in no other respect from consciousness and, on the other hand, processes such as repressed ones.'[30] To be more exact, the unconscious mind plays a role of the storage of unspoken phantasies, secret thoughts, and prohibited urges inaccessible to conscious psyche; it is thus also the repository of cathexes to objects and things, the precise nature of which may be difficult to ascertain as the ambivalence rules in this mind-space. In psychoanalysis, the term cathexis refers to the quantity of psychic and emotional energy invested in the mental representation of an idea, wish, though, feeling or person.[31]

Freud contends that the unconscious psychical act goes through two stages which either denies or accepts the entrance into the conscious. In the first stage, the unconscious mental impulse is tested by the censorship. If it is rejected by judgement, it enters the state of 'repression', and therefore it remains unconscious. If it passes this testing, it moves into the second stage which belongs to the 'preconscious'[32]. To make his statement clear, Freud compares the system of the unconscious with a large entrance hall, comprising all mental impulses within individuals, and the conscious mind with a narrow drawing room, operating judgement through a faculty of a watchman who analyses the mental acts and either allows them or not to enter the conscious, that is, represses them or not. Taking further this spatial analogy, Freud compares the preconscious mind with a

[29] The very first model of the mind Freud conceived was the so-called 'economic model' of the 1890s, where the operation of the mind was explained through an energy system where various cathexes attempt to reach its object, and, when unable to do so, create anxieties. The remnants of this model are present in Freud's topographical model, and Freud himself returned to it briefly in 'Inhibitions, Symptoms, and Anxiety' (1926), trying to square it with his later, structural model of the psyche.

[30] S. Freud, 'The Unconscious' [1915], *On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, SE XIV (1914-1916), 171.

[31] Elizabeth L., Auchincloss and Eslee Samberg, *Psychoanalytic Terms and Concepts* (New Haven and London: Yale University Press), 2012.

[32] Freud, 'The Unconscious,' 172.

second room where the unconscious thoughts are deposited and become conscious.[33] Hence, the preconscious area is comprised of thoughts that are latent and only temporarily unconscious but not repressed at a certain moment, and therefore they can be easily retrieved, becoming conscious. It is at this juncture that representative arts, like literature, operate, eliciting hidden phantasies, erotic and destructive impulses that an individual shares with a group in the disguised form, argues Freud in 'Creative Writers and Day-Dreaming'.

Before going any further, I would like to address the main concepts of psychoanalysis that this thesis engages to describe the operation of the conceived psyche. In order to do this, I need to introduce another model of the mind that Freud espouses, the structural one, which sees the psyche as constructed by and in interaction of three agencies: the id, the ego, and the super-ego. These are the entities of the psychic apparatus and each of them has its own function within it. According to Freud, the ego is correlated with the conscious and the preconscious, because it contains 'a coherent organization of mental processes'[34], which controls the individual activities and impulses and supervises its own effectiveness and constituent actions. Sometimes, a part of it exercises control and plays a role of a censor which decides which actions and thoughts could be brought into recognition. A part of the mind which embodies the unconscious, is the id. There is a striking difference between these two entities: the ego is driven by perception, therefore it stands for intellect and common sense, while the id incorporates everything that is repressed and is controlled by pleasure principles, instincts and passions. In order to make it easier for the reader to visualize these discrepancies, Freud associates the id with a horse and the ego with a man on horseback, who uses the strength of the horse to ride. Like a rider, the ego guides the horse in the direction it wants to go.[35] The idea that would follow from this comparison would be that the ego is more rational and conscious part of the mental apparatus, and it has a capacity to control the id's actions and transform them according to its own preference. The third component is the super-ego, developed in relation to and exciting the censorship capacity; this function - a heir to the 'watchman' from the previous model, represents the moral demands and internalised prohibitions stemming from society and its institutions. The super-ego, as Freud contends,

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[33] Freud, *Introductory Lectures on Psycho-Analysis*, SE XVI. Part III, (1916-1917), 294.
[34] Freud, *The Ego and the Id and Other Works* [1923], SE XIX (1923-1925), 16.
[35] Ibid, 24.

ʻis an agency which has been inferred by us, and conscience is a function which we ascribe, among other functions, to that agency.ʼ[36] In other words, the conscience is a super-ego function, which thinks about and anticipates the consequences of the subject's actions both for himself and others.[37] In addition, the conscience's harshness might be equated with the sense of guilt and the severity of the super-ego. The super-ego's appearance is linked to the Oedipus complex, when a child's earliest object-cathexes are discovered. The super-ego represents a device which makes a person aware of his guilt and converts it from the unconscious to the conscious. To put it another way, the instance of the super-ego arises with the ego's desire to identify itself with the father, because it gives itself power and possibility to punish for the deed that was carried out against its ʻdemandsʼ. On this reading, the ego's primordial ambivalent feeling towards the father and the act of aggression (murder) carried over him in phantasy come to the fore in the subject's remorse for the deed and a creation of culpable consciousness. According to Freud, this remorse ʻcontains the sensory material of the anxiety which is operating behind the sense of guiltʼ[38] and it might be viewed itself either as a need for punishment or even as an unconscious punishment. Significantly, Freud sees these dynamics as being activated by what the ego perceives as rather powerful instances of ill-doing, like the murder (or a figurative, metaphorical murder) of a fellow human being. Unsurprisingly, then, the representation of inner punishment in fiction most often thematically revolves around a murder.

Being aware of the seriousness of its deed, the ego creates the restrictions to prevent the repeated aggressiveness against the father/father-roles and rules; therefore ʻthe sense of guilt is developed due to every piece of aggressiveness that was suppressed and carried over to the super-ego.ʼ[39] Hence, the sense of guilt arises when the super-ego regards the subject as guilty and as deserving of punishment. Importantly for the argument in this thesis, the founder of psychoanalysis asserts that the sense of guilt is an effect of fear stemming from both the internal and external authority: the offender develops the sense of guilt from the fear of external authority and from the (internal)

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[36] Freud, ʻCivilization and its Discontentsʼ [1930], in *The Future of an Illusion, Civilization and its Discontents, and Other Works*, SE XXI (1927-1931), 135.
[37] Donald L. Carveth, ʻThe Unconscious Need for Punishment: Expression or Evasion of the Sense of Guiltʼ, *Canadian Journal of Psychoanalysis* v. 14, no. 2 (1999), 190.
[38] Freud, ʻCivilization and its Discontentsʼ, 136.
[39] Ibid, 135.

erection of a super-ego, which has a role in the formation of a conscience and remorse that may culminate in the unconscious need for punishment. (By external authority, Freud means, the society and its institutions such as church, justice, police, prison, and by internal authority, he refers to the human being's conscience and guilt.) On this reading, the sense of guilt is the direct derivative of the conflict between two ambivalent feelings, such as the need for the authority's love and the urge towards instinctual satisfaction, whose inhibition produces the inclination to aggression. The last leads to the desire to make reparations and ends with the inner need for punishment: 'it is a portion of the instinct towards internal destruction present in the ego.'[40] Frequently, then, instead of consciously feeling guilty, a subject unconsciously seeks punishment. Unlike the sense of guilt and remorse, which represent attachment and love, and search for redemption, the need for punishment implies 'persecutory anxiety and shame and is a manifestation of narcissism and hate.'[41]

As the preceding outline suggests, the unconscious self-punishing activity is narcissistic and masochistic, to a certain extent. The ego appeals to the super-ego for the self-torment, on the one hand, to evade the unbearable guilt and on the other hand, to experience the suffering he inflicted on others, because it stimulates his sexual pleasure. According to Freud, an offender inflicts pain either on himself or others in order to get pleasurable sensations similar to a sexual excitation: 'Sensations of pain, trench upon sexual excitation and produce a pleasurable condition, for the sake of which the subject will even willingly experience the unpleasure of pain.'[42] Such is precisely the behaviour of the protagonist of Rebreanu's novel, as constructed from a mishmash of destructively and erotically charged fragments, gradually dissolving the boundaries between reality and phantasy. In this interpretation, capacity for feeling guilty correlates with the act of self-punishment, where the 'external authority' of the punitive system (prison and the similar) gets internalised as a guilt-induced 'internal destruction'.

From this vantage point, an important observations merits attention: sometimes the punitive super-ego may judge a subject as being guilty even though that subject does not feel or is not guilty at all. The subject searches for his guilt, finds it or does not find it,

[40] Freud, 'Civilization and its Discontents', 135.
[41] Carveth, 176.
[42] Freud, 'Instincts and their Vicissitudes' [1915], SE XIV (1914-1916), 127.

but, *en route*, 'he turns out to be quite guilty of other crimes that are the real but hidden source of the guilt-feeling,'[43] Freud suggests. Upon my reading, one of the hidden narrative cruxes of Dostoevsky's novel is this very dynamic: the protagonist is presented as completely unconscious of his 'crime' against his mother. Finally, as Donald L. Carveth's interprets Freud, while it makes the ego seek the way to punish itself by blaming itself constantly, thinking continuously about its crime, confessing and trying to atone for its action, the unbearable need for punishment does not necessarily lead to the acknowledgement of the subject's fault but to the guilty subject's evasion and defence against the experience of guilt and concern.[44] One of the key evasion mechanisms for the subject is the creation of the double, onto which the subject's own ill-doing is projected. Just such scenario governs Ackroyd's novel *Hawksmoor*, providing, in turn, the narrative tension necessary for the successful operation of a piece of crime fiction. One could find, however, this mechanism operative in many other pieces of crime fiction. As a rule, such psychological mechanism is represented as leading to a breaking-point, upon which the reader realizes that the character has been interiorly imprisoned in the circles of inner punishment.

The following pages are dedicated to the examination of literary strategies deployed to depict these and related psychoanalytical dynamics and the ways they interact with wider cultural changes and the legacies of both philosophical and psychoanalytical approaches. A plethora of psychoanalytical theories along with different literature studies frameworks and relevant philosophical perspectives shape my argumentation that the perception of criminality and of the efficiency of the legal punitive sanctions has changed dramatically over a span of one hundred and nineteen years - the period of time when the novels under discussion were written – and that the observation of this very transformation can tell us something about our view of subjectivity and the ways in which it is represented on page.

[43] Carveth, 186.
[44] Carveth, 9-21.

Chapter One

Heterogeneous Inner Punishment in *Crime and Punishment* by Fyodor Dostoevsky

Creative History of The Novel

Revealing the secrets of the human spirit,
Dostoevsky created his special art - a rare art of thought.[45]

The epoch in which Dostoevsky grew up, lived and wrote was a tumultuous one because of the different revolutionary political and social beliefs that were floating in the air. The rise in social inequality, family breakdown, alcoholism, prostitution, high level crime commission and many other social phenomena permeated everyday life as well as intellectual discussions in the mid-1860s, when Dostoevsky worked on his novels, especially on *Crime and Punishment*. Consequently, the creative background of the novel is complex and crucial when interpreting the novel. Here I would refer to this social context and artistic intertextuality of Dostoevsky's novel as its 'creative history'. The creative history of the novel thus refers to the creation of the novel and implies its sources. In this particular case, it involves the ideological and philosophical contexts in which the novel was conceived and the influences and similarities of other Dostoevsky's works such as *The Double* (1846) and *Notes from Underground* (1864). This terrain will be charted in this section by first the mapping out of the author's personal and professional experiences; and the ideological doctrines which influenced the production of *Crime and Punishment*, followed by the analysis of the status of punishment in the tsarist Russia and the examination of the intricacies of the perpetrator's psychology.

It is quite understandable that Dostoevsky's life with all its riveting ups-and-downs has intrigued many scholars and furnished the background against which many of them have been tempted to view and interpret the writer's works. Among other scholars of the early twentieth century, Edward Carr set a tone for the examination of Dostoevsky's life-cum-fiction in the Anglophone world by linking Dostoevsky's childhood to the fictional life of his characters.[46] Such a practice has been replicated in many international scholarly settings, with varied results. It is of no doubt, that the novelist's private and professional life, including the personalities he encountered, might

[45] Sergei Belov, *Roman F.M. Dostoevskogo 'Prestuplenie i nacazanie'* (Moscow: Prosveshenie, 1985), 29.
[46] Edward H. Carr, *Dostoevsky, 1821-1881* (London: Henderson and Spalding, 1931), 13.

have informed his writing but one needs to be cautious when arguing that his fictional characters simply imitate or replicate his life experiences. It is the clash of different ideological doctrines prevailing in the era in which he lived, rather than his personal entanglements, that shaped the characters he created. Following Mikhail Bakhtin, Dostoevsky's fiction presents us with a polyphonic clash of ideas, and it is these ideas, rather than real-life personalities, that configure his characters. To be more exact, 'The hero interests Dostoevsky as a *particular point of view on the world and on oneself.*'[47] Nonetheless, a link with the actual history of Dostoevsky's time and the real people he met should be retained as a background. For it is through the play of ideas discursively prevalent among the intelligentsia of the time, and the projected carriers (sometimes imagined embodiments) of these ideas that the novel as such is constructed.

That external circumstances ranging from social phenomena to dominant intellectual ideas found their way into his fiction is no surprise; in fact, the interaction with social reality was one of the premises of his aesthetic project. Realism, a mode of writing and literary period with which Dostoevsky is most frequently associated, purported to capture reality on page as accurately and with as little alteration as possible, thereby more often than not highlighting the ills of a society and producing a poignant social critique. Its preferred mode of literary utterance was the novel, as it allowed for an expansive vista on human condition and specific situation of humans in a specific society, to represent what Guido Manzzoni has called 'the totality of life'[48]. As a movement, realism underwent two crucial phases. In the first phase, encompassing, approximately, the first half of the nineteenth century, writers such Honoré de Balzac, Stendhal, Charles Dickens, and William Makepeace Thackeray used literature to mimic everyday life, social experience, and represent the complexities of personal relationships and public conflicts through the prism of economy, and historical and political developments of the period. At about the mid-century a new generation of writers such as George Eliot, Gustave Flaubert, Leo Tolstoy, and Dostoevsky himself refined realist literary structures and norms, adapting them to a new content, ideological issues, and public interest. And they increasingly turned their attention to the in-depth psychology of their characters as both

[47] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics* [1963], ed. and trans. Caryl Emerson (Minneapolis: University of Minnesota, 1984), 47.
[48] Guido Mazzoni, *Theory of the Novel*, trans. Zakiya Hanafi (Cambridge, Massachusetts and London: Harvard University Press, 2017); see, esp., 232-236 and 272-273.

individuals and shaped by social forces.[49] Dostoevsky, for example, combined the representations of individual subjective reality with a variety of speculations about religion and philosophy in the *Brothers Karamazov*. Within the Russian literary context, Dostoevsky may be known as an especially apt example of realist writer, but his focal perspective is different from his contemporaries such as Turgenev, Tolstoy and others in some crucial ways. While both Turgenev and Tolstoy were highly interested in rendering an idyllic portrait of the Russian peasantry and countryside through objective observation, Dostoevsky focused on the chaotic and dystopian portrayal of the Russian life, casting an overtly analytical light on the heights and depths of the human psyche. And, whereas Russian writers like the ones mentioned tended to offer a realistic depiction of a collective experience (e.g. war, marriage, the dangers of love and adultery, etc.), Dostoevsky did not focus on the effects that economic, scientific and political change had on the society as whole but on the individual, therefore capturing primarily the singular and subjective (if sometimes typified) rather than collective experience. He shifts attention from the objective omniscience to the narrowness of subjective perspective. In comparison with Dickens who portrays his characters' outward appearances and manners without relating them directly to their inner traits, Dostoevsky limits the descriptions of the environment and surroundings to the most meaningful aspects that reflect the characters' dispositions and the internal complexities of their minds. For instance, the city of St. Petersburg which serves as the backdrop for many of Dostoevsky's writings, and *Crime and Punishment* itself is always seen through the eyes of its inhabitants and, as such, one cannot reconstitute its actual parameters or outward outlook or mood; almost as a rule, the image of this city bears negative connotations that the characters' cultural, socio-political, economic, and psychological state impart on it. Petersburg is portrayed as a locale of modern anxiety, human alienation and contradiction that prompts the protagonists to go astray. Dostoevsky's protagonists themselves are usually depicted as complex human beings governed by ardent passions and fragmented by conflicting ideas and multiple thinking voices. From the very first pages of *Crime and Punishment*, Dostoevsky grants the reader an insight into Raskolnikov's process of thinking, itself replete with inconsistencies, irresolution and contradictions: 'But I am rambling. That's why I never do anything - because I ramble on to myself like that. Or perhaps it's the other way round;

[49] Cf. Guido Mazzoni, *Theory of the Novel*, trans. Zakiya Hanafi (Cambridge, Massachusetts and London: Harvard University Press, 2017), 272-332.

I ramble because I never do anything.'[50] This type of detailed examination of consciousness and existential crisis distinguish Dostoevsky from the other European writers of his time. This specific interest in inner movements of the mind posits Dostoevsky's art at a threshold: his innovative writing and startling originality also anticipated the advent of narrative forms specific to modernism.

Crime and Punishment occupies a special place in Dostoevsky's opus. He has never portrayed so broadly the misery and suffering of the dispossessed, the inhumanity and cruelty of modern life. The entire social fabric of Dostoevsky's remarkable novel, many of its problems, characters and topics, refer to its actual historical, social and literary background. The official Soviet biographers as well as Russian scholars prior to 1917 were concerned to magnify the revolutionary aspects of Dostoevsky's early career. There are substantive reasons for this attention, though. Dostoevsky seems to have been genuinely concerned with the suffering of the poor, the oppression of the middle class and the enslavement of the peasantry. The deep concern and sympathy felt for his country and people, made him also join a secret group of intellectuals organized and led by Mikhail Petrashevsky. This intellectual literary group discussed utopian socialism, the freedom of press, abolition of serfdom and moral oppression in Saint Petersburg under the tsar. Hence, Dostoevsky belonged to the circle whose purpose was to remodel society according to utopian socialism. For Dostoevsky, utopian socialism represented a link between high minded but purposeless liberalism and nihilism, the negation of all values. Alike nihilism, Utopian Socialism implied anti-Christian and certainly anti-Russian beliefs. Dostoevsky believed that the socialists tried to improve the quality of Russians's life but at the expense of their faith in God and freedom. Both the Russian nihilists and Utopian Socialists envisioned 'a harmonious and peaceful happy mankind'[51] based on the reconstruction of society according to the Utilitarian principle of 'the greatest good for the greatest number.'[52]

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[50] F. Dostoevsky, *Crime and Punishment* [1866], trans. David McDuff (London, New York: Penguin Books, 1991), 6. Original text: 'А впрочем, я слишком много болтаю. Оттого и ничего не делаю, что болтаю. Пожалуй, впрочем, и так: оттого болтаю, что ничего не делаю.' Dostoyevsky, *Prestuplenie i nacazanie* [1866] (Moscow: Khudozhestvennaia literatura, 1935), 56.

[51] Janet G. Tucker, *Profane Challenge and Orthodox Response in Dostoevsky's* 'Crime and Punishment', v. 52, ed. and trans. J. J. van Baak, R. Grübel et all, (Amsterdam and New York: Editions Rodopi B.V, 2008), 11.

[52] Gary Cox, *Crime and Punishment: A Mind to Murder* (Boston: Twayne Publishers: 1990), 48.

In 1849, the Secret Police disclosed a conspiracy against Nicholas I, and the Russian court sentenced the twenty-eight years old Dostoevsky to death for his purportedly anti-government activities and participation in a radical intellectual circle. The members of the Petrashevsky Circle were sent to Semyonov Square to be executed by firing squad. At the last minute, the death-sentence on Dostoevsky and the other twenty-three accused was commuted by Nicholas I. Initially condemned to eight years of hard labour, Dostoevsky's sentence was reduced to four years of penal servitude in Siberia.[53] The writer's frequent cross-examination by the police Commission of Enquiry and the very scene of mock public execution left an ineradicable mark on Dostoevsky. The ordeal that he underwent may have inspired some of the most famous pages in *Crime and Punishment*, such as the long 'duel' between Raskolnikov and the court investigator Porfiry Petrovich. During his meetings with Porfiry, Raskolnikov is tormented by his own uncertainty and unawareness of how much the detective knows and to what extent he can both confess and conceal.

Many scholars (e.g., Sergei Belov, Joseph Frank and Richard Peace[54]) have traced the origins of *Crime and Punishment* back to the time of Dostoevsky's travails in Siberia. Almost immediately after his release, Dostoevsky wrote numerous letters describing his experience in the convict settlement at Omsk. Dostoevsky maintained that he lived for four years chiefly with peasant prisoners, many of whom had committed murder. His letters reveal the physical and psychological conditions of the imprisonment he had to endure. In a letter addressed to a correspondent and confidante, Natalya Fonvizina, Dostoevsky confessed that: 'Human company will become a poison and an infection, and it is from that unbearable torment that I suffered most of all these four years.'[55] Reading Dostoevsky's letters, one discovers that the writer had to cope with the barbarities of his peasant fellow inmates whose 'hatred of the nobility exceeds all bounds,'[56] hard work, bad weather and cold, hunger, his epileptic attacks[57] and communal life which he could not resist.

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[53] Joseph Frank, *Dostoevsky: A Writer in His Time* (Princeton and Oxford: Princeton University Press, 2010), 173-174.
[54] Richard Pease, *Fyodor Dostoevsky's Crime and Punishment* (Oxford and New York: Oxford University Press) 2006, 5.
[55] David Lowe and Ronald Meyer, ed. and trans. *Fyodor Dostoevsky: Complete Letters, 1832-1859* v. I (Ann Arbor: Ardis, 1988), 193, February, 20, 1854.
[56] Lowe and Meyer, *Fyodor Dostoevsky…*, 186, January, 30 – February, 22, 1854.
[57] Ibid, 186-188, January, 30 - February, 22, 1854.

It is clear from Dostoevsky's lengthy letter composed for his brother, Mikhail, that his attitude toward and his views of his fellow convicts changed after knowing them better. He learnt that many of their crimes had been committed as a revolt against the pitiless torments they had been forced to endure; and he started to discover (or believed he could see), under their coarse and abhorrent surface, beautiful and strong character. He began to develop admiration for these outcasts because they felt no ordinary repentance for their crimes and showed noble qualities such as courage, generosity and affection. Dostoevsky himself recognizes with excitement that the peasant people he encountered during his prison-camp days influenced the creation of his later characters and 'fired' his interest in the causes of crime:

> How many types and characters from among the common people I brought out from prison! I got accustomed to them, and therefore I think I have a decent knowledge of them. How many stories of vagrants and robbers and in general of the whole dark and wretched side of life! It will be enough for entire volumes.[58]

It was in prison that Dostoevsky succeeded in penetrating the realities of Russian peasant life and in understanding the psychic and moral depth of Russian people more generally. The crude element of poverty, political instability, social degradation etc. are all transmuted in the novel or made auxiliary to the main drama. Importantly, Dostoevsky also encountered strong personalities that seemed to stand apart from the moral law, such as Akim Akimich, a queer ex-officer of the Russian Army, was sent to the Caucasus as a senior officer commanding. He confesses to Dostoevsky that he shot a neighbouring princeling for his attempt to burn Akimich's fortress.[59] As chronicled in *Memoirs of the House of the Dead*, which depicts Dostovesky's prison-camp days, this particular convict earned Dostoevsky's admiration due to his honesty with which he reported his malefaction to the authorities and due to his ambivalent disposition. However, Akimich admitted that the princeling should have been brought to court and judged legally for his treachery, he still did not seem to recognize his guilt or feel pangs of conscience at all,

[58] Lowe and Meyer, *Fyodor Dostoevsky…*, 190, February, 22, 1854.
[59] Fyodor Dostoevsky, *Memoirs from the House of the Dead* [1862], trans. Jessie Coulson and ed. Ronald Hingley (Oxford and New York: Oxford University Press, 1983), 33.

ʻBut, for heaven's sake! He had set fire to my fortress! What was I supposed to do, thank him for it?'[60] His words evince his belief as such.

The second convict, D. I. Ilyinsky referred to only as a ʻparricide', occupies an important place within Dostoevsky's career. What particularly impressed Dostoevsky in Ilyinsky, was, first, his ʻbrutal insensibility'[61] with which he killed his father to come into his legacy, and secondly, his steadfast refusal of his guilt. The Russian novelist was fascinated with Ilyinsky's story which provided the main plot of the new novel, *The Brothers Karamazov*. His phenomenal personality and personal traits inspired the novelist's depiction of Dimitry Karamazov. In his memoirs, Dostoevsky confessed that he could not give credence to Ilyinsky's conviction because of his liveliness and foolishness. Therefore, he regarded him as a special case, ʻsome physical and moral abnormality, as yet unknown to science, and not simply criminality'[62]. Freud has revisited Dostoevsky's fascination with this figure and has argued that there was ʻan unmistakable connection between the murder of the father in *The Brothers Karamazov* and the fate of Dostoevsky's own father.'[63] In other words, Ilyinsky's and Dimitry Karamazov's proceedings might be identified with Dostoevsky's unconscious desire to murder his father. Thus, Freud maintains that Dostoevsky's epileptic attacks might stand for the paternal figure and the need to be punished for his lawless hidden intention, on the one hand; on the other hand these, neurologic seizures might be an effect of his self-reproach for his father's horrifying death.[64] According to Freud, this unconscious parricidal desire gave rise to Dostoevsky's sense of guilt and a need for punishment which manifested in his acceptance of unjust condemnation at the hands of the Tsar[65] and in his compulsive gambling.[66] This diagnosis would merely substantiate the view that Dostoevsky unconsciously believed that he could get free of his feelings of guilt only by means of the punishments he inflicted on himself.

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[60] Dostoevsky, *MHD*, 34. Original text: ʻ- Да помилуйте! Ведь он зажег мою крепость? Что ж мне, поклониться, что ли, ему за это!' Dostoevsky, *Zapiski iz mertvogo doma* [1862] (Moscow: Khudozhestvennaia literatura, 1965), 59.
[61] Ibid, 18. Original text: ʻзверская бесчувственность', Ibid, 46.
[62] Ibid, 18. Original text: ʻкакое-нибудь телесное и нравственное уродство, еще не известное науке, а не просто преступление', Ibid, 46.
[63] S. Freud, ʻDostoevsky and Parricide', *The Future of an Illusion, Civilization and its Discontents, and Other Works*, [1928], SE XXI (1927-1931), 181.
[64] Ibid, 185.
[65] Ibid, 185.
[66] Ibid, 190.

Another prisoner, Pavel Aristov was one of those convicts who mostly terrified Dostoevsky as well as other prisoners. He was arrested for embezzlement and for having falsely denounced innocent people of plotting against the government. Despite belonging to the noble class and having ʻa certain amount of education and […] some talents'[67], Dostoevsky described Aristov as ʻa monster; a moral Quasimodo'[68] and as a ʻfoul creature'[69] whose audacious baseness and coarseness are incomparable even with Ilyinsky's parricide. The novelist regarded him as ʻthe most loathsome possible example of the depths of infamy to which a human being can descend and the degree to which he can kill, with remorseless ease, every kind of moral feeling in himself'[70] due to his vicious conduct and incapacity to supress his thirst for the most depraved pleasures. Aristov, for example, spied and reported on other prisoners to the major for immediate financial reward. It is of no doubt that Aristov left an ineffaceable impression on Dostoevsky. In Dostoevsky's notebooks the first reference to the character of Svidrigailov, the depraved aristocratic egoist in *Crime and Punishment*, is introduced under the name of Aristov.[71] It is clear both from the novelist's letters and memoirs that prison camp demonstrated to Dostoevsky that the collapse of moral principles is more likely to occur among the educated aristocracy than among the common people.

But it is not only the anti-heroes and ʻnegative' characters who were fuelled and shaped by Dostoevsky's encounters in prison. Most often, this inspiration has worked in circuitous routes to complicate, or complexify, the figuration of the protagonist. Another appalling individual which Dostoevsky met in the prison was Orlov, an intolerable bandit and murderer, who killed men and children in cold blood, ʻa man of terrifying strength of will and proudly conscious of that strength'[72]. As recounted in *Memoirs of the House of the Dead*, Dostoevsky seems to have admired this particular criminal for his unlimited self-control and self-confidence, his fearless nature and achievement of the spiritual

[67] Dostoevsky, *MHD*, 90. Original text: ʻнесколько даже образован, имел способности', Dostoevsky, *ZMD*, 105.
[68] Ibid, 90. Original text: ʻчудовище, нравственный Квазимодо.'Ibid, 105.
[69] Ibid, 93. Original text: ʻподлая тварь', Ibid, 106.
[70] Ibid, 89. Original text: ʻсамый отвратительный пример, до чего может опуститься и исподлиться человек и до какой степени может убить в себе всякое нравственное чувство, без труда и без раскаяния', Ibid, 103.
[71] F. M. Dostoevsky, *Polnoe sobranie sochinenii v tridtsati tomakh*, v. 6, ed. and annotated by G. M. Fridlender et al., (Leningrad: ʻNauka', 1972–1990). This edition of Dostoevsky's writings contains his correspondence and provides an extensive scholarly apparatus. 408.
[72] Dostoevsky, *MHD*, 65. Original text: ʻчеловек с страшной силой воли и с гордым сознанием своей силы', Dostoevsky, *ZMD*, 84.

equilibrium to which Raskolnikov was aspiring. Thus, it might be argued that this terrible miscreant, Orlov, also, inspired Dostoevsky's creation of Raskolnikov in indirect ways. From the Orlov case, Dostoevsky could have taken the symptoms of an era and transposed it on to the characters in his fiction. It might be argued that Orlov provides us with an apt embodiment of a type that Nietzsche would soon label 'Superman', more immediately, it is likely that Dostoevsky's conversations with Orlov nourished the representation of Raskolnikov as the one who divides people into two categories, the 'ordinary' and the 'extraordinary', a topic to which I will return hereafter.

Not only the penal servitude but also Dostoevsky's own precarious living conditions in St. Petersburg provided the inspiration for some social critique content in *Crime and Punishment*. Dostoevsky endured hunger, frequented pawnbrokers and taverns and was familiar with the rough part of life in the city.[73] The writer depicts the suffocating and poverty-stricken slums teeming with prostitutes and drunkards so vividly in *Crime and Punishment* because he was familiar with them from his personal experience. An example is the writer's acquaintance with Alexander Ivanovich Isaev, an incorrigible drunkard and his wife, Marya Dimitrievna which left visible traces on his life and work. Writing to his brother, Mikhail, Dostoevsky remarks: 'God sent me the acquaintance with a family that I will never forget.'[74] Indeed, their encounter influenced Dostoevsky's conception of the Marmeladovs in *Crime and Punishment*. To be more exact, he portrays Isaev in the character of the hopeless drunkard Marmeladov and immortalizes Marya Dimitrievna's rebellious personality against the injustice of life in the tragically angry Katerina Ivanovna Marmeladova.

These links between Dostoevsky's private experiences and the piece of writing he embarked upon are foregrounded in the letter of 9th of October 1859, which Dostoevsky wrote to his brother: 'Do you remember that I spoke to you about a certain *Confession*-a novel that I wanted to write after all the other ones, and said that I myself needed to experience more.'[75] Reading through this and other Dostoevsky's letters, Sergei Belov suggests that '*Crime and Punishment* was initially conceived in the form of Raskolnikov's confession, as a consequence of his spiritual experience of penal

[73] Virginia B. Morris, *Fyodor Dostoevsky's Crime and Punishment*, ed. by Michael Spring (New York: Barron's Educational Series, 1984), 2.
[74] Lowe and Meyer, *F. Dostoevsky: Complete Letters*, 225, January, 13, 1856.
[75] Ibid, 392-393, October, 9, 1859.

servitude.'[76] But it is obvious that the genesis of *Crime and Punishment* included the interweaving of many strands. Initially, the novel was projected under the title of *The Drunkards* and promised an analysis of alcoholism as Dostoevsky explained in his letter addressed to his editor, Andrey Kraevsky:

> My novel is called *The Drunkards*, and will deal with the present problem of alcoholism [in] all its ramifications, especially the picture of a family and the bringing up of children in these circumstances, etc.[77]

However, Dostoevsky's plan to write *The Drunkards,* was never put into effect; the draft of this still gave impetus to the emergence of a more ample novel, *Crime and Punishment* and served as the subplot involving the Marmeladov family. In addition to this, Dostoevsky retained the theme of prostitution which he perceived as closely related to that of drunkenness, not only in the figure of Sonya but in many other incidental characters. In September 1865, Dostoevsky sent to Mikhail Katkov a sketchy first draft of the work which was to become *Crime and Punishment*. At this point the manuscript took the form of a story or a novella written as a diary or: 'the psychological report of a crime'[78] committed by a poor young student.

It is worth highlighting this unusual gestation of the novel's genre from a confession to a detective novel. The original story opens after the crime and focuses on the criminal's insufferable emotions revealed retrospectively through the first-person narrator's account and his unbearable post-crime moral-psychic reactions. This story is soon altered by a new and much longer work, a novel in six parts, written from the perspective of a third-person narrator. Thus, the novel *Crime and Punishment* was born with Dostoevsky's switch from a first-person to a third-person narration. As a result of the shift, the reader gets both the sense of being both proximate to and distanced from the protagonist. The storyline of the novel is introduced through a double mediation, on the one hand, a 'voice' which speaks and the 'eyes' which see, on the other hand: the former belongs to the narrator while the latter to Raskolnikov, the focalizer. Thus, while, the action is focalized mainly from Raskolnikov's perspective, his point of view is still conveyed by the third-person narrator almost throughout the whole novel (excepting a

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[76] Belov, 15.
[77] *Dostoevsky F. M, Pisima v.* 1-4, (Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoy literatury, 1928-1959), ed. A. S. Dolinina, 408, June, 8, 1865.
[78] F. M. Dostoevsky, *Polnoe sobranie sochinenii v tridtsati tomakh*, 136, September 15/27, 1865.

few episodes involving Svidrigailov, and the partly impersonal first chapter of the Epilogue). In this way, the reader is allowed access into the operations of Raskolnikov's consciousness, contradictions and the moral-psychic consequences of the crime. Although the third-person narration is used, the novel as a whole conveys the impression of the central character's interior monologue; and it is sometimes difficult to discern whether Raskolnikov leads a conversation or is just thinking. Inevitably, the reader intimately shares Raskolnikov's thoughts and is only sometimes allowed a glimpse at the thoughts of other characters such as Svidrigailov, Razumikhin, Luzhin or Dunya. Nevertheless, the third-person narration permits the narrator to encompass the consciousness of more than one character at once and give all of them equal importance in accordance with the principle of *polyphony*, which, according to Bakhtin, vitally shapes the novel.

Such a narrative method maintains the chimera of verisimilitude when it comes to verisimilitude of the narrator's psychic disarray and his reactions generated by his crime as the action proceeds. The reader identifies himself with the protagonist by participating in the darkest moments of Raskolnikov's evil, such as the scene including the murders of the pawnbrokers and therefore, the reader knows as much as the criminal knows. Engrossed in the reading, the reader thinks, suffers and feels as a murderer; in other words, the narrative mode makes the reader participate in Raskolnikov's guilt. Thus Dostoevsky's 'psychological realism' seems to be based as much on complex figurative strategies purporting to represent expected psychological processes faithfully as on engaging, or psychologically implicating, the reader herself/himself.

According to Joseph Frank, Dostoevsky uses a similar narrative approach in his earlier works, especially in *The Double* and *Notes from Underground*. In fact, *Crime and Punishment* inherits many features and themes from these two particular novellas.[79] The novel develops the ideas that have been depicted but not expanded in previous works. In addition, it extends the study of the protagonist's psychology into new areas, specifically into the ones of personal interaction and coexistence. The depiction of split personality, the theme of masochism and the concept of the underground man from *Notes from Underground* anticipate crucial aspects of *Crime and Punishment*. And, Yakov Petrovich Golyadkin, the hero of *The Double*, is regarded as the 'ancestor of all of Dostoevsky's great split personalities, who are always confronted with their quasi-doubles or doubles -

[79] Frank, 481.

a circumstance of great interest to anyone researching the psychoanalytic dynamics of inner punishment and inner splitting.'[80] In *Crime and Punishment* as well as in *The Double*, the dual personality implies the internal division between the protagonist's own image of himself, his belief to be one of the 'elite' who are eligible to commit a murder, and the reality that he is one of the ordinary people. Significant in this respect is that the protagonist's name derives itself from Russian term of *raskol'nik* ('schismatic'), which suggests his paradoxical temperament.[81] Thus, Raskolnikov fluctuates between two opposite poles, to be more exact, his character incorporates contrastive psychological traits such as sympathy and kindness on the one hand, and idealistic egoism and contempt for the submissive herd, on the other hand.

When *Notes from Underground* first appeared, its publication went unremarked. Now this text is considered Doestoevsky's masterpiece. It is worth mentioning here that *Notes from Underground* was created after Dostoevsky's ten-year Siberian exile, when the reigning ideas of the 1860s generation dominated Russia. In this context *Notes from Underground* thus read as an attack on Nikolay Chernyshevsky's doctrine of 'rational egoism' which holds that a human being 'is innately good and amenable to reason, and that, once enlightened as to his true interests, he would be able, with the help of reason and science, to construct a perfect society.'[82] It seems that Dostoevsky not only satirizes Chernyshevsky's ideas in *Notes from Underground*, but also reacts against the implications of such beliefs in *Crime and Punishment.* Anticipating the development of psychoanalysis, Dostoevsky builds these texts on the notion that a man incorporates not only good qualities but also evil, irrational and destructive. Similar to the underground man, the protagonist of *Crime and Punishment* is a bundle of contradictions; he acts what he is not and aspires to do what he is not capable of. Just like *Notes from Underground*, *Crime and Punishment* is also an ambivalent response to the idea of another radical thinker, Dimitry Pisarev who believes that society is divided in the slumbering masses and extraordinary individuals like Raskolnikov who have a right to commit crimes for the sake of humanity. Raskolnikov contends that by killing one worthless and spiteful pawnbroker he would save many innocent souls. And, the writer continues with the depiction of the great themes that might have concerned him since *Notes from*

[80] Frank, 103.
[81] Pease, 15.
[82] Frank, 414.

Underground: the clash between reason and Christian belief and the idea of gratuitous victimization.

Crime and Punishment, in fact, contains a little of everything that Dostoevsky had experimented with in the 1840s and 1860s. According to Victor Terras, what Dostoevsky actually adds to his new novel is 'the duel between Raskolnikov's godless Nietzschean humanism and Sonia's Orthodox faith'[83], violence, bloody crime and mystery. This is one of the reasons why Dostoevsky's work is highly appreciated in the context of more popular forms of fiction such as the detective novel. Dostoevsky skilfully adapts features of the detective story but, at the same time, innovates the detective genre by introducing a new investigative approach. It is not surprising that, Dostoevsky is regarded as a key figure in the production of fiction defining crime in Russia. Thus, *Crime and Punishment* is a story set in the shabby tenements, taverns and backstreets of pre-revolutionary St. Petersburg, and deals with the actions or inactions of a murderer, Raskolnikov, who identifying himself with 'Napoleonic' superman, decides to kill the pawnbroker in the name of humankind, for noble purpose. Similar to the early nineteenth-century detective story, *Crime and Punishment* revolves around a crime committed by a student from the very first pages, but unlike the early nineteenth-century detective novels which concentrate on the description and the investigation of the crime, Dostoevsky's novel focuses on the soul of the criminal, therefore, the exploration of his guilt and the manifestations of his inner punishment.

From the very beginning, the reader is acquainted with the protagonist's plan to commit a crime, but what concerns the reader is the unanswered question 'what actually was Raskolnikov's genuine motive in killing the pawnbroker?' The mystery of his own motives torments the perpetrator throughout the whole novel forcing him to accept the social punishment which is a symbol of his redemption in the end. In the course of the novel, Raskolnikov himself offers a few possible answers to the question of why he did what he did but they all seem to be contradictory and unbelievable. The narrator, likewise, provides the reader with necessary information and clues in this regard, such as Raskolnikov's ante- and post-crime inner battles and gradual psychological collapse, but it is the reader's mission to solve the riddle and answer the question whether Raskolnikov committed the crime due to his financial problems, psychological or mental disorder,

[83] Victor Terras, *Reading Dostoevsky* (Madison and London: The University of Wisconsin Press, 1998), 51.

utilitarian ideas or maybe something else. In comparison with the 'whodunnit' investigative genre, the reading of the writer's clues leads to the connection between criminal and his motives rather than establishing the link between the criminal and the crime. However, Dostoevsky's novel has another particularity: narrated from the third-person perspective, the story is recounted from the murderer's point of view. Raskolnikov's conscience stands for a detective which both endeavours to find out the real motives of the crime and inflicts the punishment on its subject on purpose to elicit his repentance.

In contrast with the early nineteenth-century detective novel, in *Crime and Punishment* both the wrongdoer, Raskolnikov and the judicial investigator, Porfiry Petrovich, are sympathetic characters. Because the perpetrator is known from the start, Dostoevsky's novel does not really need an actual detective in the plot. Porfiry's function in this context is highly significant for this thesis: his role is to bring Raskolnikov to justice and stir his own self-questionings and self-comprehension. Unlike the court investigators often depicted in the traditional detective stories, Porfiry is very much a psychologist, who uses various psycho-intuitive methods in order to persuade Raskolnikov to acknowledge his crime and confess. Porfiry's interrogations usually take the shape of tricky games, mixtures of philosophical questions, allusions, teasing and dispute, which Raskolnikov finds most disconcerting.

It is worth pointing out here that the genesis of the Russian crime fiction genre comprised of bandits, adventure and detectives, can trace its roots to the mid-to late nineteenth century.[84] While, a legal system and strict censorship laws set by Nicolas I as a result of the Decembrist revolt of 1825 and other social organizations in the years before the 1861 Act of Emancipation impeded the appearance of a home-grown genre, the indigenous practice of Russian crime writings flourished inexorably under the relatively liberal reign of Alexander II in the 1860s.[85] In the nineteenth-century Russia, banditry occupied a crucial place in real as well as in literary or imaginative life. It may come as something of a surprise that popular attitudes to criminals were ambivalent in Russia during this period of time. According to some early twentieth century scholars, peasants did not tolerate the acts of lawlessness that threaten them directly but they still regarded a

[84] Jeffrey Brooks, *When Russia Learned to Read: Literacy and Popular Culture 1861-1917* (Evanston, Illinois: Northwestern University Press, 2003), 174.
[85] Claire Whitehead, 'Debating Detectives: The Influence of *Publitsistika* on Nineteenth-Century Russian Crime Fiction,' *The Modern Language Review* v. 107, no. 1 (January 2012): 230.

convict as ʻa victim of circumstances, as a fallen brother'[86] while the crime was justified as ʻa misfortune'[87]. To be more exact, a criminal was seen as a victim representative of a belligerent environment, embodying a rebellious peasantry fighting against authority and regime; that is why he became an object of sympathy rather than contempt. This belief derives, partly, from the traditional fatalism of those who are powerless in front of their fate, partly from the Russian Orthodox belief in salvation through suffering (kenoticism), and also from the widespread injustice experienced by those of the lower social level. According to Jeffrey Brooks, the anticipation of the bandit criminal's incoming punishment excited compassion instead of disdain.[88]

During this period Russian writers as well as public were particularly interested in the portrayal of crime and the investigative magistrate. Alexander II's Europe-oriented regime, welcomed the translation of foreign works written by Honoré de Balzac, Edgar Allan Poe and Charles Dickens who depicted the earliest examples of fictional detectives. Importantly, this literary interaction between Russian writers and their Western counterparts led to the exchange of ideas and therefore, acted as an incentive to the nascent genre of detective fiction. It is not surprising that the development of Russian crime fiction has its origins in the English criminal novel which flourished when crime and punishment were notably vexed subjects.

Whereas, Newgate novel was not entirely accepted or assimilated in the nineteenth century of Russian literature, it was still identified through its theme and plot construction. For example, Dostoevsky's novel *Crime and Punishment* retains the Newgate trend and is closely connected to Bulwer-Lytton's novel *Eugene Aram*. Taking into account that its translation in Russian coincides with Dostoevsky's work on the novel *Crime and Punishment*,[89] it could be argued that Dostoevsky may have read the British novel, especially because of the obvious affinities between *Crime and Punishment* and *Eugene Aram*. First of all, there are structural similarities. Both *Crime and Punishment* and *Eugene Aram* demonstrate the reversed form of detective fiction by relating the story of a crime from the standpoint of the criminal. Both novels are constructed as a study of a criminal psychology and are narrated from the third person perspective but focalized from

[86] E.I. Iakushkin, *Obychnoe pravo* v. I (Moscow: A.I. Mamontova, 1910), xix.
[87] S.V. Maksimov, *Sibir' i katorga* (St. Petersburg: Izdanie V.I. Gubinskovo, 1900), 17.
[88] Brooks, 175.
[89] Irina Alexandrovna Aizikova and Irinia Alexeevna Matveenko, ʻReception of the English Criminal Novel in Russia of the 19th century by the example of Dostoevsky's *Crime and Punishment*', *Life Science Journal* v. 11, no. 11 (2014): 574. http://www.lifesciencesite.com

the criminal's point of view. In Bulwer-Lytton's novel, the reader follows Walter Lester's maverick investigation of his long-lost father's death, and only the penultimate chapter of Bulwer-Lytton's novel, 'The Confession. – And the Fate', is written in the first person and it recounts Aram's long and self-justificatory confession to his crime. Bulwer-Lytton portrays Aram as an unrepentant villain, whose only guilt he displays for committing a nefarious act relates to individual consequences, such as the pain he inflicted on his fiancée Madeline and her family rather than on his victim.

Furthermore, it seems that both texts respond negatively to, specifically, the utilitarian theories which were in vogue when the novels were created. Bulwer-Lytton rejects Jeremy Bentham's philosophy sustaining that the greatest happiness can be fulfilled by the greatest number of people able to distinguish and measure the right and wrong.[90] The ideological foundation of Dostoevsky's novel is informed by a similar rejection, but is also more complex, embracing a few notorious philosophic doctrines of the nineteenth century, especially Nikolai Chernyshevsky's 'reasonable egotism' and Pisarev's distinction between the exceptional and ordinary people. Bulwer-Lytton's Aram justifies his involvement in the crime in a manner strikingly similar to Dostoevsky's hero: it was, he relates in the confession, a rational choice which will benefit society by removing a despicable man from the earth in order to pursue his research. He argues:

> In the individual instance it was easy for me to deem that I had committed no crime I had destroyed a man, noxious to the world; with the wealth by which he afflicted society I had been the means of blessing many; in the individual consequences mankind had really gained by my deed.[91]

Herein lies also the crucial difference between the two narratives: whereas Aram confesses the crime at the end of the novel but is still unrepenting and confident that he has in fact made the right choice for the mankind (psychoanalytically speaking, he successfully masks and neutralizes his guilt-producing agency), Raskolnikov starts doubting his action almost immediately after the event and the entire novel revolves around his gradual admission to himself, through severe inner punishment, that he has made a wrong choice.

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[90] Philip Schofield and Jeremy Bentham, *A Comment on the Commentaries and A Fragment on Government: The Collected Works of Jeremy Bentham*, ed. by J. H. Burns and H. L. A. Hart (London: Oxford University Press, 1977), 393.
[91] Edward Bulwer-Lytton, *Eugene Aram*, 401.

Evidently, the respective specificities of Russian and English crime fiction genre are conditioned and affected by the judicial systems developed from the eighteenth century to the nineteenth century in these countries, respectively. Inevitably, the rapid evolution of legal system and the trial process represent a milestone in the development of the crime fiction genre. It influenced the perception of punishment at about the time when Dostoevsky's novel came into being. During that time, the aim of legal system was to conceal the process of punishment, to emphasize and even to proliferate the criminal trials along with an increasing presence of lawyers in court. This is the reason why, Dostoevsky was more interested in portraying the inner battles and punishment of the criminal rather than investigating or unriddling the crime (what Tzvetan Todorov would call the 'roman à énigme' or 'whodunit').[92] Contrary to the latter type of detective fiction, which is usually comprised of two storylines (the murder and its investigation), Dostoevsky creates one single plot which concerns mainly Raskolnikov's innermost thoughts projected on his self-punishment and self-investigation. The part of the plot describing the actual murder is heavily subservient to the part which concerns the protagonist's 'inner punishment'.

Similar to the Newgate novel, *Eugene Aram*, in *Crime and Punishment* Dostoevsky depicts a complex protagonist torn between traditional Christian duty and modern secular ideas. According to Aizikova and Matveenko, however, both protagonists commit crimes, they still perform generous acts throughout the novel, proving their humanity and Christian qualities.[93] Not only, are the perpetrators ambivalent characters, but also their acts are as well. On the one hand, they both love humankind and want to improve it, but on the other hand they do not perceive their crimes as an illegal deed at all, because for them, those transgressions are justified by their contribution to humanity. Shortly, they consider themselves benefactors rather than destroyers because their murders are committed as a matter of principle to pursue a higher purpose. Moreover, they consider themselves extraordinary and strong people, whom, as they purport, are permitted everything even the most infamous things, such as a bloody crime. The theoretical foundation for Raskolnikov's proceeding is clearly expanded in his fateful article 'On Crime', which is based on Pisarev's reflections on the division between the 'ordinary' and the 'extraordinary' people. The first category is composed of docile masses

[92] Tzvetan Todorov, 'Typologie du roman policier', in *Poétique de la prose* (Paris: Éditions du Seuil), 1971, 3-10.
[93] I. A. Aizikova and I. A. Matveenko, 576.

which accept the established rules without hesitation, while the second group is comprised of great personalities which seek the destruction of the present for the sake of the better. 'Extraordinary' person, Raskolnikov explains to Porfiry, 'has a right…not an official right, of course, but a private one, to allow his conscience to step across certain…obstacles, and then only if the execution of his idea requires it.'[94] In other words, according to his theory, an 'extraordinary' person can perpetrate various crimes without being penalized, only if they are committed for the salvation of all mankind. Raskolnikov, also, specifies that 'the enactment of a crime is invariably accompanied by illness'[95] and it is exactly what happens to him after he kills the old pawnbroker. The detective Porfiry's theory of major crimes provocatively belies Raskolnikov's idea of a 'superman', emphasizing that criminality is a disease with identifiable symptoms that include the need to perpetrate a crime and the need to be caught. Porfiry assesses Raskolnikov and his psychological and physical states, and then pays him a visit in order to offer him the last chance to confess and get a reduction in his sentence. In line with the traditional nineteenth century thinking on crime and criminality, Porfiry seems to believe that criminals revisit the places where their crimes occurred, leave clues, tease the police and eventually either confess or commit a suicide. This is the reason why, while prompting Raskolnikov to confess, Porfiry jokingly suggests that he has to leave a short but detailed note, if he, by any chance, decides to 'bring this business to an end in some different, imaginative way - by, for example, taking [his] own life.'[96] The entire novel is organised around the theory that the protagonist will have to self-punish. Indeed, Raskolnikov confesses his crime at the end, while—in a narrative compensation act—the overbearing and cynical Svidrigailov kills himself.

Interestingly, Raskolnikov contends that persons such as Newton and Kepler, Lycurgus, Solon, Muhammad, and Napoleon have been criminals which:

> in propounding a new law, they were thereby violating an old one that was held in sacred esteem by society and had been inherited from the ancestors; and, of

[94] Dostoevsky, *CP*, 308. Original text: '«необыкновенный» человек имеет право… то-есть не официальное право, а сам имеет право разрешить своей совести перешагнуть… через иные препятствия и единственно в том только случае, если исполнение его идеи того потребует.' Dostoyevsky, *PN*, 253.

[95] Ibid, 307. Original text: 'акт исполнения преступления сопровождается всегда болезнию', Ibid, 253.

[96] Ibid, 551. Original text: '[если пришла бы вам охота] как-нибудь дело покончить иначе, фантастическим каким образом — ручки этак на себя поднять.' Ibid, 413.

> course, they did not shrink from bloodshed, if blood […] was something that could in any way help them.[97]

Thus, Raskolnikov admires these great personalities, especially Napoleon, for their ability to kill without scruples and regrets. However, after committing the crime, both Bulwer-Lytton's and Dostoevsky's hero feel disappointed due to their failure to follow their ideological doctrines, in the name of mankind. Nevertheless, there are considerable differences in plot structure as well as in character depiction in these two texts.[98] In comparison with Eugene Aram, Raskolnikov suffers morally and physically after his crime. On the one hand, his illness is caused by his psychological impasse proceeded by the unconscious acknowledgement of his guilt and failure to follow the plan of a great man. According to P. H. Blazier, Raskolnikov's conscience 'will not allow him to settle, it convicts him of the depravity and awfulness of his crime,'[99] thus, Dostoevsky's protagonist endures punitive pangs of his conscience, experiences hallucinations and nightmares, and comes to a conclusion that the world cannot be changed for better by means of logic or theory, because there are the laws of human conscience which cannot be overstepped or defeated. In other words, nobody can transgress without repercussions.

It is because his protagonist needs to come to this realisation gradually that, Dostoevsky focuses the whole story on the murderer's internalized quest for his own motive rather than on the search for the criminal. Evidently, this inner quest is more profound and morally complex than the usual search for the murderer. It is clear from Dostoevsky's letters, diary and memoir, that his goal was to delve into the meaning of life, morality, and humanity.[100] Unlike Newgate stories, including *Eugene Aram,* Dostoevsky endows his character with a punitive conscience which torments him throughout the entire novel, punishing for his infamous act. Undoubledly, *Eugene Aram* is a great example of a whodunit and whydunit narrative, however it does not include any direct reference to the culprit's inner punishment. Doestoevsky's *Crime and Punishment* flips the traditional arrangements of the crime novel, by disclosing the criminal from the start and by empowering the murderer's conscience with the role of an investigator –as

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[97] Dostoevsky, *CP*, 309. Original text: 'давая новый закон, тем самым нарушали древний, свято чтимый обществом и от отцов перешедший, и уж, конечно, не останавливались и перед кровью, если только кровь […] могла им помочь.' Dostoevsky, *PN*, 254.
[98] I. A. Aizikova and I. A. Matveenko, 577.
[99] P.H. Blazier, 'Sonya and Raskolnikov – Towards an Understanding of the Origin of Barth's Doctrine of Sin and Grace', *The Heythrop Journal* v. 51, no. 1 (2010): 2-17.
[100] Lowe and Meyer, *F. Dostoevsky: Complete Letters* p. 55, August, 16, 1839.

well as the punisher. In addition, Dostoevsky oversteps the limits established by the Newgate fiction, by taking his character's ultra-individualistic theory to the extreme and by proving its inaccuracy. In contrast to his recent literary predecessors who commit violent crimes and do not seek redemption in punishment (and try to avoid legal repercussions of their actions), Raskolnikov spends a lengthy period of time brooding over and analysing his horrific deed. His self-torment and punishment culminates in his spiritual rebirth, symbolized by his eagerness to accept his guilt and embrace the legal sanction. Crucially, though, while Dostoevsky appropriates certain characteristics specific to Newgate fiction, he adapts them skilfully to his innovative approach to the novelistic genre, what Bakhtin argued to be a genuinely polyphonic novel.

A Labyrinth of Ideas: Reading Raskolnikov between the Lines

> Man - mysterious, woven of contradictions, but he is at the same time – for even the most insignificant person – an absolute value.[101]

For Dostoevsky, there is nothing more human, more important and worse than man. The Russian novelist dedicates his whole opus to the exploration of the deepest entanglements of consciousness, consistently concentrating on the idea of suffering as the underlying part of the human reason or existence. The substance of all Dostoevsky's fiction is a complex network of ideological, psycho-social and emotional issues with which his characters are faced. The aim of this section is to illuminate the configuration of the novel as a site of struggle of the ideological doctrines of Dostoevsky's time through a Bakhtinian perspective. However, I will also extend Bakhtin's claim that *Crime and Punishment* is a polyphonic novel by analysing Raskolnikov as a major site, indeed the seed, of polyphony in the novel. I will demonstrate that polyphony does not only apply to the novelistic structure as a whole, but also the characters can be treated as polyphonic

[101] P. Novgorodetsev, 'Predislovie' in F. Dostoevsky *Dnevnik pisatelia* [1877] v. I *(*Moscow: Institut Ruskoi tsivilizatsii, 2010), 22. Original text: 'Человек — загадочен, соткан из противоречий, но он является в то же время – в лице самого даже ничтожного человека — абсолютной ценностью.' Please note: the translation for this particular quotation is mine.

structures as well; Dostoevsky inaugurated this approach with his figuration of Raskolnikov as a polyphonic character.

In one of the most famous theoretical moves in twentieth century literary scholarship, Bakhtin has argued that Dostoevsky is the writer who brought out a revolutionary change in the realm of artistic form, one which significantly contributed to ʻthe development of the artistic thinking of humankind'[102]. According to Bakhtin, Dostoevsky created a totally new novelistic genre—the polyphonic novel—whose innovative features allowed him (and the readers ever since) to observe the human being from different angles at the same time. I would like to highlight at the outset what intrigues me most here: this mode of representation has the potential to reveal those sides of a human consciousness which have never been made available by the monologic structures. By means of polyphonic artistic thinking, Dostoevsky delves into his characters' consciousnesses without diminishing them to a materialized psychic reality. I shall return to this privileged perspective later. Here, let me note that the crux of this ʻpolyphony' lies in the claim that Dostoevsky's work implies ʻa plurality of independent and unmerged voices and consciousnesses'[103], which do not gravitate towards a single perspective or are depend on the omniscient authorial judgement and constraint. In other words, the narrative of the polyphonic novel embraces a plurality of independent yet interacting ideological worlds and contending speaking voices. Importantly, though, the polyphonic novel is not conducted by a single supreme authorial consciousness but by a multitude of consciousnesses which have equal rights and weight within the novel. Not only each utterance has its own perspective, validity and narrative contribution within the novel, but it is also constructed exactly like the voice of the creator himself; effectively, Bakhtin argues, in Dostoevsky's fiction the author does not have pre-eminence over his characters' thoughts and feelings. In comparison with the monologic novel which prohibits ʻthe existence outside itself of another consciousness with equal rights and equal responsibilities'[104], in the polyphonic narrative, the author's consciousness does not reduce or supress others' consciousnesses and ʻdoes not give them second hand and finalizing definitions.'[105] At the formal level, the author releases his characters from a dominating monologue, allowing them to pursue independently their own idea and to

[102] Bakhtin, 270.
[103] Ibid, 6.
[104] Ibid, 292.
[105] Ibid, 68.

express their own point of view. The character is constructed and treated as a possessor of his authentic ideology and not as a device through which the author introduces his reality or thoughts.[106] In short, they are constructed as full subjects endowed with inexhaustible personality, rather than objects which serve as ʻa mouthpiece for the author's voice'[107].

To an unusual extent, in *Crime and Punishment*, the characters are the incarnations of the ideas that were dominant when Dostoevsky was projecting and later, writing the novel. Specifically, Dostoevsky attributes his own philosophical meanderings and ideological agreements and disagreements to his various characters. However, they echo his views, they are not subordinated to his authorial discourse; Dostoevsky's characters have a choice either to agree with their creator or rebel against his rules, because ʻthey are autonomous carriers of their own individual world'[108], Bakhtin reasons. He seems to be in a perpetual dialogue with his characters' philosophical convictions and ideological conflicts. The author does not reject their voices, because each character has his own meaning and contribution to the plot. In addition to Bakhtin's claim that Dostoevsky's work is genuinely polyphonic, it is worth exploring further and demonstrate that in fact the protagonist of *Crime and Punishment* is a polyphonic character, symbolizing a labyrinth of ideas. This labyrinth of ideas, I argue, operates as a multitude of contradictory and unbalanced voices despite belonging to one and the same character; they interact but do not merge together in one consciousness, revealing, in turn, what psychoanalysts since Freud have argued to be an intersubjective, relational, underpinning of our self.

So, if *Crime and Punishment* is a genuinely polyphonic novel, what kind of voices and belief systems are woven into it and how are they connected to, or disconnected with, Dostoevsky himself? In 1955, George Gibian has remarked that *Crime and Punishment* should be read as ʻa critical reflection of the deep inner contradictions which were corroding the Russian aristocratic-bourgeois society in the second stage of the liberating movement.'[109] On the other side of the political, epistemological and ontological questioning, Dmytro Chyzhevskyi has argued that *Crime and Punishment* is an evidence

[106] Bakhtin, 5.
[107] Ibid, 7
[108] Ibid, 5.
[109] George Gibian, *Crime and Punishment* (New York: Norton, 1975), 647-48.

that Dostoevsky could not have had a coherent religious view of the world,[110] because it contains a welter of various unfinished thoughts and unresolved problems which swarmed in his mind the time he was writing the novel. I find these assessments illuminating of the entire ideological and belief system presented in Dostoevsky's novel: rather than an ordered and categorised epistemological system, *Crime and Punishment* is a mishmash of contradictions and unresolves.

It is naturally difficult to state firmly which ideological beliefs and religious practices the writer himself embraced, because in his novels he treats antinomic ideological issues and invents fictional characters that express different views. But this difficulty may well be the point of Dostoevsky's fiction, Bakhtin argued: to give the reader a cauldron of ideas, where the author's actual or consistent allegiance with any of them is of secondary importance. I shall present here briefly some ideas and ideological spectrums dominant in the nineteenth century Russian society that Dostoevsky scholars have identified in his fiction.

Although, the novel was conceived only after 1859, Dostoevsky's ideas might have been influenced by atheism and utopian socialism which, already in 1845, blended together in Russia into an indissoluble alliance. Dostoevsky's unsteady religious beliefs at the time, seemed to be influenced in particular by his friendship with literary critic Vissarion Belinsky, who rejected official religion and doubted the moral-religious ideals of Christianity; Belinsky confesses: 'in the words *God* and *religion* I see darkness, gloom, chains and the knout.'[111] Belinsky himself was profoundly attracted by what is often termed 'left Hegelianism' Ludwig Feuerbach's atheistic humanism, Max Stirner's teaching of egoistic individualism and egoic self-aggrandisement, and last but not least, by David Strauss' militant atheism. In *The Essence of Christianity*, Feuerbach supports the idea that humanity can take the place of the traditional God-man. In other words, for Feuerbach religion does not incorporate God-as a supreme entity, but the affectionate relation between human beings, on the one hand, and the moral-religious values proclaimed by Christ as the essence of human nature, on the other hand. According to

[110] Dmytro, Chyzhevskyi, *History of Nineteenth-century Russian Literature*: 'The Age of Realism', trans. Richard Noel Porter, ed. Serge A. Zenkovsky v. 2 (Nashville: Vanderbilt University Press, 1974), 74.
[111] V. G. Belinsky, *Izbrannye pis'ma* v. 2 (Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoy literatury, 1955), 259.

him, humans have to recognize that the power to build a good society on earth is in their hands rather than in God's hands.[112]

On the other hand, in *The Ego and His Own*, Stirner contends that the most important thing for the individual ego is to satisfy his own needs, 'My intercourse with the world consists in my enjoying it, and so consuming it for my self-enjoyment.'[113] Also, he reasons that the belief in any supernatural beings or general moral value prevents man's liberty and life satisfaction. Another left Hegelian advocate which had a great impact on Belinsky is Strauss. In his treatise *The Life of Jesus*, Strauss attacks orthodox Christianity claiming that the realities of a more advanced civilization put into question the historical validity of the ancient Scriptures. His aim is not to deny the sacred authority of these Scriptures but to point out that once with the progress of humanity the mind starts to question the credibility and authenticity of the Scriptures.[114] Throughout the entire book, Strauss boldly argues that Jesus was a fictional character while the biblical events were just the invented myths created to demonstrate the realization of Old Testament prophecies.

While, it would be incorrect to claim that Dostoevsky simply assimilated all these beliefs, it is still possible to document his close 'contact' with these ideas and their reflective regurgitation in his fiction. For instance, in *The Diary of a Writer*, a reliable source of these years, Dostoevsky recounts all the blasphemous things Belinsky says about Christianity, listing different viewpoints that attracted the critic while it is also obvious that Belinsky excited a host of convoluted feelings in Dostoevsky. In particular, the figure of Christ seems to have been a touchy subject for Dostoevsky. As Belinsky puts it: 'I no sooner mention the name of Christ than his [Dostoevsky's] whole face changes, just as if he were going to cry...'[115] In his diary, Dostoevsky wrote that Christ himself is an embodiment of the moral ideal for each nation.[116] It appears that the Russian writer

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[112] Ludwig Feuerbach, *The Essence of Christianity* v. 15, trans. Marian Evans, 2nd Edition (Edinburgh and London: Ballantyne Press, 1881), 191.
[113] Max Stirner, *The Ego and Its Own*, ed. by David Leopold (Cambridge: Cambridge University Press, 1995), 282.
[114] David F. Strauss, *The Life of Jesus, Critically Examined* v. 1, trans. Marian Evans (New York: Calvin Blanchard, 1860), 11.
[115] Dostoevsky, *A Writer's Diary* [1877] v. 1, Ed. Gary Saul Morson and trans. Kenneth Lantz (Evanston, Illinois: Northwestern University Press, 1994), 129 Original text: 'Каждый-то раз, когда я вот так помяну Христа, у него [у Достоевского] все лицо изменяется, точно заплакать хочет...'Dostoevsky, *DP*, 47.
[116] Dostoevsky, *A Writer's Diary* [1877] v. 2, Ed. Gary Saul Morson and trans. Kenneth Lantz (Evanston, Illinois: Northwestern University Press, 2009), 511-13.

believed that humanity can be improved if all people set Jesus Christ's earthly ministry in mind and followed his teachings.

Dostoevsky's relationship with Belinsky gradually cooled by 1847, but this acquaintance had a particular effect on Dostoevsky's further career. Dostoevsky himself recognizes in his diary that 'He [Belinsky] had taken a dislike to me; but I had passionately accepted all his teaching.'[117] What Dostoevsky means by 'all his teachings' is a bit unclear but he may well be referring to the spectrum of ideologies I have outlined above. It is arguable that this influence got translated into Dostoevsky's figurative and content strategies, and it was generative of the invention of polyphony. For instance, Belinsky remarks that it is not fair to charge oppressed lower classes with sins, to judge or persecute them for their deeds 'when society is set up in such a mean fashion that a man cannot help but do wrong; economic factors alone lead him to do wrong.[118] This view – Belinsky's own gestation of Stirner – can easily be correlated with the major dilemmas that torment Raskolnikov; the specific link here is Stirner's theory that a human being's moral will is either helpless or even nonexistent and that the criminal acts are the natural expressions or manifestations of the oppressed's egoistic needs. According to Dostoevsky, a human is not just a simple rational creature, but one driven by instincts, needs, passion and will. 'Human nature', he writes in *Notes from Underground*, 'acts as a whole, with all that it contains, consciously or unconsciously; and although it may tell lies, it's still alive.'[119]

Throughout his career, Dostoevsky was heavily concerned with the questions of crime and guilt. But he seems to have been apprehensive of the socialist theory that environment and not an individual is the sole cause of and is responsible for the individual's crime and evil. Dostoevsky argued that the restructuring of society, elimination of poverty or a better organization of labour would still not enable humanity to overcome abnormality, and consequently, guilt and crime, because evil and sin lurk in

[117] Dostoevsky, *WD*, v. 1, 130. Original text: 'Он [Белинский] меня невзлюбил; но я страстно принял все учение его.' Dostoevsky, *DP*, 48.
[118] Ibid, 129, Original text: '[Знаете ли Вы, что нельзя насчитывать грехи человеку и обременять его долгами и подставными ланитами], когда общество так подло устроено, что человеку невозможно не делать злодейств, когда он экономически приведен к злодейству.' Ibid, 47.
[119] Dostoevsky, *Notes from Underground* [1864], trans. and ed. Michael R. Katz, 2nd Edition (New York and London: A Norton Critical Edition, 2001), 20. Original text: 'А натура человеческая действует вся целиком, всем, что в ней есть, сознательно и бессознательно, и хоть врет, да живет.' Dostoevsky, *Zapiski iz podpolia* [1864] (London: Bradda Books, 1960), 23.

human soul deeper than it could be anticipated either by science or society.[120] Therefore, for Dostoevsky each individual should be held culpable for his actions and the society should give him a chance to answer personally for his deeds either through his loss of liberty, property and even life.[121] Dostoevsky maintains that the restoration of a clean heart implies both divine aid as well as the offender's effort to recognize his own malefaction. Thus, Dostoevsky's belief that the guilty one might achieve redemption and salvation only by suffering[122] also coincides with Existentialist thinker Kierkegaard's assumption that those who do not recognize their guilt themselves without a legal sentence or acquittal, fall in front of God endlessly.[123] Moreover, any attempt to absolve a man from the ultimate responsibility for both good and evil choices would lead to the denial of all humane values and would make the wrong-doer irresponsible. Dostoevsky believes that the environmental doctrine, would prevent a man's genuine freedom and would 'reduce him to an absolute nonentity, […] to the lowest form of slavery imaginable.'[124] To put it another way, Dostoevsky rejects the affirmation that evil exists solely because society is constructed and coordinated incorrectly, because it might mislead someone thinking that a criminal is innocent and should be absolved from a guilt, while, actually, it is him and not the society who should be blamed for and answer for his actions.[125]

The dichotomy of a man as being both evil and good by nature became a constant debate in nineteenth-century Russia. This dilemma increased with the appearance of the Romantic cult of the genius.[126] Being spread both in Russia and in the rest of Europe, this cult was associated with Napoleon Bonaparte's superior figure of individual egotism. Alexander Pushkin, a highly celebrated Russian poet, regarded Napoleon's behaviour and accomplishments as an expression of his political immorality and readiness to annihilate everything that prevented him from satisfying his own personal ambitions and needs. Ten years later, Pushkin created a short story *The Queen of Spades*, where the main character

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[120] Dostoevsky, *WD*, v. 2, 424 and Dostoyevsky, *DP*, 636.
[121] Ibid, 423.
[122] Dostoevsky, *WD*, v. 1, 135 and Dostoevsky, *DP*, 53.
[123] S. Kierkegaard, *The Concept of Anxiety, A Simple Psychologically Orienting Deliberation of the Dogmatic Issue of Hereditary Sin* [1844], ed. and trans. Reidar Thomte and Albert B. Anderson (Princeton and New Jersey: Princeton University Press, 1980), 161.
[124] Dostoevsky, *WD*, v. 1, 136, Original text: '[учение о среде] доводит человека до совершенной безличности, […] до мерзейшего рабства, какое только можно вообразить.' Dostoevsky, *DP*, 54.
[125] Ibid, v. 1, 135 and Ibid, 53.
[126] Malcolm V. Jones and Robin Feuer Miller, *The Cambridge Companion to the Classic Russian Novel* (Cambridge: Cambridge University Press, 1998), 83.

seems to epitomize this Napoleonic mentality. According to Bakhtin, Dostoevsky never created or invented his characters, carriers of certain ideas out of nothing; rather, they present complex intertextual indices.[127] In his account of Dostoevsky's library, Leonid Grossman has argued that the writer read Pushkin and that his characters often present themselves as a sophistication of the original Pushkinian sketches, now 'lift[ed] them to the level of tragic intensity.'[128]According to Joseph Frank, Pushkin had a colossal impact on Dostoevsky's intellectual and literary development: in particular, Dostoevsky shared Pushkin's interest in the problems of guilt, punishment and self-loathing and remarkably portrayed it first in *Notes from Underground* and later in *Crime and Punishment*. Thus, it has been speculated that Raskolnikov recreates irrational murderer Hermann in Pushkin's *The Queen of Spades*.[129] Similarly to Hermann, Raskolnikov places himself in the role of a superman who decides to rob and kill an old woman of her treasure due to an *idée fixe* which brings him suffering in return. Raskolnikov's problem lies in his belief that he is one of the superior great men who, in the interests of a higher social good, has a moral right to kill. In comparison with ordinary criminals who are usually disconcerted by conscience, extraordinary criminals are resistant to such agitations, Raskolnikov was convinced that after his criminal deed 'his reason and his will would remain inalienably with him throughout the entire enactment of what he had planned, for the sole reason that what he had planned was –"not a crime." '[130] Dostoevsky creates the protagonist as a product of atheistic culture and a Christian offspring. It appears that the murder Raskolnikov commits as well as the theories by which he justifies it are, as Bernard Paris argued, 'symptomatic of the diseased state of modern life in which selfishness and rationality have come to dominate man's spiritual nature.'[131] Raskolnikov's amoralism and individual egoism is akin to Napoleonic despotic character.

In *Problems of Dostoevsky's Poetics*, Bakhtin persistently speaks about minor characters which contribute to the creation of polyphonic effect in Dostoevsky's work, but he never mentions that the protagonist is an embodiment of any specific idea. While, Bakhtin describes Raskolnikov as an inexhaustible and autonomous character,

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[127] Bakhtin, 90.
[128] Leonid Grossman, *Biblioteka Dostoevskogo* (Odessa: Kn-vo A.A. Ivasenko, 1919), 70.
[129] Frank, 36.
[130] Dostoevsky, *CP*, 87. Original text: '[Он решил] что рассудок и воля останутся при нем, […] единственно по той причине, что задуманное им – «не преступление».' Dostoevsky, *PN*. 110.
[131] Bernard Paris, *Dostoevsky's Greatest Characters, A New Approach to "Notes from the Underground," Crime and Punishment and The Brothers Karamazov* (New York: Palgrave Macmillan, 2008), 71.

undetermined by his creator's views, he fails to acknowledge, what I argue to be the key aspect of Dostoevsky's protagonist: namely, his unstable identity and unpredictable character, and his fundamentally polyphonic composition through which all the ideas depicted by other characters are clashing. Raskolnikov, I suggest, is the crucial narrative fractal which both embodies and represents the battle of ideas, emotions and drives that characterizes the novel. Significantly for my reading of Dostoevsky's novel, it is the unbearable self-reproach which perpetually unsettles that turns him into a shifty, polyphonic character. I shall return to this aspect later. Here I would like to highlight that throughout *Crime and Punishment*, the reader is challenged to follow the protagonist's chameleonic disposition, ambivalent states of mind and a range of axiological postures/value-positions he 'tests' and appropriates one by one. First, he identifies himself with the 'Napoleonic' figure then he speaks from a position of a gratuitous victim, sinner, prophet and social political revolutionary.

After reading his mother's letter, Raskolnikov finds himself even more deeply and endlessly trapped in his reasoning consciousness and fretted with ambivalent questions regarding his ability to save his sister from the infamous marriage: '[marriage] Won't take place? And what are you going to do to stop it? Forbid it? By what right? What can you promise them instead, in order to possess such a right?'[132] This is the sort of contrastive questions which haunt Raskolnikov throughout the entire novel and shape him as a polyphonic character.

Furthermore, other minor characters of the novel contribute to Raskolnikov's polyphony. His communion with other characters constellates him at a certain latitude, because each of them is a projection of an ideal self and is a belief system which Raskolnikov tries and tests. Each character enters Raskolnikov's world not as a personage of the plot but as a distinct direction to life and an ideological position. Fittingly, Sonya Marmeladova and Arkady Svidrigailov are depicted in the novel as Raskolnikov's doubles, as two main alternatives between which he oscillates. The reason he is fascinated by these two personalities is because they convey two different otherworldly dimensions of existence. Sonya, on the one hand, believes in the Christian afterlife and in the bodily resurrection through compassion, love and suffering. As Victor Terras remarks, she is the

[132] Dostoevsky, *CP*. 55, Original text: ' "Не бывать? А что же ты сделаешь, чтоб этому не бывать? Запретишь? А право какое имеешь? Что ты им можешь обещать в свою очередь, чтобы право такое иметь?" ' Dostoevsky, *PN*, 89.

embodiment of ʻall the Christian virtues'[133] especially meekness and altruistic love. Her self-sacrificing Christian love and innocent childlike image capture Raskolnikov's attention from the very first encounter with Semyon Marmeladov. Their transgressions also unite them, helping Raskolnikov to find a possible answer how to live with a crime. Sonya operates as his saviour, kindred spirit and a mirror for Raskolnikov, reflecting his scared and victimized child-self on the one hand, and designating his angry and guilty side, on the other hand. When she finds out about his secret, she does not reproach or rebuke him, but helps him to expiate his sin. As etymologically and theologically her name signifies Sophia the Divine Wisdom, her objective is to help Raskolnikov to achieve redemption and spiritual regeneration through wisdom. She symbolizes Kierkegaardian belief in redemption through suffering, compassion and duty to love others; therefore, Sonia insists that Raskolnikov ʻaccept[s] suffering and redeem[s] himself [yourself] by it.'[134] Not only does Sonya offer him a solution to his terrible dilemma but she also signifies ʻa model for obtaining forgiveness for his crime.'[135]

On the other hand, Svidrigailov embodies the desperate cynic driven by carnal hedonism. Unlike Raskolnikov, Svidrigailov follows his appetites without hesitation or experiencing any pangs of conscience or guilt; therefore, he is a perfect example of the Napoleonic figure to which Raskolnikov aspires. He is an exponent of free will and a man without God or against God. Svidrigailov acts according to Raskolnikov's fundamental theory and he lives the life the protagonist desires. Thus, both Sonia and Svidrigailov are aware of Raskolnikov's murder, and each, in particular, points to an antithetical path which he can choose to follow. While Svidrigailov offers Raskolnikov salvation through suicide, Sonya guides him to the moral universe through confession and suffering. However, other characters are operative, too. In addition to this, Marmeladov (whose name comes from Russian *marmalade* and *jam*) may replicate Raskolnikov's masochistic side and wobbly character, while Dimitry Razumikhin (whose surname in Russian means ʻreason' or ʻintellect' - *razum*) may echo Raskolnikov's poor social condition, he stands for Raskolnikov's strong self who manages to support himself financially by doing translations − an option which Raskolnikov rejects. Thus, the peripheral characters might be regarded as the protagonist's ʻquasi-double' because they integrate his contradictory

[133] Terras, 53.
[134] Dostoevsky, *CP*, 501, Original text: ʻСтрадание принять и искупить себя им.' Dostoevsky, *PN*, 382.
[135] Paris, 96.

ideas and disposition. At the same time have a great importance in shaping the protagonist as a polyphonic and complex character, because as it might be evident ʻevery person touches a sore spot in him [Raskolnikov] and assumes a firm role in his inner speech.ʼ[136]

Interestingly, Rasknolnikov does not embody only contrastive ideas and beliefs but also hears antinomic intrinsic voices encouraging him to act contradictorily throughout the entire novel. From the very first pages, Dostoevsky introduces the reader into the Raskolnikov's chaotic and tumultuous world comprised of his fears, dilemmas and inner oscillations: ʻWhy am I am on my feet now? Am I really capable of *this*? Is *this* a serious matter? Of course, it isn't.ʼ[137] All these imbalanced questions allude to Raskolnikov's ambivalent character and lofty rationalization. The character is continuously pondering whether he is capable of ʻtrivialʼ things or not, justifying himself that ʻdoing something new, saying a new word of their own that hasn't been said before − that's what scares [people] most.ʼ[138] This and other similar ecstatic instants demonstrate the subject's intention to transgress, to overstep his morality, and to confront his 'alter ego'. What misleads Raskolnikov here is the utilitarian calculus and social Darwinism, according to which the victory of the stronger is always just while helping the weaker, is seen as the violation of the laws of humanity.

Dimitry Pisarev's sharp division between the ʻordinaryʼ and the ʻextraordinaryʼ people affects Raskolnikov's personality, reinforcing the innate egoism of his character, transforming him into a hater rather than the lover of mankind. In order to become powerful and comply with this utilitarian logic, Raskolnikov has to suppress in himself the moral-emotive feelings, therefore to preclude the operation of his moral conscience as part of his personality. Rehearsing his crime, Raskolnikov encourages himself to take a new step in his life and act according to his plan, even if later, it becomes the reason of his unbearable self-torment. His frequent twinges of consciousness and doubts regarding the commission of the crime prove his incapacity to cope with the ambivalent emotions. Thus, Raskolnikov's sense of guilt in Freudian terms ʻis an expression of the conflict due to ambivalence, of the eternal struggle between Eros and the instinct of destruction or

[136] Bakhtin, 238
[137] Dostoevsky, *CP*, 6. Original text: ʻНу зачем я теперь иду? Разве я способен на *это*? Разве *это* серьезно? Совсем не серьезно.ʼ Dostoevsky, *PN*, 56
[138] Ibid, 6. Original text: ʻНового шага, нового собственного слова они [люди] всего больше боятся,ʼ Dostoevsky, Ibid, 56.

death.'[139] Last but not least, Raskolnikov is an unstable and equivocal character full of ambivalence, which changes his behaviour and beliefs throughout the entire novel. He does not incorporate one stable idea as the other minor characters but a numerous of paradoxical ideas. The inner psychological investigation of the murderer will be treated more thoroughly in the following section of this chapter.

It is impossible – and ultimately fruitless - to claim that Dostoevsky believed in certain ideas and rejected others, because his work, especially *Crime and Punishment* revolves around disparate ideas and voices which penetrate, interrelate and contradict each other. Dostoevsky creates ideologically autonomous characters perceived as carriers of multiple ambivalent philosophical views and conceptualization. This section managed to demonstrate that a diversity of interacting consciousnesses and interconnecting ideological worlds is an essential but not a sufficient characteristic of a genuine polyphony. Raskolnikov's constant ambivalent philosophical monologue contributes to the development of the polyphony within the entire novel. Interestingly, how Raskolnikov's inner dialogue, tone and questions change sporadically in the narrative maintaining the flow of the polyphonic novel. However, Bakhtin affirms that in Dostoevsky's work, 'two thoughts are already two people'[140] it still can be argued that Raskolnikov stands out from the crowd by incorporating a welter of contradictory stances and orientations. In addition to this, all the other characters, participants in his life, influence the construction of his inner speech by complicating or redirecting it to a passionate polemic with them. Last but not least, Raskolnikov is a polyphonic character endowed with more than one fully-fledged dialogic world-view.

On the Threshold of Insanity

Throughout the literary history writers have tried to capture the essence of human inner condition, but very few have managed to do so with as much insight and success as Dostoevsky. He believed that through crime and its repercussions, a man unveils his true nature comprised of an invisible spectrum of the innermost thoughts and perplexities. For this reason, Dostoevsky's writings are especially focused on the clandestine desires,

[139] Freud, 'Civilization and its Discontents', 131.
[140] Bakhtin, 93.

temper crisis and inner dimensions of human experience. The title of this section alludes to the protagonist's unbalanced emotional states and lability of his moods which seem to culminate with his committing the crime, but in fact develop further in the events post the murder. As Freud remarks, the above are 'the symptoms of the [mental] illness'[141]. The purpose of this section is to examine the intricacies of the perpetrator's psychology as figured by Dostoevsky and demonstrate the link between his guilt and the unconscious need for punishment, the activation of which presents the axial point for the narrative development. I shall be drawing in particular on Freud's theory of guilt, as disseminated in his opus in papers on narcissism, division of the mind, and group discontent in civilization. In addition, this analysis will focus on the following: Does the need for punishment operate as an expression of or as a defence against the experience of guilt and concern? Is the self-punishment always unconscious?

Although, the psychoanalysis developed as a discipline and its influence started to grow after Dostoevsky had written his major works, Sigmund Freud's psychoanalytic thought had a lot in common with the literature of the Russian novelist. In particular, Freud was fascinated with the ambivalent psychology and the repressed aspects of Dostoevsky's characters especially from *The Double* and *Crime and Punishment*. Freud himself recognized in one of the letters addressed to Stefan Zweig that '[Dostoevsky] cannot be understood without psychoanalysis […Yet,] he is not in need of it because he illustrates it himself in every character in every sentence.'[142] In effect, many of Freud's major theories, such as those on repression, narcissism, the operation of the unconscious, including its division in three operative entities, can be used to investigate characters and themes in Dostoevsky's literature. In *Crime and Punishment*, these psychoanalytical dynamics and their thematic ramifications present themselves as the motivating figurative strategies that shape the protagonist, Raskolnikov.

From the very first pages of the novel, the writer provides the reader with the protagonist's fluctuating mental state, which, we are told, 'verged upon hypochondria'[143]. The later might have been caused by his rough living conditions, small room resembling

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[141] Freud, 'Three Essays on the Theory of Sexuality' [1905], *A Case of Hysteria, Three Essays on Sexuality and Other Works*. SE VII (1901-1905), 164-65.
[142] Freud, *Letters of Sigmund Freud*, selected and ed. Ernst L. and trans. Tania and James Stern (New York: Basic Books, 1960), 331-33.
[143] Dostoyevsky, *CP*, 5. Original text: '[в напряженном состоянии] похожем на ипохондрию', Dostoyevsky, *PN*, 55.

'a closet'[144] and the squalid surroundings of his neighbourhood, the narrator suggests. From the initial contact with the protagonist, the reader can also notice Raskolnikov's obscure sense of guilt, manifested through his continuous states of psychic confusion, fear and aggression directed especially towards the female characters. In order to understand the dynamics and the symptoms of Raskolnikov's guilt, it is worth delving here into the origins of the guilt from psychoanalytical perspective. The initial sense of guilt, according to Freud, derives from the Oedipus Complex which is the effect of two 'criminal' intentions or psychic tendencies, namely: murdering the father and sexually desiring the mother.[145] The Oedipus Complex occupies an important position when explaining the idea of guilt, because, first, it marks the origins of guilt and secondly, it forms the nucleus of the super-ego, thus generating the all-important operative division of the psyche. The Super-ego stands for the figure of father, which refers to the influence of authority, educative institutions and religious teaching.[146] This supreme agency has a role in shaping human conscience and remorse that culminate in the unconscious need for punishment or rather can create it as a by-product. The maternal deprivation and the repression of the instinctual trend attain much importance in the psychoanalytical explanation of Raskolnikov's mental instability which might correspond to neurosis (e.g. the protagonist's obsession with Napoleonic figure, continuously returning to the scene of his crime and challenging Porfiry etc.) This neurosis as Freud puts it, 'conceals a quota of the unconscious sense of guilt, which fortifies the symptoms by making use of them as punishment.'[147] In other words Raskolnikov's neurotic manifestations after committing a murder might obscure his guilt and therefore his need for punishment. Even if this interpretation approximates the truth, it is a valuable point for this section.

During the Oedipus Complex stage, understood in a Freudian fashion, the subject's impulses undergo repression which entails the appearance of frustration and aggression addressed either towards itself (masochism) or others (sadism). In this context it is worth discussing the symbolic dream charged with violence, which Raskolnikov has the day before he murders the old woman. In his dream he is a seven-year-old boy walking with his father in the country and he witnesses Mikolka, a peasant, beating his

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[144] Dostoyevsky, *CP*, 5, Original text: 'шкаф', Dostoyevsky, *PN*, 55.
[145] Freud, 'Some Character-Types Met with in Psycho-Analytic Work' [1916], *On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, SE XIV, 330-32.
[146] Freud, *The Ego and the Id and Other Works* [1923], SE XIX (1923-1925), 33.
[147] Freud, *The Future of an Illusion, Civilization and its Discontents, and Other Works* [1929], SE XXI (1927-1931), 138.

aged and skinny nag to death in a violent frenzy. It should be not overlooked that not only does Freud, but also other post-Freudian psychoanalysts highlighted the importance of the mother in connection with phantasy and development of the child with harmful consequences. For instance, Melanie Klein, the Successor of Freud, first reversed the Freudian Oedipus complex template and argued that it is the mother who has a great impact on the development of the child. This reversal enables us to read *Crime and Punishment* from a new perspective. It is worth mentioning here the difference in meaning of the word phantasy and dream from both Freud's and Melanie Klein's perspective. Thus, Klein's early papers such as *Love, Guilt and Reparation*, reveal her intensive preoccupation with infant anxieties and their impact on child development. Importantly, Klein expands and develops Freud's concept of the unconscious mind, by examining children's play, much as Freud who had analysed dreams. Similar to Freud, Klein explores the uncharted territory of the mind, but of an infant rather than of an adult. The centrepoint of Klein's theory is not the system of the unconscious which is the key concept of Freud's psychoanalysis but 'phantasy' and her understanding of anxiety. In Freud's view phantasy is comprised of 'images arising in dreams out of the depths of the mind may be affected by nervous stimuli.'[148] In other words, a phantasy derives from a conscious daydream which once repressed and unfulfilled is transformed into the unconscious instinctual wish. Freud believed that phantasies may be materialized in dreams and many other derivatives such as hysterical attacks, physical innervations and fixations etc. However, Melanie Klein concurs with Freud's thought on phantasies, maintaining that unconscious phantasy originates from the unconscious mind, she still disagrees with Freud that suppression of once conscious daydreams is the only or the chief reservoir of unconscious phantasies. Alternatively, Klein equates unconscious phantasy with the unconscious thought, feeling or both creative and destructive activity. If in Freud's formulation, unconscious phantasies stem from the peculiar conditions of the human being, for Klein they are innate and emanate from within. The instincts link feelings with external objects creating a new world of imagination. To visualize this formulation, Klein uses play technique in child analysis. She offers as an example, a train- a toy, pointing out an idea that it can be used in different ways according to a child's imagination.

[148] Freud, *The Interpretation of Dreams* [1899], SE IV (1900), 79.

To be more exact in Kleinian theory, unconscious phantasies underlie not only dreams but also imply every mental process and activity accompanied by instincts and both libidinal and aggressive drives. But sometimes, these phantasies act as defence mechanisms and conscious ways of flight from reality: ʻmuch more than would appear on the surface, the child resents the unpleasantness of reality and tries *to adapt it to his phantasies* and not *his phantasies to reality*.'[149] This evasion from reality might gain a dominating dimension and lay the basis for a psychosis.[150] This affirmation is applicable to Raskolnikov's dream of Mikolka smashing his old nag. According to Klein's theory this dream and Mikolka's mistreatment of his nag stand for Raskolnikov's suppressed wish to kill the old pawnbroker.[151] Raskolnikov's phantasy (to murder Alyona) interacts with his personal experience (e.g. a precarious financial situation, Dunya's and his mother's sacrifice to further his career etc.) and develops his emotional and intellectual character. In other words, his phantasy to persecute and punish his mother for his suffering finds its expression in his dreams, thoughts and even crime, because as Klein puts it ʻit is just the anxiety and the feeling of guilt which drive the criminal to his delinquencies.'[152] The logic of Raskolnikov's dream is such that it imposes the question of substitution: whom Mikolka represent and who stands for the old and useless nag in Raskolnikov's phantasy. Raskolnikov's wakes up in terror (ʻThank God, it was only a dream![…] But what is this? I must be catching a fever'[153]) and immediately associates with horror his intention to kill the old woman in a very similar way, ʻWill I really do it, will I really take an axe and hit her on the head with it, smash her skull in?'[154] As it is portrayed in this scene, the protagonist views himself as a victorious Napoleonic figure and an angry attacker, Mikolka, while entire dream embodies his plan to kill the aged and useless old woman. Raskolnikov is perfectly conscious of his intention to kill Alyona Ivanovna and relates it unproblematically to the dream (while nevertheless being disturbed by it, even angry at himself, precisely since the occurrence of the dream belies

[149] Melanie Klein, *Love, Guilt and Reparation: And Other Works 1921-1945* v. 1 (New York: The Free Press, 1921-1945), 180.
[150] Klein, 180.
[151] Ibid, 184. In Klein's study of little criminals whose mistreatment of little girls hide their latent desire to attack their mothers.
[152] Klein, 184.
[153] Dostoyevsky, *CP*, 73. Original text: ʻ«Слава богу, это только сон! […]— Но что это? Уж не горячка ли во мне начинается.' Dostoyevsky, *PN*, 100.
[154] Ibid, 73. Original text: ʻ— да неужели ж, неужели ж, я в самом деле возьму топор, стану бить по голове, размозжу ей череп…' Ibid, 100.

what he construes as his inner 'weakness'.) But he is not aware of the more complex link between himself and the old nag, his mother, and the pawnbroker. Considering his dilemma, it could be argued that his act of murder is an act of murder-suicide, as he later acknowledges in his confession to Sonya, 'Did I really kill the old woman? No, it was myself I killed, not the old woman! I bumped myself off, in one go, for ever! …'[155] Having committed the crime Raskolnikov recognizes that he not only killed her, but also his own self. What Raskolnikov actually means is that he symbolically disturbed his inner tranquillity, but he does not realize that through this crime he lost his good self. The protagonist cannot bear his guilt, as well as he cannot live with being guilty. He vacillates between feeling like a sinner for having perpetrated the crime and feeling like a louse for being defeated by the twinges of his conscience. What makes him a louse in his own eyes is probably his conscience.

Hence, this dream not only anticipates his crime but also symptomatically reveals to the reader the protagonist's own suffering from an oppressive feeling of guilt, a circumstance of which he himself is yet unaware at this point in the narrative, and which will be brought to conscious only after he has committed the misdeed. Analysing in general the psyche of the criminal, Freud contends that the criminal's 'sense of guilt was present before the misdeed, that it did not arise from it, but conversely—the misdeed arose from the sense of guilt.'[156] This hypothesis can be applicable to Raskolnikov's guilt. In other words, it might be argued that his guilt had been present and had been dwelling in his psyche a long time before he committed a crime, but it became materialized with the explosion of his anger at his mother and society. It may be argued that Dostoevsky was aware of how a wrongdoer can unconsciously seek punishment for his crime and concomitantly he anticipated what Freud calls later criminality from a sense of guilt.[157]

In psychoanalysis, thus, the crime is usually an expression of the latent sense of guilt for the suppression of some wishes or desires. The guilt triggers or calls a need for punishment; if applied to Dostoevsky's novel, this claim might offer an explanation why Raskolnikov's relationship with the female figures in the novel is configured as revolving around indirect guilt and aggression. Indeed, ambivalence regarding the feminine characters permeates the entire novel. On the very first page Raskolnikov is presented as

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[155] Dostoyevsky, *CP*, 501. Original text: 'Разве я старушонку убил? Я себя убил, а не старушонку! Тут так-таки разом и ухлопал себя, навеки! ...' Dostoyevsky, *PN*, 381.
[156] Freud, 'Some Character-Types Met with in Psycho-Analytic Work', 331.
[157] Ibid, 331.

leaving his room with thoughts of murdering one old woman, is apprehensive of encountering another such figure, his landlady and then treats his mother, sister and Sonya with coldness. From a psychoanalytical point of view, Raskolnikov's most influential relationship is one with his mother, but surprisingly little has been said about it. At the same time, many critics (e.g. W. D. Snodgrass, David Kiremidjian, Louis Breger and Bernard Paris etc.) have suggested that Raskolnikov's murder of Alyona can be interpreted as a form of matricide[158] and it is quite possible that Raskolnikov projects his anger towards his mother onto Alyona Ivanovna, the old moneylender as well as on his own self.

Raskolnikov was brought up in a family where self-sacrifice and kindness were glorified. It is in this context that Dostoevsky wishes us to understand Raskolnikov's interior conflicts. His mother, Pulkheria Alexandrovna Raskolnikova's letter contains the information about his sister, Dunya's hardship in the Svidrigailov household where she is employed as a governess in order to support her brother financially at the university. Being harassed by Svidrigailov, Dunya manages to escape, but falls victim to Luzhin, who is equally ruthless. The self-sacrificing Dunya's 'immoral'[159] marriage with Luzhin actuates the wrenching inner turmoil in the protagonist and pushes him in the direction of fulfilling his design. His mother's letter relating Dunya's sacrifice represents the engine of Raskolnikov's guilt and fuels his need for punishment. The question of his faith in God, that the mother poses in the letter 'Do you say your prayers, Rodya, the way you used to, and do you believe in the mercy of the Creator and Our Redeemer?'[160] is the first impetus which stirs and therefore enhances the protagonist's internal vacillations between good and evil. This sense of guilt is thus presented as deriving from his eternal struggle to carry out the utilitarian duty on the one hand and to comply with the Christian values he imbibed in childhood, on the other hand. The protagonist cannot accept or comprehend his sister's ultimate sacrifice, which makes him feel more as a failure rather than the source of family protection, therefore, it forces him to satisfy their lofty dreams by killing

[158] Please see W. D. Snodgrass, 'Crime for Punishment: The Tenor of Part One,' *The Hudson Review*, v. 13, no. 2 (Summer, 1960): 219; David Kiremidjian, '*Crime and Punishment*: Matricide and the Woman Question,' *American Imago* v. 33, no. 4 (Winter 1976): 403-33; L. Breger, Louis, *Dostoevsky: The Author as Psychoanalyst* (New York and London: New York University Press, 1989), 22-24 and B. Paris, 79.

[159] Raskolnikov regards Dunya's loveless marriage with Luzhin as an infamous act and even a form of prostitution. Similar to Sonya which was forced into prostitution by her crazed step-mother, Dunya is prepared to sell herself into 'slavery' by marrying Luzhin for the sake of Raskolnikov's future career.

[160] Dostoevsky, *CP*, 49. Original text: 'Молишься ли ты богу, Родя, попрежнему, и веришь ли в благость творца и искупителя нашего?' Dostoevsky, *PN*. 84.

a pawnbroker. This letter engenders oppressive feelings and rage in Raskolnikov, which is later renegotiated so as to be projected on Luzhin, 'If you so much dare…to say another single word… about my mother… I'll knock you head over heels downstairs!'[161] Hence his mother is his 'source of ambivalence'[162] and the person who incites his psychological conflicts, those that eventually lead to his inconsistent actions. The relationship between Raskolnikov and his mother aligns well with the post-Freudian French analyst and thinker, Jacques Lacan's formulation that the figure of mother can be dangerous for the development of her infant. To be more exact, in contrast to Freud who endorses that the threat derives from the incestuous desire of the child (especially the desire of the son) towards his mother, Lacan maintains that actually it is the mother's strong desire for her child which should be feared because it precludes a healthy development of the child. Also, under Freud's standpoint, the father prohibits the sexual wishes of the child toward his affectionate object-choice - his mother,[163] while for Lacan, it is totally vice-versa.[164] To put it another way, in Lacan's view the child is the object of his mother's enjoyment and therefore, this prohibition is directed towards the mother, instead of towards the child. Consequently, the mother is regarded as a threatening character, compared with an unsatisfied crocodile which 'eats' her children due to her excessive attention and love; and from whose jaws the only possible escape is through the phallus.[165] Lacan retakes and supports Freud's belief that an authoritative and protective father figure is needed in order to liberate the child from the affectionate mother, especially from the danger that supposedly originates in her desire and *jouissance*.[166] Both in Freud and Lacan, the threat resides in the mother, while the salvation is in the father. But the analogy breaks down here because for Lacan the accent falls on the symbolic function of the father-not on the father himself, as Freud purports. In Raskolnikov's situation, the figure of strong father is missing but it is replaced by religious (Sonya) and legal (Porfiry Petrovich) authority and

[161] Dostoyevsky, *CP*, 184. Original text: '— А то, что если вы еще раз… осмелитесь упомянуть хоть одно слово… о моей матери… то я вас с лестницы кувырком спущу!' Dostoyevsky, *PN*, 172.
[162] Bernard Paris, 78.
[163] Freud, *The Ego and the Id and Other Works*, 31.
[164] Paul Verhaeghe, *New Studies of Old Villains: A Radical Reconsideration of the Oedipus complex* (New York: Other Press, 2009), 26.
[165] Jacques Lacan, *The Seminar, Book XVII: The Other Side of Psychoanalysis* [1969-70], ed. J.-A. Miller and trans. R. Grigg (New York: Norton, 2007), 112.
[166] Verhaeghe, 13 and 52. *Jouissance* is one of Lacan's most notoriously difficult concepts, which does not have a counterpart in Freud's theory, however it is close to the pleasure principle and at the same time it is opposite of pleasure. Basically, it refers to the limit between a pleasure stemming from the drive that can be controlled and one which cannot, thus menacing us (in our imagination) with the deprivation of our sense of identity.

order. According to Lacan's theory, Raskolnikov is the object of his mother desire and pride and he is guided by her desire to become a great man which leads to an unsatisfactory outcome. A distinct motivational line in the narrative is forged on this inherently psychoanalytical premise: it appears that Pulkheria's obsession with her son's 'greatness' and her readiness to sacrifice herself and her daughter in order to secure her Rodya's future career put him in an unbearable position. Although Pulkheria has been reading Raskolnikov's article for three times, she cannot understand its main idea, she exults his ideas trying to convince herself and him that one day he will be 'one of the leading lights, if not *the* leading light in our intellectual world.'[167] His mother and sister's consistent praise of his intelligence and superiority to 'the miserable worms'[168] around him nourish Raskolnikov's self-confidence and self-aggrandizement, therefore encourage him to act according to his theory. Her self-sacrificial stance and overprotective love precluded rather than helped Raskolnikov to prosper and become a 'leading intellectual'. Although she nourishes religious values and devotion in Raskolnikov, she is also a source of evil, unwittingly prompting him in fulfilling his plan. The burdensome indebtedness to his mother and sister paralyzes Raskolnikov with guilt and makes his inner compulsion more concrete.

In murdering the old pawnbroker, Raskolnikov might have not only symbolically killed Pulkheria but also punished her unconsciously for her readiness to sacrifice herself and Dunya for the sake of his scholastic achievement. Raskolnikov engaged in the self-destructive attempt to punish others unconsciously, especially his mother when he had become engaged to the landlady's dying daughter, despite his mother's tears, illness and grief. According to Freud, ambivalence is a rule in our interpersonal relationships, including those with our closest, but 'hostile impulses against parents are also an integral constituent of neuroses.'[169] This claim can be backed up by the delirious post-crime scene, where in the grip of self-loathing and despondency not only he does hate Alyona, ('Oh, never, never will I forgive that old woman!'[170]) but he also seems to blame his mother and sister for his crime, 'How I loved them! Why now do I hate them? Yes, I hate

[167] Dostoevsky, *CP,* 611. Original text: 'одним из первых людей, если не самым первым в нашем ученом мире', Dostoevsky, *PN*, 454.
[168] Ibid, 611. Original text: 'низкие червяки', Ibid, 454.
[169] Freud, 'Mourning and Melancholia', [1917] SE XIV, 239.
[170] Dostoyevsky, *CP*, 327. Original text: 'О, ни за что, ни за что не прощу старушонке!' Dostoyevsky, *PN*, 266.

them, physically hate them, cannot endure their presence close to myself.'[171] This immediate antagonistic thought of his mother emphasises his frustration and despair for being incapable to meet his mother's ideals and save her from poverty, which both spurred him in fulfilling his bloody plan. What enables Raskolnikov to commit a crime is his self-justification and self-assertion that Alyona Ivanovna is a 'loathsome, useless, harmful louse!'[172] and that her money can save many poor souls from corruption and decay. But the reality is a murder, terrifying, useless, absurd, and un-redemptive; the crime that will torment him henceforth.

In *Crime and Punishment*, Raskolnikov's sense of guilt is materialized through the guilty subject's hallucinations, dreams and physical illness. Prior to the perpetration of the crime Raskolnikov experiences a low-scale internal conflict while the dynamic of his inner punishment is activated and augmented reaching its highest point only with the protagonist's committing of the murder and frenzied self-accusation over his incapacity to be an 'extraordinary' person. His high fever, monomaniac behaviour, post-crime delirium and continuously contradictory monologue are caused by his unconscious anxiety which expresses itself as a need for punishment. First and foremost, it is worth mentioning here, that as Raskolnikov gradually alienates himself from people and withdraws from reality, he seems to be increasingly dominated by his own fantasies and thoughts. The evidence of this belief is provided in the pre-crime scene, after Raskolnikov visits the old pawnbroker: 'Could I really ever have contemplated such a monstrous act? It shows what filth my heart is capable of, thought! Yes, that's what it is: filthy, mean, vile, vile!...And for a whole month, I've been…'[173] In this passage, the first twinges of his conscience appear, and therefore his super-ego is activated, which proves that Raskolnikov feels guilty before he actually commits a crime. Then, the question becomes: What does trigger this obscure sense of guilt before the deed? Also, does its origin occupy a particular part in the human crime? From psychoanalytical perspective, this obscure sense of guilt stems from the Oedipus Complex.[174] The crimes are committed in order to satisfy the sense of guilt, and to attach it to an exact target. Nevertheless, Raskolnikov's murder is

[171] Dostoevsky, *CP*, 327-28. Original text: 'Отчего теперь я их ненавижу? Да, я их ненавижу, физически ненавижу, подле себя не могу выносить…' Dostoevsky, *PN*, 266.
[172] Ibid, 497. Original text: 'бесполезная, гадкая, зловредная', Ibid, 379.
[173] Ibid, 12-13. Original text:' — И неужели такой ужас мог придти мне в голову? На какую грязь способно, однако, мое сердце! Главное: грязно, пакостно, гадко, гадко!…И я, целый месяц…»' Ibid, 60.
[174] Freud, 'Some Character-Types Met with in Psycho-Analytic Work', 332.

crystallized in his imagination as a solution to everything that has been troubling him, it should not be overlooked that Raskolnikov experiences the isolation, dread, guilt and rage long time before the murder.

According to Louis Breger, Raskolnikov's crime stands for 'a defensive resolution of unconscious conflict and a symbolic statement of that same conflict.'[175] Following this insightful lead, one may argue that the image of frenzied Mikolka in the dream has been conjured up through hyper-activity of the super-ego, that is, Raskolnikov's conscience. The latter reprimands him or warns him about the possible repercussions of his crime, first and foremost, for himself: namely, that the murder will not bring about the release of psychic tension but will just reconstellate it. From the point of psychic economy, the only benefit of this crime is that Raskolnikov's anger acquires a certain orientation, or target, someone towards whom he can direct his hatred with justification; and his sense of guilt is at least attached to something real — the crime.

Apart from this, the guilty subject's state of illness is another way of somatically satisfying this unconscious sense of guilt.[176] It is not surprising that Raskolnikov feels agitated as the time for the deed approaches and he succumbs to a feverish delirium exactly after perpetrating the crime. Interestingly, Raskolnikov follows a path from sadism by murdering the old woman to masochism by turning his aggression towards himself. In this context, Raskolnikov's post-deed illness may delineate two contradictory states: on the one hand, his unconscious need for punishment through 'his identification of himself with the suffering object'[177], and his self-defensive mechanism against the punitive conscience, on the other hand. These two impulses are exteriorised in the novel as the protagonist's vacillation between two opposite directions of action: either to confess his crime and redeem his sin or to overcome his conscience and deceive authority.

To foreground an understanding of the psyche as both introsubjective and intersubjective, Dostoevsky pays great attention to Raskolnikov's relationships with other characters in the novel, some of whom serve as a completion or as mere embodiments of features of his own guilty disposition. Yet it is Svidrigailov who mirrors both Raskolnikov's thoughts and his worst deeds, confronting him with a real image of his

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[175] Breger, *Dostoevsky: The Author as Psychoanalyst..*, 22.
[176] Freud, 'The Economic Problem of Masochism', *The Ego and the Id and Other Works*, SE XIX (1924), 165.
[177] Freud, 'Instincts and their Vicissitudes' [1915], *On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, SE XIV (1914-1916), 128.

mind. It might be speculated that by constructing and paralleling the figure of Svidrigailov with Raskolnikov, Dostoevsky anticipated the Freudian division of the psychic apparatus into a dialectical opposition of the conscious and the unconscious. While, Svidrigailov resembles Raskolnikov in his contradictory figure, he is also a depiction of another side of Raskolnikov's personality, in other words, he is, as Harold Bloom has put it, the protagonist's 'unfettered shadow'[178]. Svidrigaylov embodies Raskolnikov's double who can commit crimes without feeling any remorse or stings of conscience. Similar to Raskolnikov, he is involved in a murder and wonders whether he is a monster or a victim.[179] Therefore, Svidrigailov could be seen as embodying Raskolnikov's repressed and self-destructive entity — the id — which encompasses the primitive desires and unrestricted pleasures, which Raskolnikov cannot voice loudly. Not only does Svidrigailov represent the most latent partition of the protagonist's psyche in a general sense but he also echoes Raskolnikov's narcissistic and sadistic self of which the protagonist is not conscious of in particular. The protagonist exercises violence and power on people who love and want to help him. For instance, he torments and tries to overpower Sonya by suggesting that Polechka, her ten-year-old stepsister will follow her path in prostitution as well, but when Sonya contradicts him, insisting that God will forbid it, Raskolnikov replies with 'malicious satisfaction' that 'there may not be any God'[180]. Also, justifying his crime, Raskolnikov recognizes that he did not commit the crime to save his mother from poverty or to become a benefactor of mankind, but he killed her for his 'own sake'[181], acting upon because of a merely selfish need to test his own power. Knowing that Sonya's unwavering faith in God is the only hope she still has, Raskolnikov tries to deprive her of it, just to satisfy his proud and narcissistic self. Moreover, the protagonist utters the reason of his crime only to hurt an innocent childlike Sonya, which believes in miracles and in the regeneration of human soul.

In addition to this, for a psychoanalytical critic such as Louis Breger, Sonya's role in the text is to bring about Raskolnikov's redemption,[182] while Porfiry Petrovich may operate as his punitive conscience, his super-ego. Porfiry's main objective is to stir in Raskolnikov an emotional and psychological turmoil which would exteriorise his doubts

[178] Harold Bloom, *Fyodor Dostoevsky's Crime and Punishment* (New York: Infobase Publishing, 2004), 18.
[179] Dostoevsky, *CP*, 336. Original text: 'изверг ли я или сам жертва?' Dostoevsky, *PN*, 271.
[180] Ibid, 382, Original text: 'может, и бога-то совсем нет, — с каким-то даже злорадством ответил Раскольников.'Ibid, 303.
[181] Ibid, 500, Original text: '…для себя убил', Ibid, 381.
[182] Breger, 210.

and paranoid obsessions. For Louis Breger, Profiry functions like ʻa crude psychoanalyst who knows the patient's secret and strips away his defences so that the unconscious material is revealed.'[183] Therefore, Porfiry uses his double-edged psychology to achieve Raskolnikov's rehabilitation and to bring to the surface the most hidden aspects of his disposition. The detective unsettles Raskolnikov by his continuous philosophical discussions, jokes, clever games and tricky questions: ʻSo you still believe in the New Jerusalem, do you?'[184] Indeed, Porfiry endeavours to facilitate Raskolnikov's own self-questionings and amplify the qualms of his Christian conscience. It might be speculated that Porfiry embodies the supreme principles of justice and he plays a role of a more general, and ʻmeta-', punitive conscience which guide the perpetrator towards self-acknowledgment of his guilt and thus to his self-correction. The detective's challenging questions regarding Raskolnikov's ability to distinguish the extraordinary people from the ordinary represent the torrent climax of Raskolnikov's tragic conflict between his idealistic Napoleonic image and his failure to act according to his theory.

This chapter has sought to reveal and trace the originality of Dostoevsky's novel in the context of not only the nineteenth-century artistic prose but also a transformation in our understanding of criminality and punitive system. Dostoevsky is a master of skilfully portraying and analysing unconscious guilty feelings, and the cluster of emotional disorders in which one may find this type of psychic structuration of melancholy, depression, anxiety and despondency that often dwell in the depths of human existence. Thus, in *Crime and Punishment*, Dostoevsky is concerned mostly with the psychology of crime and guilt, and with the unsuspected emotional feelings which torment Raskolnikov. The Russian writer does not focus on the real motif of the crime but instead, he scrutinizes the deep layers of Raskolnikov's psyche. His new artistic visualization of the human being allowed him to look and assess the human mind from a different artistic point of view. Not incidentally, celebrating Dostoevsky as the creator of the polyphonic novel, Bakhtin reads Dostoevsky's *Crime and Punishment* as a novel comprised of a welter of disparate and independent voices, interacting with several consciousnesses that are neither interdependent nor merged into one single consciousness.[185] To complement Bakhtin's concept of polyphony, I have argued in this chapter, that this polyphony can be

[183] Breger, 42.
[184] Dostoevsky, *CP*, 310, Original text: ʻТак вы всё-таки верите же в Новый Иерусалим?' Dostoevsky, *PN*, 255.
[185] Bakhtin, 18.

recognised not only at the level of the narration as a whole, (where the novel appears as a complex network of ideological doctrines and emotional issues), but also at that of the figuration of the protagonist that is a mishmash of contradictions and uncertainties. Raskolnikov is a polyphonic character himself, as he exhibits divergent voices and beliefs which are not subordinated to the voice of the author. As the title suggests, 'Heterogeneous Inner Punishment in *Crime and Punishment* by Fyodor Dostoyevsky', the analysis of this chapter draws on different forms of sense of guilt which the protagonist experiences. Raskolnikov's continuous convoluted thoughts, erratic behaviour and deeply paradoxical nature contribute to his committing the crime which leads to his estrangement from the whole humankind and eventually, self-destruction. Freudian psychoanalytical theories including his general division of the mind, theory of narcissism, and particularly that of the Oedipus Complex, as well as Jacques Lacan's conceptualization of the 'bad mother', serve as the sources of illumination for the psychoanalytical analysis of some specific aspects of Dostoevsky's novel in relation to the idea of internal punishment.

Chapter Two

The Dance of Madness in *Ciuleandra* by Liviu Rebreanu

Hybrid Modernism in Romania

The emotional structure of crisis - ontological, existential, ethical, epistemological -, and an 'apocalyptic' culture fuelled by the demolition of tradition, inexorable technological and industrial progress, and a dynamic history constitute the cultural, psychological and political landscape that will be traversed in this chapter. According to Bradbury and McFarlane modernism emerges as an accumulation of artistic reactions to this state of affairs, that is, the 'art that responds to the scenario of our chaos'[186]. Any contemporary critical inquiry into the paradigm called 'modernism' and its constituents should take into account the debates in New Modernist Studies which increasingly concentrate on re-defining modernism in the geo-cultural and temporal terms. This section will draw on the hybridity of the Romanian artistic expression brought about by both, indigenous expression and the imitation of the Western ideas and their adaptation to the country's realities.

In Romania, modernism first debuted under the name of symbolism, promoted by Alexandru Macedonski (1854-1920). The latter's first volume of poems, *Prima Verba* (*First Words*, 1880), inaugurated modernist artistic expression in Romania. This association is not accidental, and it points to a markedly international nature of modernism.[187] In this section, I will concentrate on the articulation of modernism in

[186] Malcolm Bradbury and James McFarlane, *Modernism 1890-1930* (Middlesex and New York: Penguin Books, 1976), 27. Modernism is a literary and aesthetic movement which appears as a knee-jerk reaction to the modern spirit on the one hand, and as a protest against traditional or accepted ideas, on the other hand. Paradoxically, modernism is characterized by a number of seeming contradictions: both repudiation of the past and a veneration of certain historical periods, both defence of primitiveness and fosterage of civilization, both celebration of the technological progress and fear of it. Modernist writers and artists' aim was to reorganize the world, by gaining control over the cultural and aesthetic agitations prevalent in modern literature and art. 'Modernists demand that modern men and women must become the subjects as well as the objects of modernization; they must learn to change the world that is changing them.' In Marshall Berman, 'Why Modernism Still Matters,' in Scott Lash and Jonathan Friedman, *Modernity and Identity* (Oxford and Massachusetts: Blackwell Publishers Ltd, 1992), 33.

[187] In order to appreciate modernism in its fullness one needs to keep in mind that it included a global range of writers and artists, an illustrative list of which should include not only the names of Knut Hamsun, Guillaume Apollinaire, T. S. Eliot, James Joyce, Marcel Proust, William Faulkner, Rainer Maria Rilke, Franz Kafka, Robert Musil, Andrei Bely, Luigi Pirandello, Jaroslav Hašek, Samuel Beckett, Menno ter Braak, or Mikhail Bulgakov but also, Dimitrie Anghel, Ștefan Petică, Ion Minulescu, George Bacovia, Liviu Rebreanu, Tudor Arghezi, Lucian Blaga, and Alexandru Macedonski himself. The hypnotic

Romanian culture, and, more generally, the cultural history of early twentieth century Romania, focusing on the schools and prominent literary personalities which either defended or rejected the influence of modernist artistic expression, in order to situate and contextualise Liviu Rebreanu's artistic choices and intervention in public discourse in his experimental novel *Ciuleandra*.

In the mid-nineteenth century, Romanian society, in all its respects, resembled the image of other Eastern European nations. It was oscillating between the preservation of traditional social structures and national values and seeking inspiration in the Western European experience.[188] Throughout 1860s and 1870s, the young Romanian state continued to borrow from the European institutional and legislative systems the models for the educational system and institutions, legal regulations and treatises, governmental regulatory practices such as elections, the structure of parliament and government, and so on.[189]

Some of the developments in legislation are of particular interest to my project. The Romanian penal and civil law, for example, was developed by drawing heavily on the French and the German models.[190] In the second half of the nineteenth century, Romanian

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encounters with French literature meaningly shaped the Romanian modernist literature. For example, the influence of Charles Baudelaire and Paul Verlaine could be seen pervasively in Bacovia's and Arghezi's poetry, particularly in its thematic scope (the gloom of the provincial cities, the autumnal despair, the desolate landscapes, sullen atmosphere of grief and hopelessness and the obsession of death). The turn of the twentieth century has recorded a vibrant modernist activity among Romanian artists who started by publishing their works in periodicals *Simbolul* (*The Symbol*), *Contimporanul* (*The Contemporary*), *Chemarea* (*Call*), *Unu* (*One*) and others. They all attempted to renew expression and build a new experimental literature on the 'remnants' of the old. The expanded list I have offered above gives us a vision of modernism as an international movement which spread and developed globally but reached its peak in different countries at different periods of time.

[188] The first Romanian Penal Code was issued in 1865 and standardized the penal laws of Moldova and Wallachia principalities. It was about this time that the talk of crime and punishment and of the appropriate legal measures to prevent and punish offenders started to permeate public discourse in Romania. During the nineteenth century, the Romanian intellectuals increasingly exposed themselves to the contacts with other cultures and modes of thought, mainly French and German. Within a short space of time 1830 and 1840 many sons of boiers (the rank of boier was abolished in 1858, but the term 'boier' was still used afterwards to describe the landowning upper class) studied law and political economy in Paris, Berlin, Zurich or Vienna, therefore they came into a direct contact with various European cultures and art; then squared it to the sociocultural development in Romania and their view of its position in the international context. The modern history of Romania started in 1859 with the first unification of two important regions, Moldova and Wallachia which formed the Romanian Principalities. Due to the foreign rule over the Romanian Principalities, that of the German Prince Carol Hohenzollern-Sigmaringen (1839-1914), Romania both suffered and benefitted from massive importation of intellectual good.

[189] Lucian Boia, *History and Myth in Romanian Consciousness* (Budapest: Central European University Press, 2001), 35.

[190] In 1874, Romania witnessed the introduction of the first modern prison law under the guidance of Ferdinand Dodun de Perrieres, a French expert with progressive ideas on the prison regime. This law had at

execution system thus rapidly evolved from cruel corporal punishment and public sanction to the intense deprivation of liberty (imprisonment) or security measures (a mandatory hospitalization in a psychiatric clinic) and humanized penalty (e.g. conditional release).[191] This reshaping of the punitive system in Romania aimed to restructure the society's response to crime and punishment as such: it sought to prevent further offences by rehabilitating the outlaws rather than by inflicting physical pain on the criminals. Such orientation sometimes led to surprising legal outcomes.

In the twentieth century, the progressive medical and biological inventions which took place in Europe had a great impact on the criminal sciences. Penal reformers were seeking to challenge the conventional legislative doctrine of punishment and to make amendments to the existing punitive system, by diverting its focus on the subject of the crime rather than the crime itself. In other words, a particular attention was paid to the internal factors (such as affective motivations and emotional instability) as well as to the 'inborn criminal traits' (such as hereditary psychological abnormalities and mental deficiency) of the criminals. Corina Dobos's and Octavio Buda's research have demonstrated, the (variously defined) category of 'emotional instability' and 'mental disorder' became increasingly used in the interwar Romania to describe and sometimes defend the offenders (in particular young delinquents[192] and the perpetrators of homicide). It is within this discourse/definitional scope that Rebreanu conceived his protagonist as a perpetrator of a homicide whose emotional-mental capacities may or may not have been affected at the time of the crime; it is upon the decision whether or not he was mentally stable at the time of the act that the fate of the protagonist hinges, as well as the reader's judgment of his post factum actions. In this context, I will focus briefly here on judicial psychiatry (also often called 'forensic psychiatry') as a scientific discipline which, characteristically, came to prominence in the turn-of the century Romania. Judicial/forensic psychiatry studies the symptoms and treatment of mental alienation, emotional instability and abnormal

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its core a complex task role to combine the introduction of re-educational activities (religious books, vocational training, physical labour etc.) while the offenders are inside the prison with an added emphasis on rehabilitation (assistance in finding accommodation and employment) after release.

[191] Cristina Ilie Goga, 'Recent Approaches to Criminal Policies in Romania: Critical Overviews and Local Inputs', *RSP*, no. 46 (2015): 230.

[192] Octavian Buda, *Iresponsabilitatea. Aspecte medico-legale, psihiatrice cu aplicații în dreptul penal, civil și al familiei* (București: Editura Științelor Medicale), 2006 and Corina Doboș, ' "Emotional Instability" as Main Factor for "Criminal Behaviour" in Interwar Romania: Concepts, Tests and Their Results' (paper presented at Centre for the History of the Emotions, Queen Mary, University of London, London, UK, 16-17 June 2011).

behaviour, explains how society relates to both criminals and mentally disturbed people and brings forward the way mental health and responsibility should be understood. I investigate the interface between mental irresponsibility and psychosis of offenders, the problem which lies at the core of forensic psychiatry, an issue of direct relevance for Rebreanu's novel. En route, a specific connection between criminal law and psychiatric and psychoanalytical institutions in Romania, understood in Foucaultian way, will become evident.

From the seventeenth until the twentieth century, Romania witnessed the enactment or amendment of various legislative reforms concerning the mentally disordered outlaws.[193] But the pivotal moment in the history of Romanian psychiatry was the promulgation of an important law on mental health in 1838.[194] This act marked the first step towards the medicalization of insanity in the nineteenth century Romania. As a result, a few months later, the first modern mental asylum, Marcutza Asylum, was founded in Bucharest. In 1877, Alexandru Şutzu, the director of this medical institution prompted the adoption of a more transparent criminal system legislation dedicated to mentally afflicted people and their rights as delinquents.[195]The result was the much publicised 1894 Mental Alienation Criminal Law (Legea alienaților) thus stipulated that an offender considered mentally ill after perpetrating a crime or preparing a civil act should be hospitalized and protected.[196] Importantly, the 1894 Mental Alienation Criminal Law was to some extent modelled on a similar French law from 1838. In this way, the French practices in judiciary psychiatry as well as the discursive prominence of specific French cases in the late nineteenth and early twentieth century Romania may well have influenced Rebreanu's assessment of the topic.

[193] In 1646, the Voivode of Moldavia, Vasile Lupu, compiled a series of laws, taken from foreign states of that time, under the name of 'On Mental Health Justice'. This document gave instructions how to assess mentally disturbed people, madness and its simulation, in general. In 1818, the Caragea Code came into force and was based on the legal systems of Wallachia. According to this code of law, only a young child and a mad or feeble-minded person should be absolved of any charge, other individuals not falling in either of these categories should be, undoubtedly, held responsible for their actions.

[194] Drawing on the French Law on mental health from 1838, this law was decreed to protect legally the rights of mentally ill in Romania and it determined that Eforia Spitalelor Civile (Association of Civilian Hospitals) should take care of mentally ill patients. It is an institution that managed all civil medical units in Bucharest at the beginning of the nineteenth century. See more Waltraud Ernst, *Work, Psychiatry and Society, c.1750-2015* (Manchester: Manchester University Press, 2016), 194-96.

[195] The idea was to protect the mentally alienated individuals who have committed a crime by making a clearer distinction between their actions and the crimes committed by mentally healthy people.

[196] The 1894 Mental Alienation Criminal Law also enforced that all psychiatric hospitals notified prosecuting officers, in writing, about the hospitalization of any new mentally ill patients, including offenders. The prefect had an obligation and right to periodically inspect mental health hospitals, check the admission register, request clarifications of those hospitalized and bring the doctors to account in case of a breach of legal provisions or inappropriate treatment.

It is, for example, very likely that Rebreanu was familiar with the details of one of the most widely discussed cases of criminal insanity in the nineteenth century: the case of Pierre Rivière. In addition to inspiring the writers of crime fiction worldwide and enriching the knowledge of psychiatry, the case of Pierre Rivière notable for its decisive contribution towards the establishment of close and complex relations between psychiatry and the criminal justice system.[197] This case attracted wide attention, but it was also, significantly, revisited by Michel Foucault more than hundred years later. Scrutinizing Rivière's confession, Foucault found it remarkable that, despite the fact that Rivière's guilt was beyond any doubt, a body of medical experts considered it still necessary to analyse his personality and history. 'Murder', Foucault argues, 'is where history and crime intersect'[198], and it is at this turning point – the Rivière case - that the object of the experts' investigation becomes the subject who perpetrated the crime and his/her motivation rather than the crime itself, he suggests. For Foucault, this case is an occasion to examine the power dynamics between disciplines and discursive practices and what he argues to be the birth of the psychiatrization of law. But this turn is also observable more generally, one may add in passing, and it is precisely this turn that binds Dostoevsky's portrait of Raskolnikov and Rebreanu's depiction of his protagonist Puiu Faranga. As for Rivière himself, the case brought forward a plethora of diagnoses. Many contended that this was a case of straightforward and lifelong insanity, citing his previous bizarre behaviour and the catatonic exactitude with which he relayed the details of his crime in the memoir, and his court psychiatrists judged that he should be acquitted on the grounds of insanity.[199] Others, however, maintained that Rivière did not show any actual signs of mental derangement and yet others claimed that he was only temporarily afflicted with

[197] The essential details of this case can be set out as follows. In 1835, in a small French village, the peasant Pierre Rivière slaughtered half of his family: a seven-month pregnant mother, eighteen-year old sister and seven-year old brother. After his arrest, he showed no sign of contrition or grief at the recollection of his crime. On the contrary, he wrote a lengthy confession/explanation claiming that he had murdered his mother in order to relieve his father from her persistent mistreatment and constant public humiliations and he had killed two siblings only because they had supported their mother in the family arguments. In addition to this, he justified the killing of his young brother, whom his father dearly loved, as a prerequisite for making his father despise Pierre himself. To his mind, it would have made his death penalty less burdensome to his father.

[198] Michel Foucault, *I Pierre Rivière, having slaughtered my mother, my sister, and my brother: A Case of Parricide in the 19th Century* [1975], trans. Frank Jellinek (Lincoln and London: University of Nebraska Press, 1982), 205.

[199] Parisian psychiatrists such as Dr. Vastel, J. Esquirol and François Leuret who analysed Rivière during his incarceration asserted that his cruellest propensities along with the bizarre demeanour from the past (e.g., enjoying crushing young birds, crucifying frogs and chasing children threatening to kill them, excessive abhorrence to women) and the assertion that his crime would pave the way for his father's salvation and happiness, evinced that he was a dangerous man not in full possession of his mental faculties.

momentary emotional instability.[200] Both groups claimed, however, that the root causes of Rivière's act should be sought in the family history and disturbed family relationships. Amidst the divergent views, Rivière himself was sentenced to life imprisonment rather than either death penalty or asylum because his court case per se – as the newspaper *Pilote du Calvados* put it – 'bore every sign of insanity'[201]. The investigation could not have been carried out any further because, five years later, Rivière committed suicide.

One of the doctors dealing with Rivière case, Dr. Hoffbauer, expanded on the view that the peasant was sane and proposed a fresh judicial principle according to which an offender might be exempted from responsibility even if he exhibited no signs of long-lasting madness but only a temporary affliction.[202] It was this approach, binding together internal predisposition and impulses that was at the forefront of the debates about criminal responsibility in the early twentieth century Romania and as such may have contributed to the development of the storyline and the character of Puiu Faranga in *Ciuleandra*. Mina Minovici, Romanian forensic scientist and the founder of the modern medico-legal system wrote a paper on mental irresponsibility entitled 'Criminal Anthropology and Responsibility' (L'anthropologie criminelle et la responsabilite, 1897) and together with Constantin Vlad, published the seminal article 'The Responsibility of Delinquent. Contribution of Psychoanalysis to Medico-Legal Expertise' a few years after the publication of Rebreanu's novel (La Responsabilité du Deliquant. Contribution de la Psychanalyse a l'Expertise Medico-Legale, 1932). This article showcases psychoanalysis as a modern approach to the issue of delinquents' responsibility and provides an additional insight into the development of psychopathological symptoms via the familiar routes of the Oedipus Complex and its inversions (one such just might have been the case with Pierre Rivière).[203] Yet, the doctor and militant positivist Panait Zosin, interested in

[200] The proponents of this view claimed that the perpetrator did not harbour states of agitation or delusions, that his memoir gave a detailed, precise and clear account of his mother's hostility towards his father, a meticulous design of his crime and the motives on which he acted, that remorse and repentance that eventually afflicted him after he perpetrated the crime are normative reactions. His memoir in particular was seen as a proof that he had sufficient command of his reason to understand that he was infringing the laws of man and the laws of morality, thus he was able to discern between good and evil, meritorious deeds and malicious wrongdoings.

[201] Quoted in Foucault, *I Pierre Rivière*…, 171.

[202] Ibid, 255.

[203] Minovici's preoccupation with the interference of psychoanalysis in psychiatry dates back to 1926, when he and Iosif Westfried co-publish the article, 'La Medecine Legale devant la Psychanalyse' (Legal Medicine in front of Psychoanalysis). In this article, both Minovici and Westfried purport that a psychoanalytical practice greatly benefits psychiatry, especially when a medical examiner is trying to find

the symptoms of pathological deviation, approached the matters more in the vein of Șutzu's legacy: he claimed that mental alienation could be caused by the psychological traits of the individual as well as by the social environment.[204] In line with the French interprets of the Rivière case, but more irreverently, Zosin suggested that the family exerts the dominant influence on the individual and it is the family, as a primal environment for each person, that should be incriminated for a person's mental degeneration; for it is its duty is to shape and educate a person according to the societal requirements and values.

The dilemma of whether a grave offender is acting out the social circumstances that forced him to commit crime or their behaviour is a consequence of an innate or acquired emotional/mental disturbance, and what kind of punishment is appropriate for such a crime is, as we shall see, at the heart of Rebreanu's novel. I shall return to this topic subsequently in this chapter, paying specific attention to the way in which Rebreanu depicts factors such as one's relationship with one's family and one's hereditary predisposition. Here, however, I should like to point out that the same dilemma also informs one of the most significant and most contentious pages in Romanian cultural history, and one that significantly (re)contextualizes Rebreanu's narrative choices.

In order to combat the individuals suspected of 'inborn criminal traits', a growing group of scientists, especially from Western Europe and the United States, set out to improve the national health care, society and the state of their countries by following the gospel of eugenics at the turn-of the century.[205] The eugenic ideas of human optimization were first brought to Romania by a few physicians who studied abroad and embraced

multiple methods to assess simulations, delusive testimony or to detect irresponsibility and criminal intentions. See Buda, *Iresponsabilitatea...*, 43-44.

[204] Panait Zosin, *Substratul patologic al pesimismului contemporan*, quoted in Buda, *Iresponsabilitatea*…, 44.

[205] In Romania, eugenic doctrine appeared with full force only in 1918 and lasted until 1948; it is a period of time when many Romanian doctors and social reformers were interested in 'biological improvement' of the Romanian nation. The concept of 'eugenics' (translated from Greek as 'well-born') was developed in 1880s from Francis Galton's extravagant theory on selective breeding. His theory followed the idea that individuals with the heredity of genius should be encouraged to give birth while those with an inferior genetic inheritance should be discouraged from breeding, either through compulsory sterilization or judicial murder. The United States was the first country that legalized sterilization in 1907. Later, eugenic phenomenon sprouted in Poland, Czechoslovakia, Hungary, Yugoslavia, and last but not least, Romania.

puériculture[206] outspokenly. Despite being influenced by Western manifestations of eugenics the Romanian eugenics was a national phenomenon initiated and developed according to the internal socio-political requirements. One noticeable difference between the development of the new science-based nationalist discourse in Romanian and other European countries was the stagnant process of Romania's industrialization.

In the interwar Romania, majority of eugenicists believed that eugenic sterilization would reduce massively the number of social and mental degenerates. The founder of the Romanian eugenics Iuliu Moldovan who studied, researched and practised medicine in Western Europe along with other prominent proponents of eugenic movement, such as Ioan I. Manliu, Aurel Voina, Petre Râmneanțu, and Iordache Făcăoaru maintained that their aim was taking measures to protect biological patrimony of the nation and preclude future generation from 'social decline' and 'anatomical degeneration'[207]. Moldovan supported enactment of a judicial system that controlled the lives and actions of all population both eugenically 'superior' and 'inferior'.[208] Simion Mehedinți argued that 'the birth of children with superior gifts can be for each nation a source of scientific, ethical, artistic, and social creativity that would increase the potential of that entire ethnic group.'[209] Simultaneously, those having ethno-culturally 'undesirable hereditary genes' were rather discouraged to reproduce either through forced sterilization or judicial murder. Criminality was a serious issue which eugenics aimed to combat. For eugenicists,

[206] Puériculture refers to the role of genetic inheritance in determining the well-being of the unborn child. See William H. Schneider, *Quality and Quantity: The Quest for Biological Regeneration in Twentieth-Century France* (Cambridge: Cambridge University Press, 1990), 73.

[207] Some of them were inclined more towards the purification of the nation from 'injurious genes' in which category fall: psychopaths, criminals, alcoholics, epileptics, those affected by various diseases such as cancer, syphilis, haemophilia etc., as well as physically unattractive people; while other supporters of eugenics defended the racial hygiene, implying child birth control, prevention of mixed marriages or having children with non-Romanians. Petre Râmneanţu defended the stance that once a woman married a non-Romanian, she would be lost to the nation and, in fact, become a traitor. Individuals, especially ethnic Romanian women considered physically and mentally fit and in whose family history no member was diagnosed with mental deficiency, venereal diseases or physical disabilities were required (if not obliged) by state to procreate in order to preserve and maintain the anatomically and socially healthy human capital of the state. See Marius Turda, '"To End the Degeneration of a Nation": Debates on Eugenic Sterilization in Inter-war Romania,' *Medical History* v. 53, no. 1 (2009): 84. and Petre Râmneanţu, 'Problema căsătoriilor mixte în orașele din Transilvania în perioada de la 1920-1937,' *Buletin Eugenic şi Biopolitic* v. 8, no. 10-12 (Oct-Dec. 1937): 317-38.

[208] The Penal Code enacted in 1936 and 1938 forbade interethnic marriages and criminalized marriages of a healthy person to a diseased person. Both of these actions fell under the rubric of crimes, because they endangered another human being's health as well as the future of the whole nation. Legally, population was responsible to procreate by choosing their future partners according to the existing bio-racial legislation.

[209] Simion Mehedinți, *Trilogii: Ştiința-școala-viața: Cu aplicări la poporul român* (București: Cugetarea - Georgescu Delafras, 1940), 417. This translation belongs to Maria Bucur, *Eugenics and Modernization in Interwar Romania* (Pittsburgh: University of Pittsburgh Press, 2002), 1.

criminality, generally, was considered as hereditary pathology rather than individual's choice. Hence, they believed that if criminal behaviour was inherited, the criminals had to be isolated in order not to affect society. Their rehabilitation was not possible, unless it could be proved that criminal deeds stemmed from negative influence of society. Mareș Cahane, a Romanian psychiatrist was deeply influenced by the American eugenicist Ezra Gosney's ideas that 'eugenic sterilization of the hereditary defective is a protection, not a penalty.'[210] Cahane viewed sterilization of the feeble-minded—schizophrenics—as a prerequisite process for the future healthy nation. By contrast, Grigore Odobescu argued that sterilization should be applicable only to people suffering from incurable neuro-psychotic disorders or critical diseases, therefore those who must be hospitalized for life.[211] That is why he argued that Romania's rural and agrarian environment could act as a salvation and evasion from urban degeneration brought by the industrialized countries of Western Europe. This particular idea regarding the role of peasantry in regeneration of the national viability will be discussed hereafter when I am analysing sections of Rebreanu's narrative decisions.

How was this social, political, and economic history played out at the plane of culture? In the years immediately following the union of principalities (1859-1881), Western-educated Romanian intellectuals imbued with confidence and optimism about the future of their nation set the tone of the most influential political and literary association of the nineteenth century, called 'Junimea'[212] (The Youth). They were the supporters of 'a modern-style conservative doctrine, inclined not to traditionalism but to the gradual, organic evolution of Romanian society along the lines offered by the Western

[210] Ezra S. Gosney and Paul Popenoe, *Sterilization for Human Betterment* (New York: Macmillan, 1929), ix.
[211] Grigore Odobescu, *Eugenie pentru neamul românesc* (București: Monitorul Oficial și Imprimeriile Statului, 1936), 12.
[212] Junimea had its inception in 1863 in Iași when five men (Theodor Rosetti, Petre Carp, Vasile Pogor, Iacob Negruzzi and Titu Maiorescu) with a solid background of study abroad, decided to show the results of their studies and promote intellectual life in their city. They were committed to transform the Romanian social, political and cultural life by raising it to a European level. Titu Maiorescu (1840-1917) was the foremost figure and mentor of Junimea from its beginning to its effective end. The members of this movement managed to establish the basis of the modern Romanian culture through the publication of scientific papers and essays in a variety of disciplines (philology, history, literary criticism, philosophy, linguistics) in the journal *Convorbiri Literare* (Literary Conversations) (1867- 1885). Titu Maiorescu, 'În contra direcției de astăzi în cultura română', *Convorbiri literare* v. 19, no. 2 (1868): 305-6. On *Junimism* and the theory of the 'forms without substance:' See Hitchins, *Oxford History of Modern Europe, Rumania 1866-1947,* 56-67.

model.'[213] To be more exact, their intention was to awake the Romanian's national consciousness and their willingness to evolve naturally and gradually in harmony with Western civilization, rather than neglecting the historical traditions and embracing entirely the modern Western culture. Junimea condemned the unbridled import of Western institutions and viewed them, in Romanian context, as 'formele fără fond'--'forms without content (substance)'. Titu Maiorescu, the mentor of Junimea believed that the modern Romania was not the result of a genuine development of the Romanian culture and civilization, but the simple outcome of the borrowings and replications of the Western-European societies.[214] It was the duty of the intellectuals to decide what was actually appropriate to the Romanian society and to find a judicious balance between the 'forms' (copied from the outside) and the 'substance' (the indigenous historical content and foundations).

This stance is not surprising. Modernization incited the formation of two distinct cultural and ideological poles in many Central and Eastern European countries, including Romania: on the one hand, 'westernizers', who encouraged the fusion of national culture and, in particular, Western European intellectual thought, and thus believed in the global crucible of innovation that we call modernism, and, on the other hand, 'autochtonizers', who defended the preservation of national, traditional culture and regarded modernism as a threat to national integrity.[215]Alina Mungiu-Pippidi has suggested in her work, *Hijacked Modernization: Romanian Political Culture in the 20th Century*, however, that Liviu

[213] Boia, 54.

[214] Maiorescu has argued that Romanian contemporary society failed to find a correspondence between the haphazardly imported cultural, social and political forms through the enthusiasm of elite and the prevailing patriarchal structures in Romania. Maiorescu, 305-6. 'Before having the necessary musicians, we created a music conservatory; before having a single painter of any value, we founded an École des Beaux Arts; before having a single play of any merit, we built a national theatre, and in the process we cheapened and falsified all these forms of culture.'

[215] Nicolae Iorga condemned the import of the modern political institutions and expressed distrust of their compatibility with Romanian traditional society. Nae Ionescu, along with his pupils Mircea Vulcănescu and Emil Cioran, viewed the modernization as the annihilation of the Romanian national patrimony either for good or for bad; they were able to grasp both benefits and drawbacks of modernization. On the one hand, the thinkers believed that modernization could pave a path towards transformation and cultural (re)evolution, it still could put in danger Romanian national identity and values. For instance, Nae Ionescu was concerned that modernization would bring with itself a massive conversion to Catholicism which was incompatible with and alien to the Romanian Orthodox spirit. Constantin Noica and Mircea Eliade, who were always interested in transgressing the boundaries of the minor culture, argued, by contrast, that conservative traditionalism had 'trapped' Romania in their past and folklore, confining it to the status of minor culture and preventing the Romanian people from participating in and contributing to the world history. Generally speaking, Romanian modernist writers were open to Western influence, and to an exchange rather than emulation of the Western modernist canon.

Rebreanu himself was one of the strong defenders of the national values who denounced modernization.[216] We find evidence for this view in Rebreanu's 1924 article 'Europeism sau românism?' [Europeanism or Romanianism], where he writes:

> We do not want to see the gap growing between the urban caricature of the West and the soul of our villages, the real Romanian soul. […] We always rush to import brand new foreign forms imagining that such is the way to prompt the 'civilization' of Romania […]. One hundred years of such imports has cut our appetite to continue the experiment.[217]

It is important to take into account that this article was written in 1924, before Rebreanu's turn to modernist expression; at this point Rebreanu is still preoccupied with the preservation and glorification of the national patrimony and his animosity towards the Western influence and import. The appearance of *Ciuleandra* a few years later (1927) reveals that Rebreanu's attitude towards the West had changed. In late 1920s he seemed to be espousing a communion between the Western-style urbanity and Romanian 'rurality' rather than criticizing either. That literature should feature so prominently in the debates around national identity is not surprising. Both 'westernizers' and 'autochtonizers' considered literature as 'a privileged battlefield for the preservation of identity, of culture and even of the Romanian national state.'[218] Although Romanian intellectuals were divided into two distinctive camps over modernization, almost all of them concurred that modernization should be related to the specific conditions of their cultural context; modernism should be correlated with the enshrined values, while the authenticity advocated by modern authors should not contradict the tradition.

However pre-disposed they had been, it was during the inter-war years that 'Romanian artists, writers, and subsequently architects became increasingly aware that a national culture could not exist independently of world culture.'[219] In the early twentieth century these interactions increased, as evidenced particularly well by the artistic

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[216] Quoted in Alina Mungiu-Pippidi, 'Hijacked Modernization: Romanian Political Culture in the 20th Century', *Südosteuropa* v. 1, no. 55 (2007): 126.
[217] Liviu Rebreanu, 'Europeism sau românism?' [Europeanism or Romanianism], *România* v. 88, no. 1 (31 January 1924): 226.
[218] Andrei Terian, 'Faces of Modernity in Romanian Literature: A Conceptual Analysis', *Alea* v. 16, no 1 (January-June 2014): 17.
[219] Luminița Machedon and Ernie Scoffham, *Romanian Modernism: The Architecture of Bucharest, 1920-1940* (Cambridge, Massachusetts and London: The MIT Press, 1999), 33.

trajectories of dadaists Tristan Tzara (Samuel Rosenstock), Marcel Iancu and of the avant-gardist Urmuz (Demetru Dem. Demetrescu Buzău) in the early 1920s.[220] The particular and extravagant nature of Tzara's performances and enterprise attracted the tremendous attention of the public, especially in the French avant-garde circles. He viewed it as a sign of recognition and triumph of a marginal who came to centre to find literary fame.[221] The Tzara case suggests that the literature and art of the margins is poised to leave an inerasable imprint on the centre, but it also gets modified *en route* and, thus transformed, exercises further influence on the indigenous expression.[222] The Dada movement changed the outlook of Romanian modernism itself, and that precisely in the decade which saw Liviu Rebreanu's own move from the certitudes and nostalgic projections of his early realist fiction to a more indeterminate, more disturbing fictional expression.

At the level of more officially recognised literary expression, in the 1920s Romania, modernism was primarily promoted by the critic and novelist Eugen Lovinescu in the magazine *Sburătorul* (Winged Spirit/Incubus, 1919-1927) in Bucharest.[223] Being

[220] While Urmuz's late prose, replete with nihilism, radical negativism, black comedy, bizarre exploration of the unconscious mind etc. testifies to an indigenous branch of avant-gardism in Romanian letters, Tzara's physical move from 'periphery' to 'centre', from Romania to Zürich, where he officially founded the Dada movement in 1916 embodies well more global interactions in which Romanian avant-garde became increasingly engaged in the 1910s. It is probably not incidental that Tzara, a 'child of provinces' whose chosen name 'Tristan Tzara' may well be a pun on the Romanian phrase 'trist în țară', meaning 'sad in the country', was destined to make Romanian avant-garde cosmopolitan. Cabaret Voltaire performances and the manifestos of Dada in Zürich were seen by many prominent European intellectuals as queer, disturbingly foreign and extravagant. Philippe Soupault remembers Tzara as 'a stateless person who became a French citizen and was afraid of receiving Swiss publications…Tzara, tireless, was trying not without success, and with an eclecticism that worried us, to awake the interest of French avant-garde poets.' See Philippe Soupault, 'Souvenir de Tristan Tzara', *Europe*, numéro spécial (1977): 3-7.

[221] At first glance, Tzara appears as a marginal citizen leading a double existence, neither belonging completely to Romanian nor to Swiss or French society, but who maintains and establishes dialogues between centre and periphery, East and West, low and high literature, which anticipate the emergence of a new artistic manifestation. Adriana Varga argues that, although Tzara left Romania and rejected many of its literary and cultural traditions, the main source from which he drew in forging his avant-garde idiom was Romanian language, literature, culture, and mores. See Adriana Varga, 'Periphery to Center and Back: Exploring Dada and the Absurd in the Context of Romanian Literary Traditions', in *The Avant-Garde and the Margin: New Territories of Modernism*, ed. Sanja Bahun- Radunović and Marinos Pourgouris (Cambridge: Cambridge Scholars Press, 2006), 134.

[222] If the Romanian early modernism and avant-garde decried the Western cosmopolitanism (which the provinces liked to imitate), dada introduced disparate ideas and modes of expression in order to shock the audience and undermine the features specific to traditionalist poetry such as 'profundity of sentiment', and 'the enrapture felt before the mysteries of existence'. Ion Pop, *Avangardismul poetic românesc* (București: Editura pentru literatură, 1969), 54.

[223] This literary circle was comprised of young writers such as Hortensia Papadat-Bengescu, Ion Barbu, Anton Holban, Camil Petrescu, Tudor Vianu, George Călinescu and others, who were interested in transgressing cultural boundaries of the peripheral national literature; further supporters of Lovinescu's vision included writers such as Tudor Arghezi, Lucian Blaga, Liviu Rebreanu, Mihail Sadoveanu, and Ion

concerned, especially, with the evolution of the autochthonous literature, Lovinescu himself became the spokesperson for the synchronism theory,[224] a theory of form applicable mainly to the epic literature, whose focal point is the novel.[225] The first mutation, which the critic viewed as necessary in realization of a genuine novel, was the thematic one. This modification presupposes the cultivation of urban prose and rejecting the sentimental lyricism and rural fiction, abandoning the requirements of 'sămanatorist'[226]. Defending his preference for urban prose, Lovinescu maintained in his *History of Contemporary Romanian literature* (Istoria literaturii române contemporane, 1937) that 'the presence of "urban" introduces a new world with new problems of a more complex psychology.'[227] The second modification presupposed the evolution from subjective to objective modes of narration in the novel on condition that it preserved the psychological exploration.[228]

Lovinescu's literary circle and modernist thought was opposed by another magazine, *Gândirea (*Thought, 1921-1944*),* co-founded by Cezar Petrescu, Gib I. Mihăilescu and Adrian Maniu in Cluj, Transylvania in 1921. *Gândirea* was an anti-modernist magazine and an exponent of home-grown traditionalist, agrarian and orthodox beliefs which criticized liberal bourgeois democracy. The Romanian intellectual anti-modernists were fascinated by the alleged timelessness and the archetypical character of the Romanian

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Pilat. All these writers promoted by Lovinescu drew heavily on the fiction of Fyodor Dostoevsky, Marcel Proust and André Gide, and wrote psychological novels with a greater or lesser extent of experimentalism in form.

[224] Ileana Orlich, *Myth and Modernity in the Twentieth Century Romanian Novel* (New York: Columbia University Press, 2009), 2. 'The systematic adaptation of Western models in order to align Romanian literature and culture with its European counterparts.'

[225] Unlike 'forms without substance', the theory of synchronism proposes a natural development of Romanian life in all domains and militates ardently in favour of the synchronization of the domestic novel with the European novel, arguing that the Romanian novel should undergo a metamorphosis on both thematic and technical level. Nicolae Manolescu believed that Lovinescu's purpose was to synchronize the Romanian novel with the Western European novel by abandoning tendency to treat 'rustic' themes and embracing psychology instead. Nicolae Manolescu, *Istoria Critică a Literaturii Române: 5 secole de literatură* (Pitești: Paralela 45, 2008), 563.

[226] Sămănătorism is a nationalist and agrarian movement inaugurated in Bucharest in 1901 by the magazine 'Sămănătorul.' This movement calls for a national and democratic literature inspired by the life of the peasants and historical past. See Eugen Lovinescu, *Istoria Literaturii Române Contemporane* [1926-1929] (Chișinău: Litera, 1998), 10-13.

[227] Ibid, 222.

[228] In contrast to the Western innovative novel which put the emphasis on subjective experience recounted by the first-person narrator, Lovinescu aspired to the creation of the novel expressing the subjective meaning and truth through the third person omniscient narrator. What makes Lovinescu a characteristic modernist innovator is precisely his belief that the aesthetic material is not as important as the nature of its treatment, and that the treatment must be the perfect correlative to the topic – namely, the innermost content and structure of human mind.

peasants and the idyllic rural background.[229] However, as the 1920s and the 1930s progressed, the preferential distinctions blurred: the canonical writer associated with *Gândirea*, Lucian Blaga, for example, vacillated between modernism and traditionalism in his poetry. It was within this particular zone of overlap – one that not only moves away from, but also retains, the characteristics of *Gândirea*, and embraces, but cautiously, the expression championed by *Sburătorul* – that we can situate Liviu Rebreanu's own creative development when he sat down to write *Ciuleandra* – a novel that substantially changed the way in which fiction was written in Romania. In the epoch which followed, Romanian novel flourished, enjoying ever greater complexity in terms of artistic creation.

Before discussing Rebreanu's own creative development and the novel itself, though, let me indicate briefly what constitutes this reshaping of the genre of the novel. The Romanian prose in the interwar period both became urbanized (in theme and form) and underwent profound aesthetic changes. The novels of the period no longer focused on particular cases or a complex story, as the nineteenth century short stories and novels had done, but, similarly to Hellenistic and Baroque novels, they have strived to represent the general relations between the self and the outside world; in Romanian modernist prose, just like in other modernist fiction, it is the interior events that took dominance over external actions.[230] As David Lodge asserted, 'modernist fiction is concerned with consciousness, and also with the subconscious and unconscious workings of the human mind.'[231] Upon this reading, the modernist text may be seen as an autarchic mechanism captured entirely by the characters' thinking and consciousness. This modernist aspect is better described by Camil Petrescu, who argued, in 1936, that one finds out more about oneself and others by engaging in extended inward reflection about their own lives and relations.[232] When Petrescu mounted this argument he already had good examples of the

[229] The members of Cezar Petrescu's literary circle (Mateiu Caragiale, Mihai Sadoveanu, Liviu Rebreanu, Ionel Teodoreanu, George Mihail Zamfirescu, George Călinescu and others) seem to have been inspired primarily by the nineteenth century realist writing, with strong social framework, such as those of Balzac, Zola, and Tolstoy. Marcel Cornis-Pope, 'A Contest within Romanian Modernism: *Sburătorul* vs. *Gândirea*', in *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th centuries*, v. III: *The Making and Remaking of Literary Institutions*, ed. Marcel Cornis-Pope and John Neubauer (Amsterdam and Philadelphia: John Benjamins Publishing Company, 2004), 83.
[230] For an insightful discussion of this property of modernist fiction, see Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature* [1953] (Princeton: Princeton University Press, 2003), 525-553.
[231] David Lodge, 'Two Kinds of Modern Fiction', in *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (Ithaca: Cornell University Press, 1977), 45.
[232] Camil Petrescu, *Teze şi antiteze* (Bucureşti : Editura Cultura Naţională, 1936), 44.

recreation of this feature in prose, namely, in Liviu Rebreanu's works *John* (Ion, 1920), *Forest of the Hanged* (Pădurea spânzuraților, 1922), *Adam and Eve* (Adam și Eva, 1925) and *Ciuleandra* (1927).

To describe the workings of the mind, the Romanian modernists resorted to various subject-oriented techniques (epistolary, confession, non-linear chronology, (re)presentation of inner (psychological) reality, digressive structure), changing the direction of the Romanian novel from storytelling to observation, confession and analysis, the last also being characteristic features of the modernist fiction, according to René-Maril Albérès.[233] Such orientation yields an interest in the themes of time, loss, mourning, despair, madness and suicide are the most recurrent themes within the modernist fiction. The modernist prose aims to convey the interiority of the human nature more directly through three specific techniques, all of which are of relevance to the discussion of Rebreanu's fiction: impressionism, the stream-of-consciousness, and free indirect discourse. Impressionism, a modernist literary technique intensively focused on the impressions, could be traced through the work of authors such as Joseph Conrad and Ford Madox Ford and in Romanian modernists such as Ionel Teodoreanu, Mihail Sadoveanu, and Mircea Eliade. The stream-of-consciousness is a strategy of representation of the innermost thoughts of the character as they appear to him/her; its most famous examples include interior monologues of the characters like Molly Bloom in James Joyce's *Ulysses* and, in Romanian literature, that of Sandu in Anton Holban's *Ioana*. The stream of consciousness may convey memories, emotions, judgements, fantasies, disjointed sequence of ideas, invented words that surge through the individual's psyche. Free indirect discourse, on the other hand, is a narrative feature visible in a larger cohort of novels but used for specific purposes in modernist fiction: like the stream-of-consciousness, it renders the internal experience of the character but blends the perspective of the narrator with that of a character. In modernism, it is often combined with the stream-of-consciousness, to relay (just as Lovinescu wished) the most intimate thoughts of the character through the deployment of a third person narrator, thereby firmly interlocking an outside perspective and inside content. This feature often appears in conjunction with, an effort to move from the bonds of realist literature by rejecting the conventional representation of temporality and chronological linearity. This modernist

[233] René-Maril Albérès, *Histoire du roman modern* (Paris: Gallimard, 1962), 8-9.

feature is best illustrated in Marcel Proust's *In Search of Lost Time* (1913) and, in Romanian modernism, Camil Petrescu's *The Last Night of Love, the First Night of War* (1930), where fragmentary images of the past, the present and the future co-exist, overlap and collapse, as the story is told through a sequence of flashbacks in nonlinear order.

Liviu Rebreanu, the Modernist or the Belated Realist?

The difficulty of defining to what extent Rebreanu's prose is shaped by either realism, the legacy of the nineteenth century, or modernism, the new expression, is compounded by the circumstance that, definitionally, both notions have large spheres and imprecise contours.[234] This section will situate Liviu Rebreanu's complex creative trajectory at the cusp of transition from one mode of writing to another and conclusively identify the axial point for this transition in *Ciuleandra*, and precisely in the writer's ambition to discuss the matters of crime and (inner) punishment.

At one point early in Rebreanu's *Ciuleandra* (1927), the protagonist is described as enmeshed in a stream of diverse thoughts: 'Millions of thoughts flooding his mind were colliding with dim, dull noises.'[235] One could argue that this assessment of the character's state of mind – hosting the phrases that are familiar to any modernist scholar, those relating the innumerable number of thoughts moving through the mind in a flow, or a stream – refers, however, not only to the hidden workings of mind but also, metonymically, to the momentous social, ideological and political changes that challenged Romanian intellectuals at the beginning of the twentieth century. The significant changes brought about by the end of the First World War, from the territorial expansion and population growth to great modernizing reforms in all areas facilitated the rise of modernist Romanian literature, one that tended towards the attitudes of urbanism,

[234] The first half of the twentieth century was galvanized by the most diverse artistic expressions, spanning from innovation to anarchy. The anti-dogmatic insurrection, anti-traditionalism and emancipation from the tyranny of traditional forms, and systematic break with the past, overall, define modernism. But this dynamic modern history was first addressed by the realist movement.

[235] Liviu Rebreanu, *Ciuleandra: A Critical Study* [1927] trans. Ileana Alexandra Orlich (Cluj: European Studies Foundation Publishing House, 2002), 4. Original text: 'Milioane de gânduri îi plouau în minte şi se ciocneau în zgomote surde.' Liviu Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele* [1927] (Bucureşti and Chişinău: Litera Internaţional, 2002), 22.

anti-traditionalism, and cosmopolitanism. In this context, Rebreanu [1885-1944], who started as a realist writer, grew into being one of the innovators who radicalized the Romanian novel, replacing traditional realism and the national thematics with psychological investigation of humans, naturalism, and the human subject's innermost concerns.

Rebreanu was certainly a man of his age, but like his Romanian contemporaries, Hortensia Papadat-Bengescu and Camil Petrescu, he abandoned Balzac's formula of a Doric[236] material, and/or atmospheric realism, directing instead his attention towards the accomplishments of the European psychological realist novelists like Fyodor Dostoevsky. Rebreanu is probably best known for having delivered an extraordinary rejoinder to the conventional image of the Romanian rural world by approaching it differently from the previous lyrical and historical epics. Even though this concern with rurality might side him with the traditionalist, anti-modernist writing cohort, Rebreanu was more concentrated on the depiction of the contemporary or modern village rather than the rural paradise which had hindered the process of evolution. Rebreanu started his writing career with short stories such as 'Codrea' or 'The Voice of Heart' (Glasul Inimii, 1908), 'The Fools' (Proştii, 1909), 'Resentfulness' (Răfuiala, 1909), 'Whirlwind of Love' or 'The Song of Love' (Volbura dragostei sau Cântecul iubirii, 1909), 'The Hooligans' (Golanii, 1910), 'Ițic Ștrul as deserter' (Ițic Ștrul, dezertor, 1919), followed a dramatic autobiographical novel *Anguish* (Calvarul, 1919) and a play *The Quadrille* (Cadrilul,1919). At this point, it may be useful to note certain illuminating continuities: the episodes, themes and character traits of Rebreanu's early works permeate his mature, more well-known writings. For instance, the drama of national duty and the Romanian soldier's desertion from a foreign army portrayed in 'Codrea', not only reflect Rebreanu's own experience but also reappear in the short story 'Catastrophe' (Catastrofa, 1921) as well as in his seminal psychological novel, *Forest of the Hanged*. 'The Fools' illustrates the violent clash without any possible reconciliation between two social classes: the poor and despised peasants and the authorities, an oppressive regime; later in 1932, this major problem is portrayed in Rebreanu's novel *The Uprising*. Both short stories

[236] Albert Thibaudet, an interwar critic classified literary fiction into the objective, realistic epic category (the Doric novel) based on social realities and the subjective, quasi-modernist analytic category (the Ionic novel) focused on the innermost world of the characters. In Romanian literature, Doric-type novel is specific to the works of Liviu Rebreanu, George Călinescu, Mihail Sadoveanu while the Ionic-type novel is more associated with the works of Hortensia Papadat-Bengescu, Camil Petrescu, Mihail Sebastian.

'Resentfulness' and 'Whirlwind of Love' deal with a love triangle which is resolved only by the end when one of the rivals is killed by the other; this scene is re-enacted in the second part of the novel *John*, where John is murdered by George Baciu for courting his wife, Florica. 'Ițic Ștrul as deserter' as well as 'Anguish', 'Catastrophe' and *Forest of the Hanged* mirror the tragedy and horrors of the First World War.

The merits of early writings notwithstanding, however, Rebreanu fully came to prominence only in 1920 when he published *John*, today considered one of the greatest realist novels in Romanian literature. *John* documents the village life in Transylvania before the First World War, following a young and poor man, Ion Glanetaşu's attachment and unbridled desire for more farming land, on the one hand, and his yearning for the woman he loves, on the other hand. Rebreanu manages masterfully illustrate the consequences of John's insatiable hunger for possessions. The novel offers a naturalistic account of the psychological distortion provoked by thirst for property and social vulnerability, and the novel encapsulates the period after abolishment of slavery in Romanian lands (1840s and 1850s) and before the agrarian reform of 1921.[237] It is obvious from reading *John* that Rebreanu did not seek alienation from national realities; on the contrary, he was consistently preoccupied with a profound understanding and appreciation of these realities. Thus, *John* established Rebreanu's reputation as a prominent novelist and indicated a turning point in the development of the Romanian novel, which had to speedily develop from Romantic/romanticised idyllic novel through realism to modernism.[238]

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[237] The aim of this reform was to make an important step towards Romania's agricultural development, by expropriating a part of the large landowners' estates and distributing it among the poverty-stricken people, especially to the First World War veterans, or their widows. During this period of time, the rural hierarchy was divided in big landlords who owned estates and hundreds if not thousands of hectares and the poor peasants who served the landlords and worked their land. The struggle to gain land was a constant battle of peasants and therefore, a recurrent theme in literature. The land and animal ownership was the main ingredient towards one's prosperity and status; that is why the poor often strove to obtain them. See Balázs Telegdy, 'The 1921 Agrarian Reform in Transylvania and its Reflection in the Considerations of the Members of the Bucharest School of Sociology,' *Belvedere Meridionale* v. 27, no. 1 (2015): 48-59.

[238] Following the publication of *John*, Rebreanu's writerly career quickly peaked. In the 1920s and 1930s, he wrote, in quick succession, two plays, *The Envelope* (Plicul, 1923) and *The Apostles* (Apostolii, 1926) and novels as diverse in subgenre and expression as the psychological novel *Forest of the Hanged* (1922), an esoteric and erotic novel entitled *Adam and Eve* (1925), the 'psychoanalytical' novel which is subject of the present chapter, *Ciuleandra* (1927), the historical novel *The Little King* (Crăișorul, 1929), the rural novel *The Uprising* (1932), the novel of manners *Embers* (Jar, 1934) and the political novel *The Gorilla* (Gorila, 1938). The plays *The Envelope* and *The Apostles* render a satirical portrayal of the twentieth century Romanian society as infected with bribery, corruption and exaggerated nationalism.

The psychological exploration of existential situations such as love, conflict, and the predicaments of being an intellectual became Rebreanu's chief focus in his mature fiction. The novel *Forest of the Hanged* deals with the effects of the First World War and the troubled consciousness of the Romanian officer, Apostol Bologa, forced by the Austro-Hungarian army to fight against his own fellow countrymen. Rebreanu's aspiration to transgress the limits of realism is best seen in the metempsychotic novel *Adam and Eve* (1925) which follows a fascinating journey of two twin souls that have to travel in seven different historical eras and live seven different lives, in order to find an absolute love. With the great uprising of 1784 led by Horia, Cloşca and Crişan as background, *The Little King* (Crăișorul, 1929), offers an accurate depiction of a Transylvanian life and its tribulations. Interestingly, all three of these novels seem to have been written in haste, under the inspiration of the moment. These pieces of fiction, and especially *Forest of the Hanged* (1922) and *Ciuleandra* (1927), initiate a new idiom in the Romanian belles-lettres: a fiction driven by the force of psychological or mythological moves rather than exterior actions. However, the village world would remain the main setting of Rebreanu's writings in this period, too, although sometimes relegated merely to the function of a backdrop (for example, in *Ciuleandra*, it appears only as the setting for the Romanian rural circle dance triggering criminal impulses in the tormented protagonist). Soon enough, Rebreanu returned to realist-agrarian fiction and continued to explore the opposition between the rural and urban space, between the ethnic and cultural character of the peasants and the cosmopolitan nature of the Romanian bourgeoisie in *The Uprising*, the novel which chronicles the peasants' revolt of 1907,[239] dramatizing the relationship between the poverty-stricken peasants in Argeş (Walachia) and big landlords from which they leased hectares. The following novel, *Embers* continues with the portrayal of rural life and romantic provincial illusions.[240] But *The Gorilla*, initially conceived as a pamphlet-novel or a satire on political life before the Second World War, deviates from the rural fiction patterns and becomes, instead, a social-urban novel. It is the most criticised of Rebreanu's works due to its national extremism, violence and xenophobic

[239] On March 3, 1907, Romanian peasants started a violent uprising in northern Moldavia which shortly spread southward. Peasant masses expressed their discontent mainly with the inequality of share-cropping on the large estates and the oppressive system of land ownership. They were asking for a fair land distribution and the decrease of the rent cost. See Philip Gabriel Eidelberg, *The Great Rumanian Peasant Revolt of 1907: Origins of a Modern Jacquerie* (Leiden: E. J. Brill, 1974).

[240] It is a melodramatic novel about seduction, unrequited love and suicide that recounts a story of a bourgeois girl which after being seduced by an unfaithful officer, decides to commit a suicide.

overtones. However, Rebreanu's last work, *Both* (*Amândoi*, 1940), a pseudo-detective novel, deserves a special mention in the context of my thesis. According to Vladimir Streinu, *Both*, brings a 'very strange impression of novelty'[241] originating from a bizarre subject: two old wealthy people were killed by the servant Solomia, a sensitive and frail woman. Streinu has argued that *Both* is a satire on the mystery-detective novel[242] rather than a genuine detective novel, because its scrupulous veristic representation of crime setting and of characters devoid of noticeable interiority lacks the sense of mystery, suspense, unsettling feeling exuded from the implacable destiny and the court investigator's incompetence to unravel the crime. But more could be said about this novel. First, its plot sounds strikingly and excitingly similar to the case of Papin Sisters, one of the most scandalous and savage double murders that France has seen. In 1933, two sisters, Christine and Léa, known by everyone as exemplary servants of reserved demeanour, viciously killed their wealthy employer's wife and daughter, in an unspeakably bizarre and brutal way: – they gouged their victims' eyes out while they were still alive. Adding the peculiar to the horrifying, instead of trying to escape the crime scene, the sisters were found naked in the same bed. Although the French population, press and intelligentsia alike, were radically startled by such a sadistic crime and the suggestion of its perpetrators' lesbianism and incest, they were still intrigued to find out the real motive of the murder;[243] and the historical timing of what appeared to also have been a class conflict was unsettling. It was, however, never entirely clarified whether the murder was a planned revenge or a banal paroxysm of rage or madness. Similarly to the Papin Sisters' case, the killings in *Both* are unpremeditated and have distinct class animosity undertones, but, unlike Christine and Léa, Rebreanu's protagonist Solomia experiences the pangs of conscience culminating in her eventual confession of the crime and its only motive in an anti-climax – the robbery of money and jewellery. It is this divergence that is important. The Papin Sisters case gave food for thought to many French

[241] Vladimir Streinu, *Pagini de critică literară* v. 2 (București: Editura pentru literatură, 1968), 177.
[242] Ibid, 180-81.
[243] After a thorough medical scrutiny, some doctors diagnosed the sisters as mentally abnormal affirming that the source of their illness could have resided in their own family where madness, sadism and sexual perversion were hereditary (e.g. their father's incestuous rape of their sister, Emily, the animosity between themselves and their mother, and the suicide or the hospitalization of some of their relatives in a mental asylum). Their suffering, melancholia and unacknowledged grief could have triggered their mental deficiency. In addition to this, the sisters' transgressive performances consisting of their crime, incestuous lesbian intercourse and later Christine's sexual exhibitions and suicide attempt in the prison highlight their rebellion against the coercive power of patriarchal norms that separated them. See Elizabeth Roudinesco, *Jacques Lacan*, trans. Barbara Bray (Cambridge: Polity Press, 1997), 62-64.

intellectuals, including Jean Genet, Jean-Paul Sartre and Jacques Lacan. Lacan has read this case initially as a case of murder without an apparent motive or as a 'motiveless crime' but one which exhibits, on further scrutiny, 'social tension, paranoia but most importantly 'délire à deux and self-punishment.'[244] Although he did not exclude the option that the crime was triggered by class animosity (indicating the employers' haughty indifference and cold relationship with their servants) or by the criminals' paranoia or persecution mania, founded on the aggressive drive,[245] Lacan brought forward the possibility that the crime was committed as a result of self-punishment and paranoid psychosis or schizophrenia- a condition also known to the French as 'délire à deux'[246]. This diagnosis would be applicable to Christine Papin who saw herself in the position of her younger sister, Léa's former or future husband. Lacan's conception of the mirror stage[247] lies at the heart of his view on the split personality formation and is grounded in the dangerous closeness and attachment between women and other women; it usually happens in insular settings implicating those who repressed their homosexual desires and perceived them as 'crimes' for which they must expatiate. Lacan argues that, in the hallucinatory delirium provoked by the anxiety of self-punishment for their own 'crimes', the Papin Sisters 'mingled the mirage of their (mental) illness with the image of their mistresses:'[248] they projected their own negative features on their mistresses, conceiving the process of killing their victims as the elimination of those undesirable symptoms and characteristics in themselves. A similar assessment could be made of Rebreanu's last novel, where the Dostoevsky narrative and the Papin Sisters case seem to meet: in the grip of sudden aggression towards herself because she has proved to be incapable of paying for her dying husband's medical treatment, Solomia kills the avaricious elderly pawn-brokers. But Lacan's assessment of unanticipated rage, projection of one's negative

[244] Roudinesco, *Jacques Lacan*, 63-64.
[245]'The aggressive drive, which resolves itself in murder, thus appears to be the malady that serves as the foundation of psychosis.' Jacques Lacan, 'Motives of Paranoiac Crime: The Crime of the Papin Sisters' ('Motifs du crime paranoïaque') accessed August 07, 2016, http://www.lacan.com/papin.htm This article was first published in *Le Minotaure* 3-4 (Dec. 1933) and was reprinted in *De La Psychose Paranoiaque dans ses Rapports avec la Personnalité suivi de Premiers Acrits sur la Paranoia*, Editions de Seuil, 1975.
[246] It is a cognitive disorder characterised by an emotional aberration of an individual tempted to embrace disparate identities rather than the established one. Jan M. Broekman and Larry Catà Backer, *Lawyers Making Meaning: The Semiotics of Law in Legal Education II* (London and New York: Springer, 2013), 67.
[247] Jacques Lacan 'The Mirror-stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' [1949] in *Écrits: A Selection*, trans. Alan Sheridan (London and New York: Routledge, 2001), 1-7. The paper was delivered at the sixteenth International Congress of Psychoanalysis, Zurich, July 17, 1949.
[248] Lacan, 'Motives of Paranoiac Crime…' accessed August 07, 2016, http://www.lacan.com/papin.htm

features onto the other, and paranoid psychosis, I shall argue in the following pages, can also be applied to Rebreanu's *Ciuleandra*.

Before I embark on the close reading of the novel, though, I would like to point out that Rebreanu's writerly legacy has been assessed in contradictory terms. In his time, he was most often praised as the modern realist novelist ushering the Romanian literature into a new phase, one traversed by Western European and Russian novel in the previous century. Upon the appearance of the novel *John*, both Lovinescu and George Călinescu (although they usually contradicted each other) proclaimed Rebreanu 'the creator of the modern Romanian novel'[249]. This euphoric assessment, unsubstantiated by any of these two literary critics, appear to have been derived from the appreciation of an anti-pastoral turn in Rebreanu's writing and the new image of the village that has emerged from the pages of his novel. More recently, Keith Hitchins has argued that Rebreanu introduced 'the formula of harsh realism into the Romanian novel'[250]; in this description, the phrase 'harsh realism' refers to Rebreanu's ability to replicate the reality, to illustrate openly the real turmoil of life and history in the early twentieth century Romania with exuberant vitality. But this 'harsh realism' is also tragic. The phrase tragic realism (a mixture between tragic and realism), first formulated by Nicolai Berdyaev to describe Dostoevsky's fiction, does not refer only to an unfortunate resolution or tragic ending of a story but also to the writer's mastery to probe the obscure zones of human existence. I find it singularly suitable to describe Rebreau's writerly achievement. Yet the last could be applied not only to Rebreanu's realist fiction but also to those texts that challenge the limits of realist representation. If in the novels *John* and *The Uprising*, Rebreanu deliberately and stringently limited his narrative presentation to classic realism, in *Forest of Hanged*, *Adam and Eve* and *Ciuleandra*, he tried more boldly but cautiously the paths towards modernist expression. Albeit the means of analysing the psychological interiority are precarious in *Forest of the Hanged*, the novel has still been unanimously viewed as a landmark of Romanian modernist literature and, simultaneously, the first psychological novel in Romanian literature. By describing the inner vacuum, mechanical acts and a full alienation of the protagonist in *Forest of the Hanged* as well as in *Ciuleandra*, Rebreanu

[249] George Călinescu, *History of Romanian Literature* [1941], trans. Leon Levițchi (Milan: Unesco-Nagard Publishers, 1988), 626.
[250] Keith Hitchins, *A Concise History of Romania* (Cambridge and New York: Cambridge University Press, 2014), 193.

drew on Dostoevskian interest in psychology but he did not totally embrace Dostoevsky's techniques. The traces of Dostoevsky's influence on Rebreanu were most evident precisely in his treatment of guilty conscience, the contradictory character and desolate expression of the protagonist. Undoubtedly, the Russian novelist is superior in the acuity of his psychological examination of the human primal substrata however Rebreanu transcends Dostoevsky in his robust and healthy rigour. Although he delves into the psychosis and criminal mind of the perpetrator in *Ciuleandra*, the overall atmosphere of the novel is calm, without a bleak or tense note specific to Dostoevsky's narrative. Rebreanu dissects the souls of his characters, regardless if they are ill or healthy, calmly and objectively resembling an impartially cold psychiatrist.

In 1935, George Călinescu notes that Romanian writers tended towards the adoption and assimilation of Western ideas and artistic forms. Romanian literature strove to render a complex urban life, [psycho] analytical spirit and the obscure zones of the human psyche, moving towards Hermeticism and substantiality in prose, thus embracing what, for Călinescu, was the 'Proustian novel'. Although he found this drive particularly visible in Rebreanu's writings, Călinescu argued that Romanian 'analytical novel' was still premature unable to embark on the route envisaged by Eugen Lovinescu. The writer as well as his characters, Călinescu maintained, were the exponents of the rural patriarchal society, and his writings investigated the collective rather than individual consciousness.[251] (Surprisingly enough, the critic uttered this after Romanian literature had already recorded almost all the important novels exploring the problematic individual experience: Rebreanu's *Forest of Hanged* (1922), Hortensia Papadat-Bengescu's *A Concert of Bach's Music* (Concert din muzică de Bach, 1927) and *The Hidden Road* (Drumul ascuns,1933), Camil Petrescu's The *Last Night of Love, the First Night of War* (Ultima noapte de dragoste întâia noapte de război, 1930) and *Bed of Procust* (Patul lui Procust, 1933), Garabet Ibrăileanu's *Adela* (1933), Gib Mihăescu's *The Russian Woman* (Rusoaica,1933), Anton Holban's *Ioana* (1934) and others.) Following on these continuities, Dana Dumitriu has argued that Rebreanu's novels *Forest of the Hanged* and *Ciuleandra* fall into the category of behaviourist rather than analytical novels because they are devoid of the protagonists' subjective dissection and casuistic speculation.[252] Yet,

[251] George Călinescu, 'Liviu Rebreanu', *Adevărul literar şi artistic* v. 14, no. 783 (1935): 1-2.
[252] Dana Dumitriu, *Liviu Rebreanu, Ciuleandra* (București: Minerva, 1976), 143-47.

some more recent critics like Nicolae Manolescu and Ion Simuţ[253] share Călinescu's perspective in relation to Rebreanu, by arguing that there is no resemblance in Rebreanu's style of writing to Proust or Joyce. Still, after stating that Proustian method of writing had been first applied by interwar writers Hortensia Papadat-Bengescu and Camil Petrescu, Manolescu still seems to unwittingly contend that Rebreanu's works especially *Forest of the Hanged* and *Ciuleandra* were partially influenced by Proustian style as well. The main reason for Manolescu's surprising conclusion derives from Rebreanu's enthusiasm for an amorphous narrative structure, and a blurred shift from a detached perspective of an impersonal narrator to a subjective point of view of a character. Manolescu mentions the lyrical and metaphorical properties of psychological analysis prevalent in Rebreanu's aforementioned novels, visible in sentences such as 'He wanted to embrace the whole world, to weep with joy and to share his tears with all mankind'[254] or 'Millions of thoughts flooding his mind were colliding with dim, dull noises.'[255] Albeit these examples demonstrate that the language in Rebreanu's works aims to reveal the operations of the workings of the mind, Manolescu half-heartedly views this style of revelation as unable to render in-depth the inner battles hidden at the bottom of the character's soul.[256] Manolescu's opinion might have had an effect on Ionuţ Simuţ who sustains that Rebreanu wrote 'a prose which belonged to a delayed realism (there is nothing depreciative in this formulation) and his modernity, how much it is, derived from there.'[257]

However, the subject treated and the description of protagonists' acts and motivations in *Forest of the Hanged* and *Ciuleandra* give these novels an unmistakable air of incipient modern aesthetics. Rebreanu's diary, confessions and interviews clearly show that he sensed modernism as an unstable and uncertain terrain. AL. Protopopescu and Mirela Radu, among others, argue that Rebreanu assimilated 'Proustianism', adjusting it to the

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[253] Nicolae Manolescu, *Arca lui Noe. Eseu despre romanul românesc* [Noah's Ark. Essays on the Romanian Novel] (București: Editura 100 +1 Gramar, 2002), 167-69. See, also, Ionuţ Simuţ, *Rebreanu dincolo de realism* (Oradea, România: Biblioteca Revistei 'Familia,' 1997), 16.

[254] Liviu Rebreanu, *Forest of the Hanged* [1922], trans. A.V. Wise (London: Owen, 1967), 207 Original text: 'Îl însufleţea o poftă mare să îmbrăţişeze lumea întreagă, să plângă de bucurie şi să împartă lacrimile cu toţi oamenii.' Liviu Rebreanu, *Pădurea Spânzuraţilor* [1922] (București and Chișinău: Litera, 2002), 192.

[255] Liviu Rebreanu, *Ciuleandra: A Critical Study* [1927]. trans. I. A. Orlich Rebreanu (Cluj: European Studies Foundation Publishing House, 2002), 4. Original text: 'Milioane de gânduri îi plouau în minte şi se ciocneau în zgomote surde.' Liviu Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele* [1927], (Bucureşti and Chişinău: Litera Internaţional, 2002), 22.

[256] Nicolae Manolescu, *Istoria Critică*…, 606.

[257] N. Manolescu, 158-59. Ionuţ Simuţ, *Rebreanu dincolo de realism …*, 20.

expectations and possibilities of Romanian literature.[258] If some of his works such as *John, Forest of the Hanged* and *The Little King* were written partially in line with Balzacian standards, *Ciuleandra, Adam and Eve, The Uprising* and *Gorilla* demonstrate Rebreanu's unwitting fascination with modernist fictional techniques. These are ambivalent, 'in medias res' narratives characterized by nonlinear order of events and challenges to the causal relationships as well as, at times, to the coherent notion of the subject itself. Innovatively, in *Adam and Eve* he opts for an 'ex abrupto' beginning and flashback series allowing the simultaneous commixture of seven existential experiences; the first chapter, the beginning of the novel turns out to be actually the ending. Famously, *Ciuleandra* starts with an aberrant scene, where the representation of the material surroundings of the crime scene similar to the hospital room setting places the reader on a nebulous frontier between reality and illusion. Rebreanu confesses in one of his letters that in *Ciuleandra* he was not interested in the nature of the crime itself but in the vagueness of its motivation.[259] My contention is that Rebreanu's identity as a modernist writer resides in his ability to exceed the writings of his contemporaries in form, style and ambition to relay the inner thoughts and feelings of complex characters with as little mixture of 'realistic' exterior justification as possible. These modernist ambitions extend to the attempt to integrate other arts in his literary work. Scholars like Julie Paulesc and Júlia Vallasek firmly categorize Rebreanu's novels like *Ciuleandra* as modernist fiction, not only in terms of a narrative effort capturing the stream-of-consciousness but also because of its commitment to inter-art form dialogues.[260] Finally, more recent scholars like Mircea Muthu concede that Rebreanu deserts from Balzacian literary patterns even in his so-called 'realist' works, pleading for a new realism, a realism of essences that goes beyond social realities; they believe that novels such as *John* and *The Uprising* belong to a moderate post-realism which deviates from the established Balzacian forms and methods of expression, and aspires towards innovation.[261] On his part, Rebreanu himself

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[258] AL. Protopopescu, *Romanul Psihologic Românesc* (Pitești, Brașov and Cluj-Napoca: Paralela 45, 2000), 53. And Mirela Radu, 'Camil Petrescu's Authenticity,' *Discourse as a form of Multiculturalism in Literature and Communication* v. 21 (Tîrgu Mureş, 2015): 187-97.

[259] Niculae Gheran, *Opere* v. 7, (București: Minerva, 1975), 370.

[260] Julie Paulesc, 'The Sound of Passion and Madness: Musical Ekphrasis in Liviu Rebreanu's novel Ciuleandra', *Cinematic Art and Documentation* no. 6 (2010): 35-38 and Júlia Vallasek, 'Power and Seduction (Hungarians as Liviu Rebreanu Presented Them in His Novels) Self-image and the Presentation of the Other during the Development of the Relationship Between the Romanians and the Hungarians' *Acta Universitatis Sapientiae, Philologica* v. 1, no. 1 (2009):128-144.

[261] Mircea Muthu, *Liviu Rebreanu sau Paradoxul Organicului*, 2nd Ed. (Cluj-Napoca: Editura Dacia, 1998), 24.

was modest in relation to his merits in the evolution of the Romanian novel, claiming, in one of his interviews with Mihail Sebastian, that his intention was not to erase what his predecessors created as 'he never thought that he would start a new world.'[262]

Based on the account provided above, it might be hard to categorize to which movement Rebreanu belongs, but it is certain that he is highly influential to the birth of Romanian modernism. Rather than being realist or naturalist, Rebreanu encompasses the features belonging to both of the movements, advancing the path towards modernism. Despite some scholars' views that his style of writing lacks a modernist analytical profundity and does not entirely follow the path paved by Proust or Joyce, in my view, Rebreanu should still be considered a modernist writer. What sets Rebreanu apart from his precursors such as Ioan Slavici and Duiliu Zamfirescu is his treatment of consciousness as a merging universe (comprised of multiple utterances and contradictory thoughts) and his dissection of the protagonist's character in psychic segments giving an effect of non-linearity and ambiguity. This new dynamism of internal 'voices' follows the abyssal zones of the characters' mind which are concretized in their actions and external realities. This ultimately constitutes the main argument of any psychological novel. With Rebreanu, Romanian traditional realism reaches its full maturity by abandoning sentimentalism, ethicism and any ideological partisanship; but it also engenders and performs a new phase in which the very precepts of realistic narration – linearity, exterior observation, and others – are put to test.

'*Ciuleandra*: Contexts and Subtexts'

Ciuleandra starts in the discourse of revitalization of Romanian nation in bourgeois period. Puiu Faranga a descendant of the old and aristocratic Faranga family strangles his wife, Mădălina,[263] upon his father's intervention, rather than being punished by the

[262] Mihail Sebastian and Geo Șerban, *Convobiri cu: Istrate Micescu, Tudor Arghezi, Radu D. Rosetti, Constantin Argetoianu, Constantin Stere, Liviu Rebreanu, Leny Caler* [1907-1945], 2nd Ed. (Bucureşti: Universal Dalsi, 2002), 95.

[263] She was called Mădălina Crainicu prior to her encounter with Puiu Faranga during a ceremonial circular chain dance, Ciuleandra, somewhere in Argeș. Adopted by Puiu's aunt, Matilda, her name is changed to

criminal justice system, Puiu is hospitalized in a private sanatorium for psychiatric examination. Puiu's stay in the sanatorium occupies most of the novel and the institution itself operates as a locus of the action and of a post-murder psychological investigation. Puiu's interaction with his doctor Ion Ursu triggers his irascibility, awakes his memories leading to his recounting of the circumstances of his marriage: the fact that his father had mandated him to marry a peasant-girl in order to 'rejuvenate' the 'sicken' aristocratic blood, and the protagonist's obsession with the popular folklore dance, Ciuleandra – a dance during which he first met a peasant girl Mădălina. Rebreanu as a Master of human psychology manages to portray skilfully Puiu's mental and emotional disequilibrium and self-introspection manifested in a series of delusions and hallucinations, which resolve in his ultimate madness.

As the novel flows it is not certain if Puiu commits the crime in the grip of a violent fit of agitation or it is the result of his temporary or permanent mental instability; Rebreanu as an anthropological assessor of human mind does not disclose the protagonist's real crime motif, deliberately. Following the crime, Puiu is tried by various delusions which are regarded as symptoms of his insanity. Rebreanu creates a world full of delusions where the events and other characters are presented through the protagonist's distorted perception. Puiu sees other characters as villains whom he blames for his wrong decisions, upbringing and 'misfortune'. In a typical modernist gesture Rebreanu gives the reader two options: either to read this text as a literary work made of scraps of Puiu's delusions that everyone is villain and the entire world is tainted by the original sin, or to read it as an account of a sane and righteous person who is struggling to improve the world and absolve it of its original sin.[264] Rebreanu counts on the fact that the reader will be uncertain whether there is an original sin or not, and if these are all delusions or not. Rebreanu chooses deliberately to suspense the meaning of his entire work, leaving room for the reader's interpretation. From anthropological and secular view, it is a pessimistic work portraying a bad world where everyone is doomed and has to expiate their original sin – this is what connects *Ciuleandra* with Shakespearean play *Hamlet*. I shall return to this comparison hereafter.

Madeleine, and in four years after she receives a good education in Paris, Zurich and London she becomes Puiu's wife. Throughout this thesis I will use Mădălina's original name to avoid any confusions.

[264] To read more about the original sin see John Gillies, 'The Question of Original Sin in Hamlet', in *Shakespeare Quarterly* v. 64, no. 4 (Johns Hopkins University Press, 2013): 396-424.

What interests us here, especially as critical thinkers and readers, is whether the protagonist ever really ʻfeels guiltyʼ and indeed when he begins to behave as mentally unstable. Is the entire narrative structured as it is a string of his post-traumatic delusions? Or the mental instability starts at some point and exacerbates as we follow the narrative? Regardless which hypothesis seems more valid, I think it should not be overlooked that Puiu is prone to mental vulnerability even before he has perpetrated the crime. As the events preceding the crime are portrayed out of chronological order, not following the causality pattern but associatively, we learn only later in the novel that Puiu has been always dominated by his father and constrained to follow his advice and obey his rules. It must be noted here that the father's omnipotence and controlling nature affects Puiu in a negative way causing his mental disequilibrium. Puiu reminds us of a puppet whose actions are manipulated and prompted by his authoritative father until he breaks the rules of patriarchal society by committing a crime. The seeds of Puiu's delusions are deeply embedded in his mental instability provoked by the failure of the paternal figures to act as the Name/Law of the Father. His father overdoes the symbolic order by attempting to evade the rigorous legal rules and placing Puiu in a mental asylum instead of prison.

Undoubtedly, Puiu's distorted vision and perception of reality, depicted in the post-crime scene, result from the shock of his crime while the more persistent mental delusions chronologically appear after he learns from his doctor Ursu that he met Mădălina at some charity ball. Having received one piece of information Puiu constructs his own story and reality, assuming that his recently deceased wife was secretly in love with his psychiatrist who is now planning to revenge her death by killing or by proclaiming Puiu sane and accountable for this crime. Puiu's suspicion intensifies and his delusions become more recurrent and tangible after he sees the doctor wearing black mourning clothes on the day of Mădălina's burial and after he finds out from his father that doctor Ursu even attended the funeral ceremony. Puiu feels a wave of jealousy and resentment surging inside him that he could not himself come along and pay his last respects. Also, he is struck by confusion why the doctor grieves over Mădălina's death if he did not know her so well – this, as well as other similar questions over which Puiu broods in his asylum room give rise to a series of Puiu's delusions manifested in his visual hallucinations that on the day of Mădălina's funeral he sees her ʻsit[ting] by his side, and gently look[ing] at him with

her hazy, melancholy eyes'[265], neurotic self-assurance that people around him want to harm or punish him, excessive obsession with the tune and the steps of Ciuleandra and misinterpretation and continuous fixation with the signification of the number thirteen (the day of his victim's burial, the day of their engagement) and with its reverse counterpart - the number thirty-one (the date of their wedding and Mădălina's birthday) – he later justifies these thoughts as being products of 'a nervous breakdown'[266] caused by a sustained isolation. Giving that the story is related from Puiu's delusional perspective, we are not sure if his encounter and conversation with Mădălina's mother by the end of the novel, is real or again is a product of his visual hallucinations. If throughout the novel Puiu seems to be aware of his wobbling mental condition by the end of the novel, he totally loses control over his actions and thoughts. This loss is caused by the appearance of Mădălina's mother who taking advantage of her daughter's death claims financial damages and is manifested in Puiu's frenetic dancing Ciuleandra in his unbuttoned pyjamas. The entire narrative is rendered in flashbacks and the dreamlike events are recounted in hindsight from the protagonist's distorted perspective. It can be argued that his sense of guilt is ingrained in the symptoms of his delusional mind. His guilt is symptomatically played out through these delusions, but he does not show obvious signs of feeling guilty. His final madness, which Puiu initially has to feign upon his father's request, ultimately takes hold of him giving Rebreanu's protagonist a chance to expiate or evade his guilt. As the ending of the novel is ambiguous, the readers are empowered to interpret Puiu's final mental collapse in their own way.

It appears that there had been an appetite for crime stories in Romanian literary scene almost a century before *Ciuleandra* was put into print.[267] Sami Damian views *Ciuleandra* as an opportunity to address ethic and existential experience of the slippage into criminality anew under the circumstances of a monstrous failure of a social class; the novel could thus be rightly placed in between Dostoevsky's *Crime and Punishment* and Albert Camus's *The Stranger* (1942), two outstanding pieces of literary work portraying crime and its punishment, Damian argues. More direct parallels to Rebreanu's thematic

[265] Rebreanu, *Ciuleandra: A Critical Study*, trans. Orlich, 75. Original text: 'Ea [sosea,] se aşeza lângă el, îl contempla blând cu privirea ei voalată, melancolică'. Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 89.
[266] Ibid, 111. Original text: 'o depresiune nervoasă', Ibid, 122.
[267] Similarly to Constantin Negruzzi's short story 'Alexandru Lapuşneanu', (1840) I. L. Caragiale's short story 'O făclie de Paşte' (1899) and Gib. I. Mihăescu's volume of short stories *La Grandiflora* (1928), *Ciuleandra* belongs to 'a Romanian series of narratives concerned with paroxysmal slippage from obsession to madness.' See Sami Damian quoted in Ionuţ Simuţ, *Rebreanu dincolo de realism*…, 107 My translation.

and imagistic construction of *Ciuleandra* are evident in Zola's experimental novel, *Thérèse Raquin* (1867). Both novels are explicit portrayals of the exploration of the innermost recesses of the human existence and the power of guilt-induced inner punishment. Zola's novel tells a story of the Afro-French young woman, Thérèse, who is raised in the countryside with Madame Raquin's lymphatic son Camille. Similar to Rebreanu's 'voiceless' heroine Mădălina, Thérèse is forced into a marriage in order to strengthen and rejuvenate the family blood line. Sifted by an overbearing mother-in-law and a sickly and egocentric husband, Thérèse takes up a torrid love affair with one of Camille's friends, Laurent and then comes up with a plan of killing Camille. Just as the murdered wife's staring eyes dominate the psychologically complex lines of gaze in *Ciuleandra* so do the staring eyes play prominent role in *Thérèse Raquin*. The parallels in imagery is particularly remarkable in the iconic closing scene in Zola's novel where the previous murder of Camille is revealed through the deaths of the adulterous murderers, as Madam Raquin gloatingly watches, bereft of speech and immobilised by a stroke.[268] Just as in *Ciuleandra*, the identity and activities of the criminals are disclosed to the reader through the accusatory gaze and beholding eyes. If Thérèse and Laurent, stricken with guilt, torture themselves for the crime they committed, Puiu obsesses over the reason he killed docile Mădălina, but it is never explicitedly clear whether he regrets his deed or not. While the need for punishment in *Ciuleandra* finds its expression through Puiu's haunting descent into madness, in *Thérèse Raquin* it is reflected in the final gruesome double suicide.

One can add that the pathological case delineated in *Ciuleandra* is also similar to the treatment of the subject in Émile Zola's *The Human Beast* (La Bête Humaine, 1890) insofar as both scrutinize a kind of punishment that circumvents or overrides legal punishment and petiniary system but is more powerful and impactive. Set against a backdrop of an industrial revolution Zola's most lurid and explicit novel, *The Human Beast* recounts a story of multiple murderous love affairs carried out by characters led by atavistic instinct to kill. The vicious circle of the bloody crimes recurs and however each murderer manages to escape the legal detention and punishment, he or she receives their final treatment from the other. Rebreanu may have modelled his protagonist Puiu—or at least one version of his life-story—on one of Zola's characters, Lantier, who is 'born'

[268] Émile Zola, *Thérèse Raquin* [1867], (London and New York: Penguin Books, 1962), 254-56.

with homicidal instincts and commits a crime in a moment of jealousy-provoked mental imbalance. Yet, while in *Ciuleandra*, the reader joins Puiu in his quest for the possible crime motive, in *The Human Beast* the reader follows Lantier's gradual and final descent to a brutish state in which he commits a homicide. In both novels, the status of women is reduced to the objects of possession and exchange: whereas in *Ciuleandra*, Mădălina is depicted as a silenced woman and a victim of a patriarchal society, in *The Human Beast* women acquire a double role, that of a victim and of the agent of destruction (one of the female characters, Flora, we are told, 'didn't reason it out logically, she was simply following the primitive instinct to destroy.'[269]) Finally, in both novels, murders aim to illustrate an extreme form of sexual possession, establishing an obscure link between destructive impulses and sexual instincts. It is notable that without exception both Rebreanu and Zola depict their protagonists as someone to be pitied rather than despised because they have fallen victims to the impulses beyond their control. Zola's focus is on the ethical implications of such choices, on what it means to be a 'human beast' and on the realistic social vicissitudes that disable one from controlling their beastly impulses.

On the other hand, *Ciuleandra* is, in all scholarly accounts and readerly experiences, first and foremost, a psychological novel. Rebreanu's preoccupation with the exploration of the character's unconscious drives is best exemplified by his figurative and other narrative strategies in *Ciuleandra*. According to Pompiliu Constantinescu, in *Ciuleandra* 'the writer discovers a rough and impressive terrain [charted] through the invasion of psychosis that irreparably poisons the soul.'[270] Indeed, the major focus of *Ciuleandra* is the abyssal zone of the hero's (Puiu Faranga) mind and his irreversible mental deterioration, rather than the ethics of (possibly) his deed. His psychosis is ample and deeply illustrated. One might notice in the portrayal of Puiu Faranga the recurrence of psychological figuration of Apostol Bologa, the protagonist from *Forest of Hanged* around the experience of obsession/fixation. Bologa is haunted by his fixation with gallows, while Faranga is intensely obsessed with the dance Ciuleandra, which he danced with his young wife, Mădălina. Both characters drown in their obsessions and find more or less their end.

[269] Émile Zola, *La Bête Humaine* [1890] trans. Roger Pearson, (Oxford and New York: Oxford University Press, 1996), 278.
[270] Pompiliu Constantinescu, *Romanul românesc interbelic* (Bucuresti: Ed. Minerva, 1977), 44.

Some level of obsession seems to have informed the very writing of the novel. In 1937, Rebreanu confessed in his diary: ʻ…When I sat down to start writing a novel, I never had an organized material! I began with chaos in [my] soul, which was about to organize itself in front of the white paper.ʼ[271] Rebreanu gathered ideas and imagined the plot and characters of his novels, but they were not meticulously planned or organized. It seems that his creations were going with the flow of his thoughts, sometimes veering the plot in the direction he might not anticipated at the very outset. This is particularly relevant to *Ciuleandra*, a novel/novella completed in only eight days, while Rebreanu rested from writing *The Uprising*, a more capacious novel.

Given the length of Rebreanu's other novels, and irrespective of this impression, Romanian scholar George Călinescu situated *Ciuleandra* on the border between a novel and ʻan honourable, cold, superficial but well drawn novellaʼ[272]. Călinescu's affirmation might have been influenced by the notes Rebreanu himself made in his diary on the 8th of August 1927. After he had finished editing the first version of *Ciuleandra*, Rebreanu was concerned that ʻthe whole story suffers from a big defect: artificiality. There is something bookish about characters' lives. I do not know if I am mistaken or this impression derives from *The Uprising* (which worries me much more today), and where people are created out of facts rather than analysis.ʼ[273] Although he admitted that *Ciuleandra* was simple, straight, clear and a little bit romantic, Rebreanu still believed that its psychological expansion was enough to capture the reader's attention. *Ciuleandra* was originally titled *The Madman (*Nebunul), but Rebreanu also considered other titles such as *Thirteen* (Treisprezece), *The Misfortune* (Nenorocirea) and *The Viper's Grass* (Mătrăguna). All these titles bespoke the novelist's interest in revealing the hero's moments of crisis and the spectrum of emotional states he traverses in the text: selfishness, fear, love, hatred, jealousy, pity, remorse, atonement, horror, madness. These projected titles also signal an effort to include references to Romanian rural setting. In order to get a better insight into the life of peasantry from Muntenia, the setting of *Ciuleandra* and *The Uprising*, the writer spent summers at his friend's vineyard in Valea Mare, near Pitești and in Prislop.

[271] Liviu Rebreanu and Nicolae Gheran, *Alte jurnale: 1928-1943* v. 18 (București: Minerva 1998), 191. January, 1, 1937. Please note: the translation for the selected extracts from this book are mine.
[272] George Călinescu, *Istoria literaturii române de la origini până în prezent* [1941] (București: Semne, 2003), 651.
[273] Liviu Rebreanu and Nicolae Gheran, *Alte jurnale: 1927-1944* v. 17 (București: Minerva 1998), 6. August, 8, 1927. Please note: the translation for the selected extracts from this book are mine.

There, he had a direct contact with peasants, joining them in the fields, the town hall and in dancing hora[274] studying and analysing their regional topography, observing their traditions and taking notes of their language. It is Valea Mare where Rebreanu witnessed the devouring dance Ciuleandra and drafted *The Uprising*, which was finalised immediately after *Ciuleandra*.

The novel *Ciuleandra* was translated in various languages such as French, Italian, Portuguese and English. Although the novel enjoyed a great success and popularity both in Romania and abroad, some of Rebreanu's contemporaries did not seem to fully grasp the magnitude of his artistic innovation. For instance, modernist Lovinescu argued that *Forest of the Hanged* was the best Romanian psychological novel while when it came to *Ciuleandra*, Lovinescu was reserved. He argued that *Ciuleandra* gave him an impression of an artificial however elegantly treated psychological experience.[275] Some reviewers of the contemporary magazine, *Viaţa românească* regarded *Ciuleandra* as being devoid of any rhetoric and emotion. Contemporary literary critic Constantin Şăineanu likewise expressed his discontent, in particular, with the theme treated in the novella ('Who would be interested in the evolution of a degenerate criminal's consciousness?'[276]), even advising Rebreanu to return to discussing the major contemporary social issues. Many critics believed that *Ciuleandra* was an exception or an aberration to Rebreanu's opus. Later in the twentieth century, *Ciuleandra* received more positive responses. For example, Valeriu Cristea described Rebreanu as a poet of passion and a tenacious analyst of enigmatic feelings in this text,[277] and Ileana Alexandra Orlich, scholar and the translator of *Ciuleandra* into English, viewed it as a superb but lurid late Gothic novella 'both literalizing and externalizing a domestic crime'[278]. In her introduction to *Ciuleandra*, Orlich focuses on the idea of patriarchy narrative and homosocial bonding through exploitation and subordination of the silenced woman. Orlich writes that for Puiu Faranga Mădălina as well as other women appear as 'pawns in a game of sexual chess'[279] meaning that they are devoid of any power or permission to express themselves in a patriarchal society. In contrast to male authoritative and manipulative position, women are depicted

[274] Hora is a traditional dancing in Romania, where the dancers hold each other's hands and the circle spins.
[275] Eugen Lovinescu, *Evoluţia prozei epice* (Bucharest: Ed. Ancora, 1928), 373.
[276] Constantin Şăineanu quoted in Nicolae Gheran, *Amiaza unei vieti* (Bucuresti: Editura Albatros, 1989), 304.
[277] Paul Dugneanu, *Liviu Rebreanu* (Bucharest: Editura Eminescu, 1987), 20.
[278] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, x.
[279] Ibid, xxi.

as pleasing commodities, erotic objects, therefore victims of the male hegemonic power. My later analysis will confirm Orlich's insights on Rebreanu's critique of patriarchy, but I shall take a different route: one that leads through psychoanalysis.

Indeed, one of the most extraordinary things about *Ciuleandra* is the fact that, while it enthralled the readers of that time, it also stirred a fervent debate among the critics on the underlying motives that prompted Rebreanu's protagonist to strangle his wife; on the basis of how viable or not these motives might be some scholars even questioned the main idea which drives the narrative flow of the novel. Thus, the novel immediately became a battleground of interpretations, which all symptomatically revolved around the issues of Eros and Tanatos and treated the character as a living human being to be scrutinized. This line of interpretation might not be completely at odds with Rebreanu's own ambitions for the novel as a case-study. Rebreanu's diary suggests that he conceived of *Ciuleandra* as a 'work in which a profound spiritual mystery is expressed and clarified; namely, a recurrent case of great love turned into hatred.'[280] While these thoughts foreground the nature of the text as a case-study and aspirations of Rebreanu as an amateur-psychologist, and imply that the protagonist might be as sane (or modestly neurotic) as all of us but he acted under the pressure of circumstances, Rebreanu also never denied that the novel recounts a story of a (perhaps congenitally) insane person; or, as one can alternatively hold, an individual who, while trying to feign delusion in order to mislead the judges, slips into real madness. The last is a conundrum with veritable literary precedents – one could argue that the same dynamic lies at the core of Shakespeare's portrayal of Hamlet in *Hamlet*. It is worth mentioning here Rebreanu's specific interest in Shakespeare's play. Like in other European cultures, the Shakespearean paradigm and the cultural, social, and political values of his plays reverberated in Romania of the early twentieth century. Rebreanu was particularly fascinated with Shakespearean drama and the playwright's capacity to construct characters that spoke to modern(ist) Romanians. In one of the journals Rebreanu kept for his lecture notes, interpretations and thoughts on world literature in 1906, the writer expressed his views of Hamlet as, quintessentially, 'a modern man. A man like us. A man whose excessive meditation hinders to take actions.'[281] Given Rebreanu's observations on Hamlet's psychological complexity, it

[280] Liviu Rebreanu and Niculae Gheran, *Opere: Jurnal, 1927-1944*, v. 17…,7. Translation is mine.
[281] Quoted in Dan Grigorescu, *Shakespeare în cultura Română modernă* (Bucharest: Minerva, 1971), 182.

could be speculated that Rebreanu was inspired by Shakespeare's most famous character while shaping the protagonist of *Ciuleandra*. I shall return to this intertextual link soon.

In view of Rebreanu's suggestion George Călinescu contemporaneously interpreted *Ciuleandra* as a monograph of unbridle desire and ardent passion which chronicles a gradual shift from apparently ordinary conduct to an insane demeanour.[282] More recently, Ionuț Simuț concurred with Călinescu's interpretation of *Ciuleandra*, adding the view that Puiu's madness resides in an irrational syllogism and delusive belief that the immortalization of his love for Mădălina will be obtained only through her sacrifice.[283] Rebreanu's contemporary, Nicolae Iorga, remarked that in *Ciuleandra* the writer explores the insufficiently unravelled mysteries of psychopathy.[284] Nicolae Davidescu, Izabela Sadoveanu, Mihai Ralea and Perpessicius (Dumitru S. Panaitescu) noticed in *Ciuleandra* the acuity and consistency of the psychological analysis and innovative narrative formula consisting of probing obscure human conditions and obsessions of the unconscious mind.[285] Finally, Paul Dugneanu viewed Rebreanu as a modernist author who aimed to describe a typical Freudian case, in a text which is a product of a 'veritable creative spontaneity'[286]. Significantly for my project, all these interpretations seem to concur in assessing *Ciuleandra* as a text that provides a promising ground for psychoanalytical criticism, with its complex motivations for murder and with its glimpse into the unconscious of the murderer. This point is further advanced by Mircea Zaciu who proposed reading the novel within psychoanalytical frames more directly, pointing particularly at the unresolved Freudian father-son conflict, implicitly, the son's unconscious rebellion against the controlling father. According to Zaciu, as well as Liviu Malița, *Ciuleandra* showcases the personal trajectory of the infantile and immature ego, which, failing to identify with the father, collapses into madness as a symbol of a perpetual childhood.[287] The following section will probe these complex dynamics and the way they are put into literary form in Rebreanu's novel.

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[282] Călinescu, *Istoria literaturii române de la origini*…, 651.
[283] Simuț, *Rebreanu dincolo de realism*..., 364.
[284] Nicolae Iorga, *Istoria literaturii române contemporane* v. 2 (Bucharest: Ed. Adevărul, 1934), 300.
[285] All the above quotes are from Paul Dugneanu, *Liviu Rebreanu*, 19.
[286] All the above quotes are from Paul Dugneanu, *Liviu Rebreanu*, 19.
[287] See Mircea Zaciu, Marian Papahagi and Aurel Sasu, *Dicționarul Esențial al Scriitorilor Români* (București: Editura Albatros, 2000), 715 and Liviu Maliţa, *Alt Rebreanu* (Cluj: Editura Cartimpex, 2000), 56.

Mapping Criminal Insanity in *Ciuleandra*

The wide appeal of *Ciuleandra*, probably one of the most innovating and riveting of Rebreanu's novels, seems to depend chiefly on a plethora of various emotions and mental states on display. Obsession, love, despair, suspicion, jealousy, desire, remorse, guilt, crime and madness are only a few essential elements that form the story of *Ciuleandra*. As the title of this section suggests, I will focus here on an in-depth examination of the ways in which Rebreanu presents his protagonist Puiu Franga's criminal mind. As an archaeologist (which is also how sometimes psychoanalysts like Freud fashioned themselves), I will attempt to uncover the hidden zone of the protagonist's innermost world as presented through Rebreanu's signposts on the page, tracing his personal trajectory from the failed attempt to 'rejuvenate' the family blood to his excessive jealousy, crime and eventually to a steep descent into madness. I shall furthermore link this representation to the function and symbolization of the folk-dance Ciuleandra within the plot and as a catalyst for narration, as well as to the interactions between the protagonist and minor characters. Overall, this section will revolve around a set of questions which, I argue, present the core of Rebreanu's novel. The most general of these concerns Rebreanu's conscious effort to address one of the main debates of his time: Does heredity (family history) or social context play a greater role in formation of the criminal mind? My previous discussion on the development of criminal psychiatry in Romania and elsewhere (including the Rivière case), as well as my discussion on the emergence of eugenics in Romania, have suggested that the early twentieth century thinkers and practitioners intensely pondered the importance of heredity and social environment as crucial factors in investigating or certifying one's mental deficiency. In Romania this issue became linked to the question of whether rural environment could present us with less 'spoiled' human beings or not. The latter social projection/anxiety takes centre stage in Rebreanu's *Ciuleandra*: first, the novel is structured around a wish to 'rejuvenate' a lineage through a marriage with a peasant girl, and, second, the epistemological anxiety surrounding the protagonist's actual motives, or impulses, to commit the crime is never entirely resolved. In addition to this general question which directly impacts the narrative form of the text, there are a few related conundrums that Rebreanu highlights in the text, all linked to the psychology of criminal mind. For

example: Does the forced simulation of madness – as it appears in Puiu's and Hamlet's case - work as an autosuggestion mechanism, making the subject believe that he is mentally ill until he ultimately develops the symptoms associated with psychosis or serious affective disorders, or the insanity could not be developed unless there is a germ, an impetus causing its appearance? What is the difference between a crime committed by a sane person in the grip of a temporary tantrum and a mentally ill person who suffers from a permanent mental disorder? Are both of these cases eligible for a legal acquittal of all the charges on grounds of mental state?

These questions inform and fuel epistemological anxiety at the core of the novel. When his father asks him why he had killed docile Mădălina, Puiu's sincere admission that he had no reason to strangle her veers the plotline of the novel into that of a crime without any apparent motive. So, what had determined Puiu to commit this crime? Rebreanu blends psychological acuity and social criticism when he relays old Faranga's rush to justify his son's crime as 'a moment of frenzy, a moment of sudden insanity'[288] which, according to him, is acceptable in an old and honourable family such as the Farangas. Significantly, the father's assessment targets directly two disparate issues that permeated judiciary psychiatry in Romania of the 1920s. From a socio-historical perspective, the father's statement gives the reader an inkling why old Faranga wished to 'rejuvenate' the family blood in the first place and reminds one of the fraught discussions about the origin of mental instability in the early twentieth century Romania. The proponents and opponents of eugenics disagreed on the point of the main cause of degeneration: eugenicists like Cahane saw the rise in mental health disturbances as directly and uncomplicatedly related to hereditary factors while their opponents like Odobescu argued that the reason for physical and psychological 'decline' of the nation resided in poor nutrition, low standards of hygiene and prevalent contagious diseases.[289] But they seem to concur on one thing: that the nation and its individual members were in need of 'rejuvenation' and that psychic and physical health of Romanian peasantry could contribute to this rejuvenation. Rebreanu seems to take a critical stance towards this idyllic fantasy of rural rejuvenation, which he places at the core of the novel. In fact, one may argue, in his entire opus Rebreanu aspired to give an accurate and naturalistic

[288] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 14. Original text: 'O rătăcire, un moment de nebunie subită', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 32.
[289] Odobescu, *Eugenie pentru neamul românesc*…, 12.

depiction of the tragedy which evolves from this irrational understanding of national and individual rejuvenation. Equally important, it is noticeable that old Faranga draws on contemporary developments in criminal psychiatry to argue that his son had a temporary moment of madness, and to lay ground for his confinement into an asylum as opposed to imprisonment. One is reminded of the argument of Dr. Hoffbauer, one of the doctors in the Pierre Rivière case, that an internal compulsion, regardless of whether it was 'momentary aberration' or 'inhabitual impulsion,' should be equated with madness, because, as he put it, 'an individual compelled by forces stronger than himself is no longer a free agent.'[290] Such is, also, the 'saving line' which Rebreanu places in the mouth of the old patriarch, who eventually succeeds in sectoring his son as 'unfree agent' thus not imprisonable. On his part, the author leaves the reader, along with the protagonist, puzzling over the riddle of his crime, which is never solved. Instead of explaining whether the murder stemmed from 'a temporary nervous breakdown'[291], as doctor Ursu initially believed (much in tune with some doctors assessing Rivière's crime), or it resulted from a permanent emotional instability, the novel expounds on the spiritual turmoil which fills the gap between those two prominent moments displayed in the text: murder and insanity.

According to Valeriu Cristea, *Ciuleandra* portrayed superbly a character with a morbid conscience and deranged mind whose awareness of his guilt, by the end of the novel, led to his irreversible madness.[292] Concurring with Cristea, and in light of my use of psychoanalytical criticism, I would like to concentrate in particular on the depiction of the role of the guilt-inducing agency, that is, the super-ego in the development of Puiu's madness. As Freud maintains, and I have expounded on earlier in this thesis, the super-ego comes into being accompanying and in the aftermath of the Oedipus Complex. Thus, the Oedipal dynamics present the good place to start my investigation of the novel.

I have mentioned earlier that Shakespeare's *Hamlet* presents one of the crucial intertexts for Rebreanu's novel. The correspondences between *Ciuleandra* and *Hamlet* as well as their link to Freud's Oedipus Complex scenario are well worth exploring here. While these two works were written in two distinct epochs, and they utilise the operating

[290] Quoted in Foucault, *I Pierre Rivière*…, 171.
[291] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 143. Original text: 'o zdruncinare trecătoare de nervi', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 152.
[292] Dugneanu, *Liviu Rebreanu*, 20.

principles of different genres, they both portray the infantile protagonists whose desires and actions permanently depend on the wish or demand of the 'other' (either it is Puiu's father or Hamlet's dead father). Freud has suggested that Hamlet's overwhelming need to take vengeance and eliminate his father's killer and throne usurper is in reality a reminder of Hamlet's own repressed wishes to get rid of the father in order to possess the mother.[293] A similar dynamic is observable in Rebreanu's novel. In both cases the protagonists' childish wishful phantasies to eliminate the father and become one with the (unachievable) mother are multiply transposed through complex strategies of substitution: in Hamlet's case we read an effort to avenge his father's death by killing his substitute and in Rebreanu's novel Puiu's case the murder of wife enables the protagonist's rebellion against his father and, by extension his entire family. In both cases, innocent female companions become mother-substitutes and thus victims. In Shakespeare's play, Hamlet projects his aggression toward his mother, Gertrude, for tarnishing his father's memory, onto Ophelia. The victim of Puiu's rage and revenge is his wife Mădălina, arguably an embodiment of the absent mother, but also, in a convoluted way, the stand-in for the father and his control. Finally, while Puiu's decisive act opens the novel and Hamlet's decision to act closes the play, both characters are marked by undecidedness and paralysed by excessive overthinking and overly scrupulous interpretation of events. This is so because, in both *Ciuleandra* and *Hamlet*, the protagonists remain trapped in the eternal childhood as a result of their incapacity to solve the Oedipus Complex. Crucially for my argument, Freud links this existential situation (and its literary articulation) to inner punishment: the loathing and anger the protagonists impose on the 'other' spring out from their 'self-reproaches, scruples of conscience'[294] seeking self-punishment for a death-wish against the father and incestuous desire for the mother. The unresolved Oedipus Complex not only does set the conscience and give rise to the first pangs of guilt but also lies at the core of the protagonists' neuroses.

Puiu's tempestuous fits of anger are mostly evident in his intersubjective relations with others, especially with his father, guardian and doctor. The first male bond that the story presents is the relationship between the authoritative father and immature son and their social background. Puiu's psychic portrait is inevitably delineated in relation to his

[293] Freud, *The Interpretation of Dreams*, SE IV (1900), 263.
[294] Ibid, 264.

authoritative father, Policarp Faranga, while his reactive behaviour is just an extension of his father's will. To be more exact, following the death of Puiu's mother, Policarp raises his son wrapped up in excessive attention and protection, which subsequently have a negative effect on his personality and growth in general. In 'Three Essays on the Theory of Sexuality', Freud explains that

> An excess of parental affection does harm […] by spoiling the child, it makes him incapable in later life of temporarily doing without love or of being content with a smaller amount of it. And on the other hand neuropathic parents, who are inclined as a rule to display excessive affection, are precisely those who are most likely by their caresses to arouse the child's disposition to neurotic illness.[295]

According to his account, both the mother and the father play a significant role in the child's inborn endowment to form the personality and develop as an adult person. They can both accelerate or slow the process. The father's exaggerated affection and control, exercised on Puiu's life since early childhood hinder or even prohibit his maturation process, while the deprivation of mother love affects his mental development causing emotional disturbance, aggression or even neurosis. Following Freud's theory that one cannot attain a normal psychic development or free himself from symbiosis with the mother unless the Oedipus paradigm is resolved, in *Ciuleandra* the father replaces the absent mother preventing Puiu's maturing. Rebreanu also plants some symptomatic signposts in his figuration of Puiu that all point to the unresolved Oedipus Complex. From the very outset of the novel, the protagonist appears to suffer from temper tantrums, narcissistic behaviour, paranoid persecution and a strong destructive urge, that are the fundamental traits of a mentally disoriented person 'stuck' into some infantile stages of psychic development. The clue to this foreclosed development is also given in the protagonist's very name: Puiu (whose name comes from Romanian for *baby chicken*) is an affectionate name by which the protagonist is called by his family, signalling the parental occlusion of subjectivity.

Immediately after the crime, the father exhorts Puiu to settle his account with himself warning him that his own conscience - the pangs of regret - will sting. And the old

[295] S. Freud, 'Three Essays on the Theory of Sexuality' [1905], *A Case of Hysteria, Three Essays on Sexuality and Other Works*, SE VII (1901-1905), 222.

Faranga adds: ‘The inevitable expiation for the immense wrong you’ve done to poor Mădălina will unfold in your soul without my being able to help you there…’[296] The father admits that he can save Puiu from physical legal punishment by camouflaging his crime, but when it comes to Puiu’s spiritual set of values and innermost battles - he is powerless; it is only Puiu’s responsibility to reconcile himself with this guilty conscience. It seems that the father attempts to prepare Puiu for manhood and the responsibilities it might involve. While Puiu views the father’s act as abandonment and betrayal, in reality the paternal rejection could be seen as constructive and valuable. Unfortunately, Policarp Faranga’s decision to subject the son to a mature experience, by imposing the classical model of atonement through suffering, is undermined by his own uncensored paternal affection. In Freudian terms, this excessive and obsessive paternal affection stands for a shortcut for ‘control’ and inconsistency.

The old Faranga’s coercive character is striking in his relationship with Puiu, especially when he urges him to marry a peasant girl for the sole purpose of cleansing the viability of the family blood; and then he arranges for her to be brought to Bucharest and adopted by Puiu’s aunt for the purpose of their marriage. Rebreanu portrays Policarp not only as a dignified nobleman, influential politician and a former minister of justice but also as a controlling and austere father who takes the initiatives for his son and plans his future. Immature and self-centred, Puiu, in turn, seeks the father’s recognition and support in everything he does, even when he chooses a bride in the swirl of ecstatic dance (‘Father, keep in mind that this is the one I want!’[297]) or when he needs help to cover up her death (‘Father…I did…I don’t know…Madeleine is dead...’[298]). Father’s well-weighted consent to Puiu’s dalliance and marriage to Mădălina meets the expectations of the childishly infatuated son whose requests have been always fulfilled. His unexpected encounter with Mădălina is a sole opportunity for Puiu to make his own decision and express freely his own will, but he fails to do it entirely, because it is the father and not him who assumes the role of Pygmalion shaping Mădălina according to his strict requirements. Policarp sets a thorough four-year education programme abroad for

[296] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 17. Original text: ‘Ispășirea inevitabilă pentru imensa-ți nedreptate față de sărmana Mădălina se va depăna în conștiința ta fără ca eu să-ți mai pot fi de ajutor…’ Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, p. 34.
[297] Ibid, 86. Original text: ‘Să știi, tată, că eu pe asta o vreau!’ Ibid, 99.
[298] Ibid, 7, Original text: Tată…am făcut…nu știu…a murit, Madeleine. Ibid, 25.

Mădălina, forbidding Puiu to see her more than once in Zürich and twice in Paris, and only accompanied by either himself or Matilda.

Reading *Ciuleandra* through psychoanalytical lenses, one might be tempted to identify Matilda (the sister of Puiu's mother and Mădălina's adoptive mother) with Puiu's conspicuously absent mother. I would argue, on the contrary, that Matilda stands for another voice of his patronizing father or symbolizes a simple vehicle aiming to cement and increase the paternal authority. My interpretation comes out of her insignificance within the novel as well as her inexistent maternal instincts either for Puiu or Mădălina. In the novel Matilda is portrayed as a submissive and 'voiceless' woman, who sacrifices her own life and subjugates herself to bringing up Puiu and then raising and educating his future wife, Mădălina. Interestingly, Matilda does not seem to be showing compassion or empathy neither when Mădălina is taken away from her mother by force, nor when she is killed. Matilda's submissiveness and lack of maternal eradicates her importance and essence as a character and underscores her function as an instrument of the old Faranga's set of rules and requests.

As the protagonist confesses, the crime represents a singular form of desperate possession of this unreachable woman. Inaccessible, forbidden and mysterious, Mădălina had increased Puiu's attraction and desire to possess her. Puiu confesses to the doctor Ursu: '[…] since there was no chance left for me to ever win her love, I crushed her rather than let her be another man's!'[299] Although Mădălina appears in the novel neither artistically tangible nor psychologically sound, she is an indispensable object around which the whole story revolves. Liviu Malița purports that Mădălina's function within the novel is to strengthen the father's authority,[300] becoming, in a sense, Puiu's critical and concealed conscience that controls and inhibits his insolent actions and thoughts. He had killed her in the flesh but not in his soul therefore she persists in haunting his conscience. Pursuant to Freud, for an immature self 'the privation, frustration of a real satisfaction is the first condition for the generation of a neurosis although, indeed, it is far from being

[299] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 137 Original text: '[…] pentru că nu mai puteam spera s-o câștig niciodată, decât să fie a altuia, mai bine am sfărâmat-o!...' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*,146-7.
[300] Maliţa, 68.

the only one.'[301] Indeed, Mădălina's melancholic and obedient nature, indifference to her husband's infidelities and quiet refusal to love him exacerbate Puiu's nervous breakdown. The forced inhibition of Puiu's instinctual wishes to possess Mădălina and break the rules established by the father, results in aggressive inclinations as well as narcissistic behaviour which are later illustrated in his relationship with Mădălina. In addition to this, Freud's assessment of criminals and their traits align well with the ways in which Rebreanu describes Puiu's criminal predisposition. Freud contends that 'a necessary condition for their [criminals'] expression, is absence of love, lack of an emotional appreciation of (human) objects.'[302] Puiu's incapacity genuinely to relate and empathize is underscored by Rebreanu in the depiction of his relationship with his wife: he displays ignorance and selfish disregard for Mădălina's reluctance to be kissed during the dance as well as her protests and pleadings not to be taken away from her peasant mother ('Dear Mother, don't give me away! Don't give me away, Mommy!'[303]). Despite the fact that she is eventually transformed into a worthy wife, Puiu continues his self-indulgent life style anchored on homosocial bonding: he attends groups which aim to 'foster' men's self-development and sexual fulfilment. In his conversation with doctor Ursu, Puiu gleefully admits that he 'cheated on her [his wife] so shamelessly, often with women who didn't even deserve to kiss her feet.'[304]

Puiu's breaking off of this pattern of behaviour, his homicide, (as an act of rebellion against his authoritative father and his failed attempt to come out of his father's protection) should thus be also understood in the context of a particular culture, or mode of behaviour, which is under scrutiny in this novel: patriarchy. According to Orlich, the novel describes the early twentieth century Romanian society as hierarchical and patriarchal, a culture where men's bonding and solidarity enable them to subdue women.[305] This, like any other, patriarchy is comprised of paternal rules set up by the father, or its symbolic equivalent (in Lacanian terms – the Name of the Father), which the subject (Puiu) is liable to obey in order to live in society. Drawing on the mythical and

[301] S. Freud, 'Some Character-Types Met with in Psycho-Analytic Work' [1916], *On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, SE XIV (1914-1916), 315.
[302] S. Freud, 'Dostoevsky and Parricide' [1928], *The Future of an Illusion, Civilization and its Discontents, and Other Works*, SE XXI (1927-1931), 177.
[303] Rebreanu, *Ciuleandra: A Critical Study, trans.*, trans. Orlich, 87. Original text: 'Mămucă, nu mă da! Nu mă da, mămucă!' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 100.
[304] Ibid, 40. Original text: 'am înşelat-o, fără pic de pudoare, chiar cu femei ce n-ar fi fost vrednice măcar să-i sărute picioarele!' Ibid, 56.
[305] Ibid, vii- xxvii.

symbolic paternal figure from Freud's *Totem and Taboo* Lacan introduces the concept of the Name of the Father to establish a correlation between the power of the transgressed law (relating back to Oedipus complex) and set out the principle by which a child enters a social order. Lacan writes that 'the Name-of-the-Father reduplicates in the place of the Other the signifier itself of the symbolic triad, in that it constitutes the law of the signifier.'[306] In other words, the paternal metaphor (the Name of the Father) stands for the symbolic embodiment of the father such as authority, protection, power, law etc. rather than for the actual physical figure of the father. In literature, and in particular in literature of modernism, one may argue, this father agency is usually embodied in the male figures of authority (officials, doctors, guards) and, more often than not, in the actual figures of fathers.[307] Unable to destroy his father, Puiu directs his vengeance against the paternal set of rules embodied in Mădălina, an extension of the father's domination. By killing her without his father's 'consent', Puiu does not only make his own choice but also attempts to punish the patriarchal society whose constraints he finds no longer bearable. I suggest that Puiu's murder of Mădălina should be read as a camouflaged parricide: the character displaces his rage toward his father onto Mădălina, just as he projects it onto the doctor Ursu or the asylum guardian Andrei Leahu. In killing her, he does not only symbolically murder his father, whom he blames for his misfortune, but also punishes him for his upbringing. But Puiu cannot face up to his own rebellion: in the grip of despair, he 'runs' in a hallucinatory rush precisely to his father to seek paternal protection. In front of his father's imperative requirement to take the blame ('a crime entails expiation […] such a deed cannot go unpunished'[308].) Puiu, again, exhibits a childish reaction by asking his father whether it could have been better for him to commit suicide. His unconscious refusal to mature is evident once with his forceful attempt to ascribe his own blame to external causes such as his aunt - 'she was the one to blame, for if she had arrived in time, nothing would have happened'[309] or the father whom Puiu perceives as an accomplice to the crime if not the initiator: 'all this misfortune with my wife comes only from my father,

[306] Jacque Lacan, 'On a Question Preliminary to any Possible Treatment of Psychosis', in *Écrits: A Selection*, trans. Alan Sheridan (London and New York: Routledge, 2001), 166.
[307] See Sanja Bahun, "'Full Fathom Five Thy Father Lies:' Freud, Modernists, and History," *Exit 9: The Rutgers Journal of Comparative Literature* v. 6, Special Issue Reading Scars (2004): 3-20.
[308] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 15. Original text: 'Crima naşte ispăşirea […] asemenea faptă nu poate rămâne fără sancţiune.' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 32.
[309] Ibid, 8. Original text: 'numai ea e vinovată căci, dacă ea venea la timp, nu s-ar fi întâmplat nimica.' Ibid, 26.

who didn't allow me to go to the front.'[310] Puiu confesses to Andrei Leahu, that his father's interdiction to join the army deprived him of a crucial maturing experience which could have precluded the development of what he sees as his criminal predisposition. Symbolically, thus, this crime stands for Puiu's unique possibility to grow out of his infantile ego (protected by despotic father) at the same time, however, this very crime signals the character's ultimate failure to negotiate the demands of patriarchal society and achieve maturity.

The Game of Gazes: Idiographic Assessment of the Criminal Mind

Unsettlingly and pointedly for a narrative of inner punishment, the novel opens with the crime scene itself. This scene deserves a closer scrutiny because it showcases the protagonist's emotional and mental perplexities and situates him as a person of thwarted emotional development. The novel opens violently placing the reader in front of a tragic denouement without giving any preliminary details about the whole situation. Willing to exert his power over Mădălina, Puiu gives vent to the influx of his unconscious impulses by shouting dementedly and mechanically: 'Hush! ... Hush! ... Hush!...'[311] The perpetrator himself does not seem to grasp what was happening, as the obsessive and meaningless word 'hush' is the only word he is repeating hallucinatorily while clenching his fingers around his victim's neck. Surprisingly, the woman is represented as not resisting his attack at all, never even attempting to articulate a word, accepting her fate with a strange sort of resignation. This opening line creates a tense atmosphere introducing the reader into an interstitial, aberrant and nightmarish zone presented from the protagonist's distorted perspective. While, within the diegetic world, this line is aimed at his wife, it is also an invitation to secrecy for the reader: we will be hearing about 'hushed' things in this novel. It is also a very dynamic way to open the text, starting an energetic momentum of sequences.

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[310] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 107. Original text: 'Toată nenorocirea cu nevastă-mea însă vine de la tata, că el n-a lăsat să fiu trimis pe front!' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 119.

[311] Ibid, 3. Original text: 'Taci!...Taci!...Taci!' Ibid, 21.

In this cataclysmic first scene of the novel, from which all its later action evolves, the narrator specifies that the whole tragedy occurs ʻas in a dream'[312], forging a possibility that Puiu was in a trance or in a state between dream and wakefulness when he committed the crime. He seems to come to his senses when he feels ʻa weak touch around his arms'[313] realizing that it must have been Mădălina's hopeless attempt to defend herself. Puiu's delirious exclamation remains ambiguous, as the subsequent scene does not specify whether Puiu strangles his wife because he has an impression that she is shouting insulting words at him, or purely because her constant silence and indifference enrage him. In fact, even though he prompts her to be silent, it is precisely the persistence of Mădălina's silence that exasperates him; his yelling and her very strangulation do not connote an interdiction to speak but on the contrary, a reprimand for being quiet and somewhat aloof – an attitude which had always wounded and violated his pride and manhood unconsciously: ʻMadeleine was silent as usual […] But she did not defend herself, and this infuriated me even further and…and…fury, rage…'[314] Constantin Cubleșan insightfully interprets Mădălina's apparently obedient yet oppressive silence as a an obvious way of protesting against her own human condition as well as against those who indulged her presence.[315] Orlich complements Cubleșan's anthropological interpretation of the pervasiveness of the theme of silenced woman in the novel in the context of foregrounding the bounds of homosociality. Orlich suggests that Mădălina is murdered because ʻher heart does not succumb, despite all the dominance of the patriarchal social structures.'[316] Either of these interpretations would suggest Puiu's innate neurotic inclinations and incapacity for empathy, which become more evident as the plotline unfolds further. But these readings could be complemented with further insights. It is noticeable here, for example, that silence is traded for silence. On an impulse of crazed spontaneity, Puiu suppresses Mădălina's breath in revenge for her quietness, making her hush forever in order to escape her accusatory silence. Silence also seems to be a necessary background for another auditory sensation in this scene. It is against his victim's silence that Puiu also seems to hear his own harsh voice – panting,

[312] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 3 Original text: ʻca prin vis', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 21.
[313] Ibid, 3 Original text: ʻo atingere molatecă îi cuprinse brațele', Ibid, 21.
[314] Ibid, 38-9, Original text: ʻMadeleine era tăcută, ca întotdeauna […] Dar nu s-a apărat și asta m-a înfuriat și mai tare… și… și…furie, furie.' Ibid, 54-5.
[315] Constantin Cubleșan, *Romancierul Rebreanu* (București: Editura Viitorul Românesc, 2001), 61.
[316] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, xxii.

groaning - as disembodied, dissociated from him. Puiu's inner exclamation and wondering 'What a voice!'[317] is interrupted by a shift from the auditory to the visual: he notices his victim's 'two glassy, white eyes […] frozen in a gleam of overwhelming terror'[318]. In psychoanalytical terms the voice echoed in Puiu's head signal the psychotic split between the doer and the observer of the deed that stems from the immediate need to dissociate from the act or transpose it onto an another. At the same time, Mădălina's reprimanding gaze stands for the punitive super-ego reminding Puiu of his appalling deed exercising the moral censorship on him. Immediately following the crime, Puiu's ego is materialized through his vaguely conscious perception of the crime he committed, while his super-ego is reflected in admonishing silence and a dagger 'twisting within his [Puiu's] soul.'[319] In Freudian terms the clash between the punitive super-ego and the ego that conforms to it, is precisely what is called 'the sense of guilt; it expresses itself as a need for punishment.'[320] This conflict derives from Puiu's unconscious desire to simultaneously respect the moral set of rules and evade the legal repercussions.

The realization of the crime itself comes to Puiu only in hindsight. However, a more instant recognition occurs when, 'as if awakened from a nightmare, he jumped three steps back'[321] and calls his wife's name whether to reassure about his abhorrent deed or just to break the daunting silence. The whole post-crime scene evolves in disconcerting fuzziness:

> For several moments, he held all certainties simultaneously: that she was alive and that she was dead, that he had killed her and that he had not killed her, that nothing had happened and that everything had come to an end…At the same time, however, he remembered how, when he had hurled himself at her, he had felt in his mind, like a command, the thought that he had to kill her and, yet, that she would not die…[322]

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[317] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 3 Original text: 'Ce glas!' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 21.
[318] Ibid, 3 Original text: 'două globuri albe, sticloase […] înmărmuriţi într-o lucire de spaimă resemnată,' Ibid, 21-2.
[319] Ibid, p. 6. Original text: '…i se răsucea în suflet [ca un pumnal]', Ibid, p. 24.
[320] Freud, 'Dostoevsky and Parricide', 122.
[321] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 4. Original text: 'Ca trezit dintr-un coşmar, sări trei paşi înapoi', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 22.
[322] Ibid, 5. Original text: 'Câteva clipe avu simultan toate certitudinile: că trăieşte şi că e moartă, că a ucis-o şi că n-a ucis-o, că nu s-a întâmplat nimic şi că s-a sfârşit tot…În aceleaşi clipe însă îşi mai reamintea cum,

Al. Piru pointed out that Rebreanu was always preoccupied with the convoluted process of thinking, which is never continuous or linear.[323] While Rebreanu hesitated to use the direct stream of consciousness, he, like some other modernist writers, found a good compromise in the use of internally charged free indirect discourse such as we see in these lines. The plotline of the novel is presented chiefly from Puiu's perspective, yet his understanding of the occurring events is still rendered by the third-person narrator. Rebreanu opts for a third-person voice to reduce the artificiality and add unobtrusiveness and plausibility, but also to blend an objective/distanced and a subjective/ immediate perspective on the protagonist's psychological states and reactions. It allowed him to keep the focalisation outside yet render the flow of the character's innermost feelings and thoughts. It is through such technique that we witnessed the protagonist being enmeshed in a welter of contrastive thoughts and torn between illusion and reality, wakefulness and sleepiness, questioning whether the crime was really committed, or it is only the phantasmatic product of his inner psyche which governs the sequence of events. This is followed by Puiu's delirious acknowledgement of his crime and at the same time an attempt to find a conscious explanation of his deed, as he remembers how 'he had hurled himself at her, he had felt in his mind, like a command, the thought that he had to kill her and, yet, that she would not die.[324] For a moment or two, the reader himself/herself is undecided whether the female victim is dead or not and this epistemological anxiety, later transposed into the question 'why did he do it?' is what sustains the narrative tension. The protagonist's inner conviction of his innocence is transformed from mere thoughts into distorted sensory impressions, which he believes to be real.

Thus, his post-crime hallucinations which appear in the form of a delusive voice spurring him on killing his wife and at the same time assuring him that she would not die, allude to nothing else than preliminary signs of obsessional neurosis and psychotic disorder, which according to Freud are also the expressions of the need for punishment. These neurotic symptoms operate as a self-defence mechanism against the harsh super-ego, therefore as an evasion from appalling reality. As we have already seen in my

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pe când se năpustise asupra ei, îi stăruise în creieri, ca o poruncă, gândul că trebuie s-o omoare și că totuși n-are să moară…' Rebreanu, *Ciuleandra, Catastrofa și alte nuvele*, 23.

[323] Alexandru Piru, *Liviu Rebreanu* (București: Ed. Tineretului, 1965), 67-8.

[324] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 5, Original text: '[…] cum, pe când se năpustise asupra ei, îi stăruise în creieri, ca o poruncă, gândul că trebuie s-o omoare şi că totuşi n-are să moară…' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 23.

chapter on Dostoevsky, they also stand for the criminal's sense of guilt which is repressed. Freud writes that 'a sense of guilt arising from remorse for an evil deed must always be conscious, whereas a sense of guilt arising from the perception of an evil impulse may remain unconscious.'[325] *Ciuleandra* follows the journey of trying to suppress remorse, indeed the very memory of an evil deed, which, in turn, activates the overdetermined field of unconscious perceptions of evil impulses – those related to the crime or to other agents in the protagonist's life. Evil impulses are aimed not only or even primarily towards his victim (Mădălina is just the ultimate victim of them), but also towards the father, the family and other people he interacts with, such as the guardian and the doctor. Apart from serving pragmatic purposes of persuading the criminal judiciary that he should be consigned to the asylum rather than to the prison (or executed), Puiu's self-and-other persuasion as well as his superstitious nature are also rooted in an infantile belief in the omnipotence of thoughts, namely, the belief that the received reality could be changed through mere thinking. Freud explains that 'what determines the formation of [neurotic] symptoms is the reality not of experience but of thought.'[326] In Freudian words neurosis is founded on the intense and frequent thoughts and various fixations rather than reality. Sometimes, it serves as a refuge from reality or stands for a camouflaged sense of guilt. What torments Puiu is the constant musings on his past followed by his prophetic dreams and fixations on different objects or memories (such as the reason he committed the crime, abhorrence to superstitions, obsession with the dance, Ciuleandra). In *Ciuleandra*, Rebreanu demonstrates that the desire to deviate from reality brings about Puiu's madness.

The visual dimension of the post-crime scene is highlighted by focusing on the protagonist's inner processing of the event whilst implicated in a series of gazes and flood of visual impressions. Nicolae Manolescu has claimed that the excessively meticulous description of the crime setting coupled with the criminal's appearance in *Ciuleandra* alludes to Balzacian rather than modernist style of writing,[327] however the reader is immersed in the immediate context of the protagonist's delirious states of mind through impressionism, a paradigmatic modernist technique. As he tries to regain his senses, the

[325] Freud, 'Dostoevsky and Parricide'…, 136.
[326] Freud, *Totem and Taboo*, trans. James Strachey [1913] (London and New York: Routledge, 2001), 100-1.
[327] Manolescu, *Arca lui Noe…*,160-61.

protagonist is awash with 'yellowish, filtered light coming from the electric bulbs'[328] under which all objects acquire unusual contours: the polar bear skin on the floor, the logs in the fireplace, his late wife's vanity table. After having just strangled Mădălina, Puiu contemplates with terror these objects around him, until he faces his own reflection in the mirror and Mădălina's lifeless body and gaze:

> Suddenly, with a thrill of terror, he saw right in front of him a young man with slightly tousled black hair, his delicate, freshly shaven oval face all aghast, his eyes astray, dressed in a tuxedo, but with his cuffs slipping out from underneath his sleeves, with his shirt front all creased, and with a wing of his collar twisted up to his ear. He resembled the aristocratic heroes in American movies after a fistfight with their bourgeois rival…He was startled when he recognized his own face in the mirror. 'Poor Puiu Faranga!' he said with the shadow of a sad smile, which the man in the mirror promptly returned. Then the smile froze on his face abruptly, like a mask. Through the mirror, Madeleine was gazing at him from the sofa, with her head slightly turned aside, her eyes huge and white, and her face seemingly contemptuous.[329]

Puiu's lucid judgement and clear reflection in the mirror defies the rules of verisimilitude. Manolescu, who conceives of Rebreanu as a (sometimes unsuccessful) heir of Balzac, considers it unbelievable that a criminal dazed after committing such a crime, is immediately able to reason or see the things so clearly, and chastises Rebreanu for such an awkward depiction. But I prefer to understand the workings of Rebreanu's modernism by calibrating it to the global modernist paradigm and, at the same time, to the writings of authors interested in psychoanalytical framing of narratives. A new light on this passage could be provided through the introduction of Jacques Lacan's conceptualisation of 'The Mirror-Stage'. Rebreanu's rendition of this episode corresponds uncannily well to Lacan's insights on the gaze, as expounded, with varying degrees of complexity, in his

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[328] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 4. Original text: 'Razele becurilor, gălbui și filtrate', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 22.

[329] Ibid, 5-6. Original text: 'Deodată, într-un fior de spaimă, zări, drept în față, un tânăr cu părul negru, puțin vâlvoi, cu figura rasă, fină, ovală și răvășită, cu ochii rătăciți, îmbrăcat în frac, dar cu manșetele ieșite din mâneci, cu plastronul frământat și o aripă a gulerului ridicată până la ureche, ca la eroii aristocratici în filmele americane, după o încăierare de box cu rivalul burghez…Tresări când îşi recunoscu chipul în oglindă. "Bietul Puiu Faranga!" făcu dânsul, schiţând un surâs trist, pe care cel din oglindă i-l întoarse prompt. Surâsul însă îi îngheţă brusc pe faţă ca o mască. În oglindă, de pe sofa, cu capul plecat uşor într-o parte, Madeleine îl privea cu ochii foarte mari şi albi şi cu o figură parcă dispreţuitoare.'Ibid, 23-24.

short but celebrated essay 'The Mirror-stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' and his later discussion of the gaze in the collection of essays *Four Fundamental Concepts of Psychoanalysis*. The 1936 article sheds light on vital questions relating to the ontology and epistemology of the human mind: the relationship between the subject and the image, and the development of the *I* through identification with an image. Lacanian revolutionary theory had a major impact on modern psychoanalysis suggesting a substantial revision of Freudian thought. Lacan expanded rather than re-interpreted the Freudian topographical division of the human mind (comprised of the unconscious, conscious, and preconscious) proposing, instead, the triad of psychoanalytical orders – imaginary-symbolic-real which stem from Lacan's infantile mirror stage. Lacan's conceptualisation of the tripartite psychic order encompassing different levels of mental phenomena originates in the Freudian notions of the Oedipus complex, infantile sexuality as well as the symbolic language and mechanisms of the unconscious. For Lacan, language both as a linguistic and idiosyncratic expression, is a crucial matrix which shapes and moulds a human being.[330]

Giving Freudian assumption that from a very early age, an infant develops a symbiotic relationship with his mother; in his 1936 article Lacan argues that the child has to break this symbiosis in order to establish his own identity and physical appearance. Lacan claims (following Freud) that this separation happens not only when the father intervenes between the mother and the child interrupting their spectral dyad with his interdiction of incest and threat of castration but, also, in the 'mirror stage' when an infant between the ages of six and eighteen months, becomes enchanted with the reflection in the mirror, recognizing his own image, which Lacan calls the 'Ideal-I'[331]. With regard to this, Lacan sustains that the mirror stage reveals 'the ontological structure of the human world' and should be understood '*as an identification* […] namely, the transformation that takes place in the subject when he assumes an image;'[332] meaning that all knowledge that the 'I' has about its own self, comes from the external rather than internal world. In the early 1950s, Lacan developed this conceptualisation further, arguing that the mirror

[330] Jane Milton, Caroline Polmear and Julia Fabricius, *A Short Introduction to Psychoanalysis* (London: SAGE Publications, 2004), 69.
[331] Jaques Lacan, 'The Mirror-stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' [1949] *Écrits*: A Selection, trans. Alan Sheridan, (London and New York: Routledge, 2001), 2-3.
[332] Ibid, 1-2.

stage does not only occur as a moment in an infant's life and psychic development, but it represents a permanent structure of subjectivity, a paradigm of the Imaginary order. The reflection in the mirror which Puiu sees immediately after perpetrating the crime represents a pivotal step in Puiu's belated development of his own identity and formation as a social being. To strengthen this point, Rebreanu renders Puiu's feelings through his reflection in the mirror upholding his fear, astonishment, self-pity and convulsion, while a frozen 'sad smile' and the reflection of the man, which Puiu does not seem to recognize at first, foreshadows his duplicity as well as inclination towards split personality.

Drawing on Lacanian famous formula that 'man's desire is the desire of the Other'[333] it could be speculated that through mirroring Puiu sees an image of himself based on what the Other desires rather than his own authentic reflection; Lacan underscores that the subject's 'recognition' of himself in the mirror is, crucially, a misrecognition. This Other could refer to his father, aunt Matilda, doctor Ursu, guardian Leahu or even the dead Mădălina. Puiu's smile resembling a mask aims to conceal the real content of his soul and his acknowledgement of tangibility behind this tragic event. In this case, the mirror, as Lacan suggests, connects Puiu with his apparent reality establishing the relation between inner world and external world, and constitutes him through this 'misrecognition'[334]. As it was already specified, Puiu's self-identification in the mirror is replete with ambivalent states: first, he experiences amazement and slight compassion at the recognition of his own reflection which, in Lacanian terms, is a fragmented entity, a mirage that promises a wholeness; then he feels a sense of alienation from his false (self-) identity, because the reflection in the mirror does not coincide with his gaze. In other words, a subject(ive) seer and an object(ive) seen are never congruous, simply because one cannot simultaneously be a subject and an object.[335]

According to Lacan's theory there is a huge gap between the eye and the gaze; when one looks at themselves in the mirror they can always see their eyes, but they are never able to see their own gaze. Lacan purports that 'in our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always

[333] Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis* [1973] ed. Jacques-Alain Miller and trans. Alan Sheridan (London: Vintage, 1998), 115.
[334] Lacan 'The Mirror-stage…', 3.
[335] Lacan, *The Four Fundamental…*, 72-4.

to some degree eluded in it - that is what we call the gaze.'[336] The entity that is lost in the gaze and results from 'the primal separation, from some self-mutilation induced by the very approach of the real'[337] is, the *objet a* – an object which coordinates our desirable and illusory narcissistic projections, Lacan writes. Slavoj Žižek sustains that this *objet a* is 'a deceitful substitute of the Real, precisely because it invokes the impression of some substantial Real behind it; it deceives by posing as a shadow of the underlying Real.'[338] While making this affirmation Žižek might have thought of Hans Holbein's *The Ambassadors* – the Renaissance painting which Lacan uses as an example for his concept of gaze.[339] Although, at first sight, it seems that the viewer has an absolute control over the painting and his own look, this picture proves the contrary as it appears to have a different content if one looks at it from a different side of an angle. In Holbein's painting, the anamorphic skull is a visual puzzle and 'a magical floating object' as Lacan names it, which obscures the symbols of power and desire depicted in the picture, and 'reflects our own nothingness, in the figure of the death's head'[340]. This portrait evinces, on the one hand, that there is a definite discrepancy between the eye's look and the gaze and emphasizes that the Lacanian symbolic order is separated only by a fine line from the materiality of the Real, on the other hand. The image of the bear's gaze, and indeed Mădălina's gaze in Rebreanu's novel operate in a similar way. Lacan's considered 'scopic drive' as one of the several essential human drives, which is coordinated by 'the illusion of the consciousness of *seeing oneself see oneself*, in which the gaze is elided'[341]. The main thrust of Lacan's argument is that the human vision draws a distinction between the eye's look and the gaze, between identity and otherness. Lacan writes, 'the gaze I encounter […] - is, not a seen gaze, but a gaze imagined by me in the field of the Other.'[342] While, plausibly, Mădălina's huge and white eyes express the horror and shock which she experiences in front of death, her gaze (which is where, according to Lacan, the

[336] Lacan, *The Four Fundamental…*, 73.
[337] Ibid, 83.
[338] Slavoj Žižek, *Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology* (Durham: Duke University Press, 1993), 36-37.
[339] The picture memorialises two wealthy and educated aristocratic figures, one wearing a secular attire while the other is dressed in sacerdotal garments. Although at first sight, they seem to occupy the foreground of the painting, looking more carefully a viewer can certainly notice a blot placed at the bottom centre of the canvas, which can be only detected if approached from a point to the right of the painting, from which angle it becomes obvious that the blot is, actually, an accurate rendering of a distorted human skull looking back at the viewer. Lacan, *The Four Fundamental Concepts…*88-93.
[340] Lacan, *The Four Fundamental Concepts…*, 92.
[341] Ibid, 83.
[342] Ibid, 84.

super-ego resides) and her contemptuous facial expression stand for Puiu's guilty conscience - a super-ego override relayed through what Lacan would call the Name/Law of the Father, which starts to haunt and reproach him for his deed. In the light of Lacan's conception, looking at an object, a subject experiences an uncanny feeling of being looked back by the object of his eye's look as it happens in Puiu's situation. Puiu has an impression that the objects around him such as 'the polar bear skin bristled up, and the head's dead glassy eyes'[343] as well as Mădălina's huge and white eyes are staring back at him threateningly: but this self-mutilating threat is the gaze itself and what it brings with it – the clash between the Ideal-I and the ego provoked by the intrusion of the Real. Through its reflection in the mirror at the crime scene, Puiu encounters not only a quixotic image of the other self, but also the Real, attaining in turn, self-estrangement rather than the fantastic wholeness. This scene is contrasted with another mirror-scene, later in the novel. In the asylum 'after spending a [another] tormenting night harrowed by strange dreams'[344] Puiu wakes up calm and looks at himself in the mirror carefully, and sees this time

> a dignified appearance. A pale, emaciated face, with tight skin, smooth and shiny on the cheekbones and slightly wrinkled at the corners of the mouth, and the unfocused eyes sunken deeper into the sockets, showed him a new man completely different from the former dandy.[345]

It is here that the true passage of the mirror-stage occurs – identification and misidentification. To be sure, this is also a phantasy of identity. Through the internal monologue the reader learns that those visible changes in Puiu's appearance are the signs and traces of his continuous suffering caused by his intermittent nightmares and delusions. In the scopic field, the desiring subject becomes an object in the gaze of the Other, and so the visual metamorphoses, which Puiu believes he sees in the mirror and believes to have undergone, is nothing else than the Other's desire to see him changed, expatiating his sin. Gaze, in Lacan's words, is also the lower layer of the consciousness,

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[343] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 4. Original text: 'Blana de urs alb se zbârlise, iar capul cu ochii morți, de sticlă, [îl privea căscând gura către el, amenințător].' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 22.

[344] Ibid, 101. Original text: 'După o [altă] noapte zbuciumată de visuri multe şi ciudate.' Ibid, 113.

[345] Ibid, 101. Original text: '[Se privi lung în oglindă şi- şi găsi]o înfățişare demnă. Fața palidă, slăbită, pielea întinsă, lucioasă pe umerii obrajilor şi zbârcită puțin în colțurile gurii, apoi ochii rătăcitori şi mai adânciți în orbite îi arătau un om nou, cu totul deosebit de fostul dandy.' Ibid, 113.

an alter-ego or the outer entity which 'disturbs, overwhelms and reduces him [the viewer] to a feeling of shame'[346]. To put it another way, the gaze is the signature of the Symbolic Order (or the Name of the Father), which has a symbolic function of a conscience/super-ego reprimanding the ego for its wrongdoing. In this episode in Rebreanu's novel, this gaze alludes to the symbolic function of the father (old Faranga and his symbolic substitutes, the doctor and the guardian) whose common objective is to help Puiu achieve redemption. As it has been demonstrated, the purpose of the mirror stage is to bring fragmentary drives together forming some sense of identity, albeit an imaginary one. The scopophilic drive that governs the beginning of this mirror-encounter – one that indulges in details of the image of this young man, scrutiny bemoaned by Manolescu - is overpowered by the stark materiality of the Real: death looking us in the eyes.

(Stimulating) Madness, Realizing Guilt: Paternal Substitutes and Inner Punishment

There are further dynamics of desire, internally and externally imposed, that interact with the protagonist's encounter with the Real. The protagonist's weak mental state is exacerbated by the father's request to simulate madness ('Better insane than a convict!'[347]) in order to escape the rigors of the law. The mental asylum he is sanctioned to, is presented as active contributor to his mental decline: it is not only the place of the protagonist's reclusion and loneliness but also of introspection and recollection of prominent moments of his life that resolve in his imminent mental degradation. The scene, in which he prepares himself for his first meeting with the doctor in order to be given a diagnosis of his mental deficiency deserves a special attention because it spotlights Puiu's internal musings and visceral perplexities that 'kept swarming in his mind'[348]. Rebreanu captures the protagonist's self-analysis and worries through his interior monologue:

[346] Lacan, *The Four Fundamental Concepts…*, 84.
[347] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 18. Original text: 'Mai bine nebun decât ocnaș!' Rebreanu, *Ciuleandra, Catastrofa și alte nuvele*, 35.
[348] Ibid, 30, Original text: 'Îi roiau în minte', Ibid, 46.

> With more and more conviction, he was telling himself he had taken an immense task upon himself. It was easy to say, as the old man had, 'be insane,' but who believes you? […] he should give him [the doctor] the impression that he was dealing with a man who had indeed committed a terrible deed, but who could not be held responsible in front of the law. But how could he deceive a doctor, he who had never in his life seen a really mad man?[349]

This inner speech is crucial here because, at the level of figurative strategies, it gives an insight into the criminal's mind and his restless polemic with himself trying to find a solution and justification for his situation. But it is also a preparation for one of the central transfers of the Father function in the novel, from the father to the doctor. Soon after Puiu is hospitalized, the centrepiece of the novel becomes the interaction between Puiu and Ion Ursu which concludes in his attempt to strangle the doctor. The resident psychiatrist, Ursu plays an important role in Puiu's self-examination and transformation, however, sometimes his behaviour confuses Puiu, especially that he attends Mădălina's funeral and comes to the hospital dressed in black. Being symbolically abandoned by his father in a mental asylum, Puiu desperately seeks a new protective father archetype which he finds in the doctor whose self-control impresses him and inspires trust. If the biologic father embodies Puiu's protective and authoritative but at the same time lenient and benevolent conscience, his substitute - the doctor represents the reprimanding voice, a sheer reminder of his culpability. The former exponent stands for a malleable super-ego which instead of punishing Puiu severely, arranges his medical observation in order to absolve him of any guilt, while the latter operates as a disciplinary super-ego aiming to examine Puiu's sanity objectively, but this purely forensic function is subordinated to his role of spurring on Puiu's own self-questionings and guilt acknowledgement. Ursu is not only Puiu's adversary but also his ally attempting to find the answers to his questions.[350] Puiu's mission is sabotaged, because he has to vacillate constantly between two centripetal forces: simulation of madness and expiation of the crime.

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[349] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich., 30, Original text: 'Își zicea, din ce în ce mai convins, că și-a luat o sarcină imensă. E ușor să zici, ca bătrânul, "fii nebun," dar cine te crede? […] ar trebui să-i dea [doctorului] impresia că are de-a face cu un om care a săvârșit, cu adevărat, o faptă gravă, care însă nu poate fi făcut răspunzător în fața legii. […] Cum să înșele el pe un doctor, el care în viața lui nici n-a văzut un om într-adevăr nebun?' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 46-7.

[350] Ibid, 38. 'We'll find them together [answers], we have to…' Original text: 'Le vom găsi împreună [răspunsurile], trebuie să le găsim…' Ibid, 54.

Earlier in the novel, on the day of Mădălina's burial, Puiu seems to express his penitence for what he had done by kneeling down and repeating prayers 'with piety, terror and fervor'[351] until his knees grow dumb and sore. 'From time to time he stopped and sighed from the bottom of his heart: "Forgive me, Madeleine, have pity on me!" […]All his joints were sore as if stabbed by knives. Yet, he stayed on his knees motionless and thought of his pain as a kind of relief.'[352] Despite, Puiu is not aware of the reason why he committed this abhorrent crime, he seems to realize that he inflicted pain on Mădălina, either it is physical or emotional. He sees Mădălina as a deity who can release him from his perpetual suffering and bestow on him spiritual liberation. Puiu accepts the physical suffering in exchange for the spiritual release. In psychoanalytical terms, Puiu's conscience becomes a battlefield of various antagonistic emotions such as egoism manifested in his desire to simulate madness in order to evade the legal punishment, fear that he will be found mentally responsible for his crime, therefore arrested and sentenced, love and hatred for the woman he killed followed by mercy, remorse, atonement, agony and madness. Therefore, across all these stages, Puiu undergoes changes on the moral-psychological level. In the asylum room, he is tried by moments of self-revelation and self-confession that 'all his care was focused on himself and only on himself, he had felt no sincere, profound remorse'[353] until the day of Mădălina's funeral:

> On that day, while kneeling at the window and repeating that broken prayer, he had been in touch with his soul for the first time. From that moment on, her memory had ceased frightening him and began to fill his loneliness with beauty […] Thus Madeleine's memory had ultimately become his only comfort.[354]

Many critics would argue that this moment epitomises the first step towards Puiu's lucid acknowledgement of his guilt, while in fact, it prefigures his self-pity and self-reconciliation rather than longing for redemption.

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[351] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 66. Original text: 'cu evlavie, cu lacrimi şi cu însetare', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele,* 80.

[352] Ibid, 66. Original text: 'În răstimpuri se întrerupea şi suspina din profunzimile inimii: - Iartă-mă, Madeleine, fie-ţi milă de mine! [...] Dureri de cuţite îl junghiau prin încheieturi. Stătea însă neclintit, ca ţintuit acolo. Suferinţa o simţea ca o uşurare.' 80.

[353] Ibid, 75, Original text: 'Nici remuşcări sincere și profunde n-a avut, căci toată preocuparea lui a fost el și numai el.' Ibid. 88.

[354] Ibid, 75. Original text: 'Atunci, lângă fereastră, în genunchi, în frântura de rugăciune și-a găsit sufletul întâia oară. De-atunci, amintirea ei nu-l mai spăimânta, ci îi înfrumusețea singurătatea. […] Astfel amintirea Madeleinei îi devenise singura alinare.' Ibid, 88-9.

Ursu's decision to bring Mădălina's mother to the hospital aims to awaken pity for Mădălina, to instil pain and shock Puiu into further guilt. Indeed, her presence unsettles Puiu, bringing in front of him the figure of his dead wife and imbuing his soul with grief and 'a continuous pain'[355]. This event exacerbates Puiu's emotional and mental fallout also, especially when he learns that the doctor loved Mădălina and she seemed to reciprocate his feelings. Learning about the doctor's infatuation with Mădălina, another motive surges into Puiu's mind - the possibility that he had killed her because of him, another man Puiu could see in Mădălina's eyes, a man she expressed regret for. This discovery shakes his mind completely directing his unhealthy fixation towards the tune of Ciuleandra instead.

Another character that has a significant impact on Puiu's further mental development is his guardian, Andrei Leahu. On the one hand, he stands for a protective paternal substitute, whose position as a guardian is quite suggestive in this case. On the other hand, Leahu should be regarded as Puiu's alter-ego or harsh super-ego that in Freudian terms acts as 'the vehicle of the ego ideal by which the ego measures itself'[356]. During a conversation with Leahu, Puiu learns that the guardian's wife cheated on him, but he still managed to keep under control his temptation to kill her. Leahu's function within the novel is to trigger Puiu's sense of guilt and shame, ensuing the initial recognition that his criminal behaviour may not be due to 'understandable' external factors but to what could be considered his innate criminal propensity. Puiu receives Leahu's story as a shocking blow which reminds him of his misdeed and spurs on masochistic and then sadistic fits. Consumed by indignation and frustration that a simple peasant was able to supress his anger, Puiu vents his negative feelings first on himself by refusing to eat that evening and then on the guardian by yelling at and calling him 'blockhead'[357] when he advises him to have supper. 'A sense of guilt' Freud writes, 'finds expression in the manifest content of masochistic phantasies.'[358] Puiu's tempestuous attacks against himself and others not only inevitably mark him out as a sado-masochistic character but also stress out his unconscious need for punishment.

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[355] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 132, Original text: 'o durere continuă', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 142.
[356] S. Freud, *The Ego and the Id and Other Works* [1923], SE XIX (1923-1925), 9.
[357] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 57, Original text: 'nerod,' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 72.
[358] S. Freud, 'The Economic Problem of Masochism' [1924], *The Ego and the Id and Other Works*, SE XIX, 161.

Thus, Policarp Faranga, the doctor, and the guardian are all the different facets of the father function, each with their own 'subfunction' in the economy of the novel. The mission of both Ursu and Leahu as paternal substitutes is to facilitate Puiu's response to his father's imperative to expatiate. During his ardent discussion with Leahu on religious sin and penitence, for example, Puiu appears finally to succumb to his conscience and embraces his sense of guilt admitting that Mădălina's 'murder is heavy on the soul, and it presses hard […] sometimes heavier than a millstone!'[359] He enters into a fervent polemic with his inner world, trying to answer the nerve-wracking question 'Why did I kill her?'[360] Ursu's and Leahu's actions serve to trigger this inner introspection. Puiu's constant brooding over the crime-motive - 'a heavy burden' which nonetheless gives him 'a pleasant sensation'[361] - echoes in mode Freudian dynamics of 'mental masochism'. Freud describes that some masochistic people 'find their pleasure, not in having physical pain inflicted on them, but in humiliation and mental torture.'[362] But what this passage depicts, of course, is the protagonist's desire to punish himself for the sin he committed; being unable or unwilling to inflict any physical pain on himself Puiu unwittingly resorts to psychological self-torture which culminates in his psychic disorder. Significantly, all this painful inner probing is ultimately unsuccessful: 'In the end, unable to stand it anymore, he stood up and shouted loudly, as if trying to chase away some ghost: "I don't know! I don't know!"'[363] Modernist fiction does not give us easy respite.

Attempting to find an explanation and justification of his crime in this self-tormenting fashion, Puiu develops a defensive position, postulating that his criminal instinct is inherent. In order to make his version sound more convincing Puiu re-enacts the events from his childhood when he revelled in watching the bird slaughter and recalls his 'strange and irrepressible drive, whenever he possessed a woman sexually, to kill her in a supreme embrace with a kiss that would stop her breathing;'[364] all these, according to

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[359] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 108, Original text: 'Greu e păcatul pe suflet, şi tare apasă ![…]cateodată mai greu ca o piatră de moară!' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 119.
[360] Ibid, 58, Original text: 'De ce am omorât-o?', Ibid, 72.
[361] Ibid, 47, Original text: 'o povară grea [care totuşi îi dădea] o senzaţie plăcută,' Ibid, 63.
[362] Freud, 'The Economic Problem of Masochism', 164.
[363] Rebreanu, Ciuleandra: A Critical Study, trans. I. A. Orlich, 58 Original text: 'În sfârşit, nemaiputând răbda, se sculă şi strigă tare, parcă ar fi vrut să izgonească o stafie: - "Nu ştiu! Nu ştiu!"' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 72.
[364] Ibid, 61, Original text: 'Pornirea lui stranie şi irezistibilă, când poseda o femeie, de-a o ucide într-o îmbrăţişare supremă sau cu o sărutare care să-i oprească definitiv respiraţia.' Ibid, 75.

him, are evidence to his sadistic instinct. But this defensive position is only a signal of the further deterioration of his mental state. The protagonist's increasing crisis is portrayed through his recurrent mood swings and psychological roller-coasters culminating in his hysterical attacks directed against his guardian, for locking him in his room, against his father when he suggests transferring him to another hospital and against the doctor when he refuses to recognize Puiu's accountability and sanity. In a great attempt to suppress reality, Puiu increasingly shows symptoms of mental and emotional disarrangement, all of which allow Rebreanu to develop a subterranean network of cross-references and intertextual reflections in *Ciuleandra*. The described symptoms range from the protagonist's obsessive fear of the lethal number thirteen which seems to haunt him throughout his entire life (the day of his wedding with Mădălina, her death, his potential relocation from the mental hospital etc.) through his nightmares to his fixation with the tune of Ciuleandra. In my previous chapter I have identified the rendition of the language and the message of the unconscious through dreams as one of the major literary devices deployed by 'writers of inner punishment'. Rebreanu is no exception. His novel abounds with the dreams that have the same function of a hieroglyphic inscription of guilt as that in Dostoevsky's novel, but their narrative operation is tighter and more focused. The celebrated line 'Hush! Hush!'- not only opens and closes the novel in a non-conventional and ambiguous way, but it also underscores the culmination of the protagonist's sense of guilt when it penetrates his dreams. In one such dream the protagonist as one of the convicts assaults his inmate for mocking him, and shouts hoarsely:

> 'Hush, hush, hush!' […] The other convicts jumped upon him, threw him down, stamped him to the ground with their feet, and some of them bent over his face, with their mouths wide open and beast-like fangs gnashing, ready to tear him to pieces.[365]

Following Freud's contention that 'a dream will do no more than enter into the tone of our mood and represent reality in symbols,'[366] Puiu's dream operates as a reminder of his original assassin gesture, and it brings to the surface his internal struggles which are

[365] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 62, Original text: '"Taci, taci, taci!" […] Atunci toți ocnașii săriră, îl trântiră la pământ, îl zdrobiră cu picioarele, iar câțiva se plecară peste fața lui cu gurile căscate, clămpănind niște colți de fiare, gata să-l sfâșie.' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 76.

[366] Freud, *The Interpretation of Dreams*, 6.

ineradicable components of his psyche. The revengeful and fierce convicts who subdue and assault him intolerably symbolize the stings of his conscience aiming to stir remorse and need for expiation. Rebreanu dramatizes this incident by portraying his hero's desperation and incapacity to defend himself or push the offenders away: 'he was wriggling under their weight and couldn't shake them off…He was struggling to close his eyes at least, so as not to see them but could not.'[367] In this passage, 'the weight' of the prisoners stands for a heavy conscience that haunts Puiu for his crime, while his hopeless attempt to hide and defend himself coupled with the gesture of closing his eyes reveals the protagonist's unconscious acknowledgement of his fault as well as hidden desire to escape the consequences of his misdeed and overcome the stabs of his conscience. While this dream functions symbolically, another set of suggestive dreams operate as a bridge between fantasy and reality: they are recurrent dreams of the doctor Ursu, who according to Puiu, 'thrusts long needles into [his] brain, pitilessly, ceaselessly'[368]. These dreams reflect Puiu's fear of interrogation - that the doctor will find him mentally responsible for his murder and the legal punishment will follow. It is no wonder, then, that the doctor's refusal to submit to Puiu's claims reactivates his aggressive instinct and impulsive behaviour similar to the one he exhibited towards Mădălina. In a state of terrorized and hysterical panic, the protagonist jumps at the doctor's throat 'like a wild beast, with his hands clenched, roaring: "Hush!...Hush!...Hush!..."'[369] Enraged Puiu attacks Ursu in much the same manner as he killed Mădălina and there is no doubt that his reasoning faculties are in abeyance. After being calmed and reinvigorated, Puiu starts convulsively humming and dancing Ciuleandra. The rage he directs towards others reveals nothing else than his frustration with himself and his impossibility to overcome his sense of guilt. Taking into consideration Freud's formulation that 'masochism creates a temptation to perform "sinful" actions, which must then be expiated by the reproaches of the sadistic conscience,'[370] I would argue that in the aforementioned scene, Puiu's aggression directed towards the doctor could be regarded as a masochistic attempt to 'attract punishment' and

[367] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 62, Original text: 'El se zbătea subt dânșii și nu-i putea scutura. Încerca barem să închidă ochii, să nu vadă, și nu putea.' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 76.
[368] Ibid, 114, Original text: '[îl] înțeapă în creieri cu ace lungi, fără milă, mereu', Ibid, 125.
[369] Ibid, 141, Original text: 'ca o fiară la gâtul doctorului, cu mâinile încleştate, răcnind: - Taci!..Taci!..Taci!..' Ibid, 150.
[370] Freud, 'The Economic Problem of Masochism', 168.

to punish himself instead; he assaults the ʻotherʼ projecting on him his own negative emotions and the pre-existent guilty feeling.

Hardly audible yet discernible in the background, the Ciuleandra dance is a predominant metaphor which coordinates the novel from the very beginning till the end. Ciuleandra is a combination of a singing chorus and a Romanian rural circle dance, where the dancers are connected with hands on their neighbours' shoulders. ʻCiulinʼ in Romanian means ʻthistle or tumbleweed', therefore ʻciuleandraʼ might be translated in English as the ʻtumbleweed dance', possibly because it starts in a slow, oracular rhythm and increases its tempo towards the end. In the swirl of this ecstatic country dance Puiu meets Mădălina also in ascending rhythm of the same tune (ʻvery slow(ly), very sober(ly)ʼ and ʻthen the music begins to soar at a maddening paceʼ[371]) he strangles her. Everything starts and finishes with Ciuleandra. In the instances shortly following the killing of Mădălina, Puiu's behaviour resembles Ciuleandra's slowly fastening tempo, when ʻwith a dreadful effort he abruptly turned his back, as though he was tearing his feet from some bolts.'[372] The pace of his internal turbulence caused by the crime, increases once images of the dancers and their energy appear whirling like a cyclone in his troubled mind. Shortly, the desperate desire to recall the tune followed by the fear that he might forget its steps again if he moves to another sanatorium, foreshadows the detrimental effect Ciuleandra has on Puiu's mental condition. The memory of Mădălina seems to be linked to and condensed in the dance, as the recalling of the tune and of the steps permits Puiu to relive the moments of their encounter and recreate the great emotional and physical intensity increased by the folk dance. Not only does Ciuleandra symbolize Puiu's sole mean to possess Mădălina controlling and holding her captive for his own delight, it also anticipates his gradually slip into madness. The couple's unaccomplished emotional wholeness is represented by the dance which cascades into the turbulent paroxysm of Puiu's uncontested madness. He falls victim to the same maelstrom from which he procured his wife. The novel resembles an eternal ʻcrime and punishment', and not coincidently the most outstanding moment of the novel is when Puiu dances Ciuleandra frantically ʻwith his pajamas unbuttoned, his chest bare, his face merry and perspiring,

[371] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 81, Original text: ʻ[Porneşte] foarte lent, foarte cumpătat. […] pe urmă muzica prinde a se agita.' Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 94.

[372] Ibid, 6, Original text: ʻÎntoarse deodată spatele cu o sforțare cruntă, ca și când și-ar fi smuls picioarele dintr-o țintuire.' Ibid, 24.

[…] convulsively humming an imaginary tune.'[373] This scene leaves no doubt about his definitive and irretrievable descent into madness – and his final escape from the Name of the Father.

When compared with Dostoevsky's novel *Crime and Punishment* which is overlaid with the classical model of atonement through suffering, Rebreanu's *Ciuleandra* is a narrative insisting on the protagonist's perseverance in madness - as a new form of expiation. Rather than closing the protagonist's suffering with a spiritual uplift, or redemption (as is the case with Dostoevsky's Raskolnikov), Rebreanu's option for the closure of his novel is inconclusiveness and an unending and absurd suffering. This distinctive narrative choice is informed, one may add in conclusion, specifically by the anxieties of the time in which Rebreanu's novel was written. More often than not, modernist novel translates on the page what the modernists experience as a wider epistemological crisis (no one will learn the real cause of Puiu's homicide) and an anxiety about the gloomy side of human nature. The break of the Name of the Father coincides in the text with the break of the symbolic order, with its ideal of expiation and its ability to reason and narrate. The incoherent words uttered by Puiu at the end of the novel evince that the protagonist is lost in illusion and exclusion of the Real. Formally, *Ciuleandra* itself resembles a dance which follows its musical tempo, path and stands for an obsession which never ends.

Rebreanu prompted Romanian literature towards a new artistic expression by transgressing the limits of a conventional aesthetic category, by experimenting with innovative modernist techniques and by merging traditional and modernist literary trends. What makes *Ciuleandra* stand out from Rebreanu's works as well as other writings of the time, is the unobtrusive third-person narration simultaneous with the events, nonlinear structure of the novel and the impressionism as well as free indirect discourse aiming to render the protagonist's anguished quandaries and thoughts. Although Rebreanu opted for the third-person narration the reader can still distinguish between the narrative voice which recounts the events and the narrative eye that observes them. Indeed, the narrative voice is objective, but the narrative eye, the vantage point from which the facts are

[373] Rebreanu, *Ciuleandra: A Critical Study*, trans. I. A. Orlich, 144 Original text: 'în pijamaua descheiată, cu pieptul gol, cu fața asudată și veselă, […] fredonând sacadat o arie închipuită', Rebreanu, *Ciuleandra, Catastrofa şi alte nuvele*, 153.

presented belongs to the protagonist – and this is a distorted, subjective viewpoint. What gives a disquieting effect to *Ciuleandra* is the fusion of the objective – (external narration) and the subjective – (internal focalization). In this chapter I have put to test Freud's assertion that 'a great need for punishment develops in the ego, which in part offers itself as a victim to Fate, and in part finds satisfaction in ill-treatment by the super-ego (that is, in the sense of guilt)'[374] and linked it to the masochistic traits that Rebreanu planted in his protagonist. Relying on Freud's major theories such as those on masochism, repression, narcissism and the dynamics of the unconscious, this chapter has demonstrated that the need for punishment lays at the basis of neurosis which, in its turn, works as an evasion from the pangs of harsh conscience, thus from reality. This interpretation has been complemented by Jacques Lacan's theories of the subject formation, the father functions and the gaze. Finally, the whole interpretation has been carefully framed through the specificities of geopolitical and cultural space of interwar Romania and the particular developments in judiciary psychiatry of the time. This mix of approaches has shed new lights on both, this new stop in the development of the literary representation of inner punishment and Rebreanu's novel as such.

[374] Freud, 'Dostoevsky and Parricide', 184.

Chapter Three

Inner Punishment as an Encounter with the Double in *Hawksmoor* by Peter Ackroyd

At some point in the text, the protagonist of Ackroyd's novel, *Hawksmoor* utters the words 'Time is not on our side'[375]. This line can be easily related to the futility and unreliability of the late twentieth century - the age characterised by a transition from hierarchy to anarchy, determinacy to indeterminacy, transcendence to immanence and totalization to deconstruction. A number of theorists have labelled this new epoch the age of postmodernism. 'Postmodernism' is a problematic term which does not cease to stir fervent debates and cause turmoil practically in all intellectual domains, including (but not restricted to) arts, legal systems, medicine and science. This revolutionary episteme has expressed itself through different artistic forms, but since this chapter focuses on a postmodernist novel, I will concentrate here particularly on the postmodernist literature, and, within it, postmodernist fiction. In what follows I shall specifically attempt to explain the ways in which postmodernism relates to crime fiction and why this genre has become newly vigorous in this era. The discussion of the English tradition of crime fiction and postmodernist fiction will be directly linked with the analysis of Peter Ackroyd's celebrated postmodernist novel *Hawksmoor* (1985).

Along with the questions raised in the previous two chapters, this chapter will chart a new stage in the development of the representation of inner punishment in literary practice, one in which well-known psychoanalytical dynamics such as doubling and uncanny are framed by the conundrums of postmodernist time such as incredulity to official history and metanarratives and further challenges to the notion of the stable self. Apart from this, another aspect that merits a closer scrutiny is that of the text as an ironic rejoinder to the conventions of both traditional detective story and historical fiction. The novel focuses on two major historical disasters, the Great Plague of London of 1665/1666 and the Great Fire of London of 1666, that hit the seventeenth century London leading to its restoration and renewal. And it revolves around the attempts of the present-day detective Hawksmoor to solve the mystery of the possible wrongdoings of Nicholas Dyer - a fictional equivalent of the real-life eighteenth-century architect Nicholas Hawksmoor, a leading figure of the English Baroque who was commissioned to rebuild London in the aftermath of those disasters. In acknowledgments expressed at the end of *Hawksmoor*, Ackroyd, however, admits that 'this version of history is his [my] own invention'[376] and that he employs historical events and figures, reconstructing and fictionalizing them to

[375] Peter Ackroyd, *Hawksmoor* [1985], (London: Penguin Books, 1993) 112.
[376] Ibid, 218.

create his own narrative. In turn, this assertion could be read equivocally, and the text could be interpreted as either pure invention or a potentially valid version/account of history.

In the last page of the novel, the reader faces the most inconclusive, ambiguous and enigmatic denouement, which paradoxical as it might sound, disentangles the mystery and complexity of the entire novel. The last words invite the reader to a retrospective analysis of the novel as a whole, paying attention, particularly, to the construction of the character. With this in mind, throughout this chapter I will refer back to this seminal passage from the closure of the novel:

> They were face to face, and yet they looked past one another at the pattern which they cast upon the stone: for when there was a shape there was a reflection, and when there was a light there was a shadow, and where there was a sound there was an echo, and who could say where one had ended and the other had begun? And when they spoke they spoke with one voice. [..] And then in my dream I looked down at myself and saw in what rags I stood; and I am a child again, begging on the threshold of eternity.[377]

Apart from learning that the history is repetitive and circular, the reader finds out that Dyer, the eighteenth-century architect and murderer is a dark shadow, a less favourable double of Hawksmoor, the twentieth century detective. The fusion of two contrastive characters (the lawbreaker and the legal defender) across a vast temporal span binds the representation of double with the sense of both temporal and ethical disorientation, and is characteristic of how the representation of inner-punishment changes under the regime of postmodernity. The final mystical encounter between Dyer and his double Hawksmoor aims to dissolve the barriers between two centuries and to highlight the existence of an inextricable connection between the past and present.

To make this discussion possible, I will delve into the chronotope of temporal duality and impermanence, suggested by the recurrent motifs such as dust, shadow, mirror and dream, which will be linked to the gulf between the idea of library, which sits as a landmark of the novel, and the labyrinth – a word which best describes the essence of this convoluted story. To shed light on Ackroyd's juxtaposition of the past and the present and to show the correspondence between those two temporal plots and two protagonists, as

[377] Ackroyd, *Hawksmoor*, 217.

well as to signpost the impermanence of time and the permanence of space, respectively, I shall employ Mikhail Bakthin's theory of chronotope or time–space frame of narratives (which for Bakhtin constitutes the foundation of every narrative text), and a variety of figures of speech and narrative strategies aimed at repetition or reiteration.

To investigate further this dual narration and the representation of double—which in this novel stand for the loss of self and generate dilemmas that induce the protagonist's mental disorders, I will explore Freud's theory of the double as it appears in his essay 'The Uncanny' ('Das Unheimliche', 1919) and Otto Rank's study entitled 'The Double' ('Der Doppelganger',1925). These will be then squared with particular spatialization strategies, where the city of London serves as both a setting and an uncanny extension of Ackroyd's protagonist/s. Overall, the aim of this chapter is to demonstrate how the idea of doubling and splitting (either related to the structural stammering or the construction of the character) interacts with the psychoanalytical reading of the novel, and, more specifically, the history of the representation of inner punishment in fiction.

Postmodern Doubts, Inconclusive Histories

The concerns I sketched in the introduction are, in fact, the dominant themes of postmodernity. Peter Ackroyd is categorically the most acclaimed and prolific contemporary British historian and writer, while his novel, *Hawksmoor* is often regarded as one of the superior pieces of postmodern fiction. Although postmodernism as a historical phenomenon is considered to have appeared roughly in the 1950s and 1960s, the terms of 'postmodernism' and 'postmodernity' started to permeate European and North American culture only in the late 1970s, the 1980s and the early 1990s. Ihab Hasan draws attention to early twentieth century critics such as Federico De Onis in *Antologia de la poesia espanola e hispanoamericana* (1934) and Dudley Fitts in *Anthology of Contemporary Latin-American Poetry* (1942), who employ the word postmodernism to describe better the political and social idiosyncrasies of the contemporary society.[378] In

[378] Ihab Hassan, 'The Question of Postmodernism', *Performing Arts Journal* v. 6, no. 1 (1981): 30. Adopting the perspective that echoes that of De Onis and Fitts, William Spanos argues in the late twentieth century that the term postmodernism indicates 'not fundamentally a chronological event, but rather a permanent mode of human understanding'. Firstly, Spanos admits that the temporal emergence of postmodernism could not be traced with accuracy and secondly, he seems to reiterate that the purpose for coining this concept is to map the change in human disposition. William V. Spanos, 'De-Struction and the Question of Postmodern Literature: Towards a Definition', *Par Rapport* v.2, no.2 (Summer 1979): 107.

1947, Arnold Toynbee referred to postmodernity as to a historical entity and a revolutionary successor to modernism, but already in the late 1950s Irving Howe criticized the 'postmodern' world for its fluidity, shapeless character and amorphous nature.[379] Writing in the early 1990s, Fredric Jameson, on the other hand, tackles the question of postmodernism from Marxist and late-capitalist perspective. He believes that postmodernism is both a political and aesthetic problem, as it is an inevitable corollary, indeed 'logic', of the systematic modifications that western capitalism underwent during the late mid-twentieth century.[380]

Some scholarly accounts, like Leslie Fiedler's, imply that postmodernism as it appears in cultural/artistic forms, emerges in sharp distinction from modernism, its worldview and its aesthetics.[381] This is only partly true: in fact, postmodernism does not depart from modernism fully, but rather builds on it, en route critiquing some aspects of modernist thought and practice. This is particularly visible in the way in which— all postmodernist emphasis on the matters of space (as opposed to time) and the effort to 'flatten both space and time' notwithstanding—postmodernist texts continue to concern themselves with the past, now in the spirit of nostalgia or pastiche. Fredric Jameson, Umberto Eco and Linda Hutcheon all recognize the intrinsic and inextricable relationship between the past and present in postmodernist artefacts. Whereas Jameson sees in postmodernist texts an uncritical evaluation of and approach to the past, Eco and Hutcheon praise them for remaking and reassessing the past and its histories in a playful, parodic or ironic manner.[382] According to Hutcheon this 'parodic echoing of the past'[383], despite with a tint of irony, can still pay tribute to the traditional artistic forms and historical realities. This affirmation singles out the paradoxical character and duplicity of the postmodernist paradigm; on the one hand, it seeks continuity and authority, while on the other hand, it longs for a change transgressing the boundaries of the established

[379] Irving Howe, 'Mass Society and Post-Modern Fiction' Partisan Review no. 26 (Summer 1959): 428.
[380] For Jameson postmodernism, as reflected in arts, literature and general culture, aims to imitate the distinct phase of late capitalism consolidating and reinforcing it. From his point of view, the emergence of postmodernism is interlinked with the economic development and social life of the twentieth century, therefore it depicts the social, cultural, economic climate of the new age. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press Durham, 1991) xi.
[381] Leslie Fiedler, 'Cross the Border – Close that Gap: Post-Modernism', *Cunliffe* (1975): 344-366.
[382] See more in Umberto Eco, *The Postscript to The Name of the Rose*, trans. William Weaver (San Diego, California, New York, and London: Harcourt Brace Jovanovich 1983 and 1984) 67. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press Durham, 1991)
[383] Linda Hutcheon, *A Poetics of Postmodernism, History, Theory, Fiction* (New York and London: Routledge, 1988) 35.

orders. Such re-use of the past may lead to the outcome that the replicas of the past gradually replace the originals, giving them a distinct meaning. The specific ways in which the re-use of the past in Ackroyd's *Hawksmoor* imparts new meanings on both the past and the present will be of significance in my later discussion in this chapter.

Another important aspect of postmodernism as a cultural and social phenomenon is the disbelief in 'grand narratives' or 'metanarratives'. Jean-François Lyotard discusses the incredulity towards metanarratives in *The Postmodern Condition: A Report on Knowledge* (1979) where he specifies that the grand narratives declined in the aftermath of technological and scientific progress since the Second World War and the prosperity of liberal capitalism.[384] One popular genre that has enjoyed renewed popularity and scrutiny within the postmodernist framework is crime fiction. This new interest has both facilitated both the reinterpretation of writers such as Arthur Conan Doyle, Agatha Christie, Dashiell Hammett, Raymond Chandler and Chester Himes, Georges Simenon and generated vastly different writings of Patricia Highsmith, Paul Auster, Bret Easton Ellis, and others. Ackroyd himself, known for successfully using various styles and modes of fiction and non-fiction, utilizes this genre in its subgenre manifestations of the mystery and detective fiction and refashions it into a postmodern play of truth and fiction in novels such as *Hawksmoor* (1985), *Chatterton* (1987), and *Dan Leno and the Limehouse Golem* (1994).

Crime Fiction, the Detective Novel, Historical and Metaphysical Genres

Most of Peter Ackroyd's novels and his crime fiction and mystery novels in particular, are developed around a visionary and atemporal city of London, which Roz Kaveney calls the 'city of possibilities allow(ing) a perpetual reinvention of the self'[385]. In Ackroyd's writings London is depicted as a paradoxical character in its own right, characterized by mutability and changeability as it encompasses dwellers' assorted stories and fates, and

[384] This development in both scientific and technological domains could be seen as a danger to or even usurpation of the hierarchy of knowledge. It yielded a particular postmodern aesthetic strategy, namely, the mixing of 'high' and 'low' (popular) genres. Postmodernism democratizes and accepts as valid objects of artistic enjoyment and scholarly observation less 'serious' and 'intellectual' cultural products such as detective stories, biographies and popular nonfiction, annulling the class-based differences and inequality between high and low art. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi v. 10 (Manchester: Manchester University Press, 1979) 38.

[385] Roz, Kaveney, 'Turn and Turn Again: Sinclair, Ackroyd and the London Novel', *New Statesman and Society*, v. 7 no. 319 (9 September, 1994): 39.

durability and permanence as it bears traces of its own past and it brings together two temporal entities – its past and present. This perspective that the past and present of any human being are interdependent and interconnected, constructs the entire novel *Hawksmoor* and has a direct relation to the detective Hawksmoor's remark that 'no human being could rest or move in any area without leaving some trace of his or her identity.'[386] Importantly, London, in Ackroyd's work appears as a mystic nucleus of power and a living organism endowed with malign powers and opaque complexity. It is an unknown and dangerous site teemed with poverty and criminality, comprised of victims and villains, swirl of images and unsolved crimes.

Interestingly, Ackroyd's London has a twofold nature as both the mysteries and solutions are inherently and simultaneously existent in the city. Just as from the postmodern perspective history could be understood through the interpretation of various texts, so Ackroyd's contemporary urban space could be defined and fathomed through a dense and intricate network of references to its past, historical events and personages, and artistic portrayals and works– which are all products of London. The city as well as its inhabitants are caught in the repetitive cycle of their past which determine and influence their static present. In his interviews with Susana Onega, Ackroyd joyfully acknowledges that his interest in London as a primary topos and sometimes a direct locus of his writings is shared with other writers such as Douglas Oliver, Michael Moorcock and Ian Sinclair.[387] Moreover, Ackroyd's third novel, *Hawksmoor*, was partly inspired by Sinclair's long poem, *Lud Heat* (1975) which contains a section dedicated to Nicholas Hawksmoor and his churches. Giving the strange construction of the churches, Sinclair believed that they bear traces of the occult powers and mysterious spirit. In the acknowledgements for *Hawksmoor*, Ackroyd openly expresses his gratitude to Sinclair's *Lud Heat,* which 'first directed his attention to the stranger characteristics of the London churches.'[388] Thus, London appears as an abiding feature and underlying element in all of Ackoyd's writings even in those which do not include the city as their primary setting, such as *The Last Testament of Oscar Wilde* (1983), *First Light* (1996), and *Milton in America* (1996). Ackroyd builds his very first novel, *The Great Fire of London* (1982) and *The Last Testament of Oscar Wilde* on the accumulated wisdom and experience of

[386] Ackroyd, *Hawksmoor*, 114.
[387] Susan Onega, 'Interview with Peter Ackroyd', *Twentieth Century Literature* v. 42, no. 2 (Summer, 1996): 211.
[388] Ackroyd, *Hawksmoor*, Acknowledgements.

myriads of generations of Londoners probing the impact the city has on the inhabitants' mental states. In this way, Ackroyd manages to establish visible links between people, places and events of the past. Also, he employs the form of biography and the detective plot as tools of investigation into the lives of famous Londoners. Indeed, Ackroyd's work reveals peripheral facets of the city's history – underground sects, marginalized people, cults, and crimes – those small and less agreeable details which usually go by unnoticed, if even recorded at all by historians.

In an interview for *New Statesman*, the writer himself acknowledged that the recurrence of the capital city as the main theme of his writings contributed greatly to the success of his career. Following the heart attack he suffered in November 1999 and the medical treatment he got in the intensive care unit, Ackroyd jokingly admitted that 'writing the biography of London was a big contributory factor [to the illness]' as it almost killed him. Ackroyd muses that perhaps the city,

> which I regard as an organic being in its biography, wanted my death as payment. Luckily it didn't cash the cheque. In a strange way, I think that the very last word of the biography helped to resurrect me. It's the Latin word *Resurgam*, which is what Christopher Wren made the centrepiece of St Paul's: I will arise again.[389]

This interactive relationship between Ackroyd's creative writing practice and the city of London - the place where he grew up, developed his interest in the crafts of writing – also found expression in his particular preference for the genre of crime fiction. Befittingly, as it was already mentioned in the first chapter of this thesis, the emergence of crime fiction is itself inextricably linked to a London-based non-fiction publication, namely, *Newgate Calendar*, a monthly bulletin which recorded all executions from the Newgate prison of London in the eighteenth and nineteenth centuries. The information about trials and punishments of famous criminals inspired and informed the works of many writers both nationally and internationally – it is this straddling between factual case-histories and the imagined dynamics of crime and punishment in them that led to the emergence and high popularity of the Newgate novel in the 1830s and 1840s. The leading practitioners of the Newgate novel were minor novelists such as Edward Bulwer - Lytton and William Harrison Ainsworth as well as the pivots of Victorian fiction such as Charles Dickens and

[389] Peter Ackroyd, quoted in Francis Gilbert, 'I Will Rise Again', *New Statesman*, 20 December 1999, 116.

William Thackeray, the latter being especially fascinated with criminality and the circumstances that led to a crime. As their main focus of interest was the rebels or outlaws and the intricacies of their shabby lives, Newgate novels were frequently rebuked and criticised for glorifying the criminality, while their predecessors, the criminal biographies were considered highly educative pieces of work only because they aimed at warning against crime by depicting its repercussions. Along with the development of Newgate fiction and its popularity in the nineteenth century society, grew the population's awareness and fear of crime in reality which the government attempted to assuage by inaugurating the new metropolitan police in 1829. However the remit of the police was to prevent rather than investigate a crime, the latter responsibility was ascribed to detective police force which was founded later in 1842.[390] The development of detective police forces as well as the emergence of the Newgate novels contributed to the rise of the detective novel in multiple ways: they instilled interest in mystery, crime and motivation of the criminal, elucidated numerous ways of detecting a crime providing clues and features specific to a detective figure.

Surprisingly, neither the establishment of these police forces nor the appearance of Newgate fully inspired the creation of the detective fiction as much as the French criminal and private detective Eugène François Vidocq's *Mémoires* published in 1828. It contained controversial and hyperbolic information about Vidocq's double life as both an infamous thief and an amateur detective. Arguably, his direct experience and personal knowledge of the French underworld contributed to his success as a private detective, and his dual potential for the good and the evil made him an especially alluring type of protagonist for those who were interested in psychology and/or unsettling the inherited moral parameters. Vidocq became the object of lasting inspiration and fascination for crime fiction writers worldwide, among which was the writer often credited as the 'inventor' of crime genre, Edgar Alan Poe. The crime/mystery/detective genre might be said to emerge from a particular concatenation of impassioned imagination, fascination with crime a belief in adequacy of mind to solve a riddle, and an insatiable urge for originality, all of which have been attributed to Poe. But Poe was also aware that the new narrative styles and subjects were profitable and marketable precisely because they addressed specific social developments and burning issues in the nineteenth century—the growing urban density,

[390] Charles Rzepka and Lee Horsley, *A Companion to Crime Fiction* (Malden and Oxford: Wiley-Blackwell, 2010) 19-21.

increasing crime rate and development of police forces. Maurice Lee contends that Poe's 'tales of ratiocination come less from individual inspiration and more from a set of cultural forces: if Poe had never invented detective fiction, Dickens or Victor Hugo would have.'[391]

Although it is hard to state who or what was the fount of Poe's interest in ratiocinative detection, the traces of Vidocq's real life experience and his intuitive character are unavoidably visible in the creation of the amateur sleuth Chevalier Auguste Dupin featuring in Poe's three detective narratives such as 'The Murders in the Rue Morgue' (1841), 'The Mystery of Marie Rogêt' (1842 - 3) and 'The Purloined Letter' (1845). What Poe brings new to his detective narratives (apart from the investigative figure's analytical ingenuity and rational approach of the existent facts that lead to a resolution of startling crimes) is the imaginary battle between the detective's investigative acuteness and the criminal's artistry to hide the crime. In 'The Purloined Letter' Dupin is faced with a situation where he has to empathize with the offender in order to understand his or her judgement. This close affiliation, or blending, of the protagonist and the antagonist, a resonance of the duplicity of Vidocq's character, imparts tantalising ambivalence to the figure of the protagonist. This narrative contrivance has later informed many crime fiction, or crime fiction inspired novels, including, for example, such as Jorge Luis Borges's short story 'Death and the Compass' (1942), Alain Robbe-Grillet's novel *The Erasers* (1953) and, later, Peter Ackroyd's historiographic crime fiction, *Hawksmoor* (1985). These texts are the purest examples of the metaphysical detective story, where the protagonists are cosmic detectives attempting to solve the crime of their own existences, regardless if they turn to be the criminals themselves (*The Erasers* and *Hawksmoor*) or the victim (as it appears in Borges's work).

Before going any further into the metaphysical detective fiction and its relationship to Ackroyd's novel, it merits noting that crime fiction genre in itself is, as Charles Rzepka calls it, 'a genre of a thousand faces'[392]: it encompasses various types of writing that include a crime and its discovery along with mysterious and suspenseful atmosphere. These are, but not restricted to detective fiction (such as the 'whodunit' or 'whydunit'), spy stories, mysteries, psychological thrillers, suspense stories, puzzle

[391] Maurice S. Lee, 'Edgar Allan Poe (1809 – 1849)' in Charles Rzepka and Lee Horsley, *A Companion to Crime Fiction* (Malden and Oxford: Wiley-Blackwell, 2010) 369-70.
[392] Rzepka and Horsley, 91-357.

stories and courtroom dramas. One of the most seminal branches of crime fiction is the detective fiction, in itself divided into a few groups, namely, the 'traditional', 'hard-boiled', and metaphysical detective narratives. A traditional or 'whodunit' detective story has a simple narrative line, proceeding from the crime deed through a detective's attempt to find the criminal and closing with a crime resolution. It follows a chronological sequence of events, aiming at re-establishing the order violated by an offender at the beginning of the story. Critically inclined Geoffrey Hartman remarks that majority of mystery stories, here implying detective tales as well, 'are devoted to solving rather than examining a problem. Their reasoning put reason to sleep, abolish darkness by elucidation, and bury the corpse for good.'[393] In other words, the writers of the early nineteenth-century detective stories rarely put emphasis on the analysis of the criminal's psyche or the circumstances that lead to the crime, and they do not expect the readers to exert their intellect to solve the crime puzzle. As the early nineteenth-century detective belongs to the age of reason, it evidently relies on the idea that a crime could be solved due to a combination of logical approach and rational examination of the facts and details which despite being apparently insignificant turn to hold the key to the puzzle. This type of detective stories usually provides the reader with enough clues and evidence stirring the narration towards the disclosure of the criminal and exposure of the means by which the crime was perpetrated. The clues and relevant information are usually disclosed at the time when they come available to the detective, allowing the reader to participate in the investigative process. Purposefully, the false clues are scattered in the story to mislead the reader and maintain the suspense and mystery. Hard-boiled detective fiction, such as practiced by Hammett, deviates from this narrative template by adding gruesome and grim elements to the crime scene and using images charged with sexual and violent overtones, vernacular or even coarse language and cynical tone in order to horrify the reader. Unlike the traditional detective story which is usually set in a country house, in a hardboiled detective story, the crime is frequently committed in a sordid urban environment pointing at the perils of urbanization and industrialization. City is holding within itself sites pertaining to the dangerous, corrupted and unknown. Also, the golden thread that runs through the detective story in its various manifestations and keeps the readers on the edge of their seat is the mystery itself and its intriguing reasoning process.

[393] Geoffrey Hartman, *A Critic's Journey: Literary Reflections* (New Haven and London: Yale University Press, 1958-1998) 173.

Relying on Albert Einstein's words that 'the most beautiful thing we can experience is the mysterious'[394] evinces that human nature is driven by an insatiable desire and curiosity to unravel the unknown, the mystery. Regardless who the author is and what type of detective story they write, the sleuth is still a key figure who drives the investigative crime plotline. Indeed, the new detective figures from the twentieth century do not always share the common styles of detecting specific to the eighteenth or nineteenth century detectives. To be more exact, the detectives of the twentieth century usually do not arrive to the crime solution through a successful chain of rational inferences. Specifically, in *Hawksmoor*, Ackroyd parodies the Holmes-like inductive reasoning and rational analysis of the conflicting testimonies that are believed to lead to the truth.

As we have seen in the chapter dedicated to Dostoevsky's *Crime and Punishment*, crime fiction as any other literary genre is in continuous development and renewal, seeking to readjust to the interests of readers hungry for mystery. If some writers from the nineteenth century were preoccupied with 'whodunits' the twentieth century crime fiction writers such as Agatha Christie, Georges Simenon, and a host of psychological thriller writers like Patricia Highsmith increasingly focused their attention on 'whydunits' attempting to identify the reasons why the criminal(s) perpetrated the crime: in the aftermath of Freud's discoveries, the psyche itself came to be seen as the supreme mystery. This type of fiction thus often leads to the writer's treatment and reader's analysis of the disturbed consciousness of the murderer. Crime fiction not only does introduce the reader into the dark labyrinth of the criminal's mind but also illustrates the way society deals with their transgressors and what measures are taken to prevent those outlaws and reduce the crime perpetration.

One subgenre of crime fiction manages to further amplify the mystery by setting the subjects that interest the public - crime and punishment - in the bygone past: historical detective fiction. As crimes are usually committed before the investigative process starts, it could be argued that all detective stories deal with the past; however, historical crime fiction delves into a particular historical period, usually distant past, and projects it, directly or indirectly into the everyday present. Many readers might find pleasure in reading about countless infractions which are attempted or already committed in the past

[394] David E. Rowe and Robert Schulmann, *Einstein on Politics: His Private Thoughts and Public Stands on Nationalism, Zionism, War, Peace, and the Bomb* (Princeton and Oxford: Princeton University Press, 2007) 229.

because they open a window on a bygone culture and historical era that might have been forgotten or even not known. These historical crime stories tend to activate or revitalize the readers' interest in history while simultaneously providing a fresh look on everyday life in the past as well as in the present; in this modus, historical crime fiction often serves as an alternative, or even a complement to, oral histories/histories of everyday life of the period. Specifically, it offers fascinating insights into the relationships, needs, feelings and desires of the people at a certain time - another thing of great interest to the avid readers of mystery genre. Margaret Atwood insightfully comments that historical novels more generally are fundamentally 'about truth and lies, and disguises and revelations; about crime and punishment; about love and forgiveness and long suffering and charity; about sin and retribution and sometimes even redemption.'[395] Historical crime fiction makes these themes the centre of its interest and artistic procedures. In this context, historical crime fiction tends to be more expansive in coverage than 'classical' crime fiction. The latter is most often limited to the examination of crime and punishment, sometimes sin and the criminal's retribution and suffering, but it rarely tackles emotions and emotive positions such as love, forgiveness and charity—all of which is of interest to historical fiction. Secondly, historical crime fiction often covers the lower aspects of historical life, introduces people from different walks of life and puts emphasis particularly on marginalized historical figures or events that are distinctively disregarded in traditional studies of history. This type of fiction aims to familiarize readers with the violent actions in the past, the measures taken to prevent or penalize the offenders and to compare the social interactions and legal systems of the past with the ones of the present. Charles Rzepka sustains that 'gazing through that sometimes darkened glass, we may often mingle what lies beyond it with the outlines of our own reflection.'[396] In his view, the present could be understood better while analysed through the lens of the past.

Many scholars of historical crime fiction found it essential to draw parallels between the fictional detectives and the historians. Historians are like detectives in the attitude as they search for empirical evidence and pile up the material together in an attempt to create an accurate narrative of the past. The historian Robin Winks picks up this similarity between historical research and detective fiction in *The Historian as*

[395] Margaret Atwood, 'In Search of Alias Grace: On Writing Canadian Historical Fiction', *American Historical Review*, v. 103, no. 5 (1998): 1516.
[396] Rzepka and Horsley, 231.

Detective: Essays on Evidence (1968), noting that both historians and crime fiction writers employ similar techniques and methods while gathering, interpreting and explaining the collected material, however, 'the author of such [crime] fiction does not construct his work as the historian does, for to one the outcome is known and to the other that outcome is at best guessed. But the reasoning processes are similar enough to be intriguing.'[397] What is interesting about Wink's observation is that both historians and authors of crime fiction—to which one needs to add the fictional entity of the detective acting 'as if on behalf of' the writer—strip away illusions and doubts and interpret the actual facts and events that lead to the discovery of causes and motives. These particular dynamics are compellingly exteriorized in Ackroyd's novel at the level of the plot. The primary driver of *Hawksmoor* is not the investigation of the crimes or the unmasking of the wrongdoer, as it would be in the traditional detective novel, Ackroyd's postmodernist detective story revolves around the historical facts and figure who contribute to the discovery of murder mysteries and their causes, in other words, the criminal's motives are buried in the past events. It is another of Ackroyd's methods to demonstrate that past and present are interlinked and that the one could learn more about the present events by delving into the history of the city.

In *The Encyclopedia of Murder and Mystery*, Bruce Murphy specifies that there are two types of historical crime fiction: the first, and the most common type of crime fiction is the one set mainly in some specific historical period however is written later, in the aftermath of the events, and the second type of historical crime fiction, which Murphy termed as 'trans-historical crime fiction'[398], revolves around a crime perpetrated in the faraway past and is investigated in the present moment by a contemporary detective. Thus, Ackroyd's *Hawksmoo*r is a trans-historical crime novel that revolves around two interconnected plots that are separated by two centuries. *Hawksmoor*, a detective from the twentieth century, Nicholas Hawksmoor, investigates a bizarre series of murders committed, unknown to him, in the eighteenth century by the architect Nicholas Dyer, who had sacrificed human beings as a necessary part of the reconstruction of the buildings after The Great Fire of London. The prominence of the inner guilt in the present refracted from the past, what I argue to be the key aspect of Ackroyd's postmodernist

[397] Robin W. Winks, *The Historian as Detective: Essays on Evidence* (New York: Harper and Row, 1968) xiii.
[398] Bruce F. Murphy, *The Encyclopedia of Murder and Mystery* (New York: Palgrave, 2001) 247.

novel, is rooted in the *nouveau roman* genre developed by Robbe-Grillet in the 1960s and in the novels of Jean-Patrick Modiano. It is worth drawing some parallels between *Hawksmoor* and Robbe-Grillet's first inverted detective novel *The Erasers* (Les Gommes, 1953). *The Erasers* deals with the bungling detective Wallas's failed attempts to disentangle the mysterious death of the Professor Dupont who is believed to be murdered in the night prior to the novel's setting. Particularly evident in both novels are the underlying allusion to Sophocles's *Oedipus the King*[399] narrative and influences of hard-boiled detective fiction. The inquirer in all three texts (*Oedipus the King*, *The Erasers* and *Hawksmoor*) turns out to be the assassin of the uncovered crimes. Unlike Sophocles that structures his narrative in such a way that gives the reader almost certain knowledge of who is the real culprit while at the same time enabling the reader to follow Oedipus's fate and harrowing of the soul until the end of the play, Robbe-Grillet and Ackroyd aim to puzzle the reader by means of their protagonists' flashbacks, unconscious re-enactment of past events, narrative circularity and non-chronological linearity. Just like Hawksmoor, Wallas is faced with a series of mysterious assassinations over which he obsesses and is entangled in various probabilities and coincidences while wandering in circles through the labyrinthine city. Perhaps the most striking difference between Oedipus, Wallas and Hawksmoor is their reaction upon the discovery of their wrongdoings. Dismayed at his patricide and incest, Oedipus self-inflicts blindness in despair, while Wallas after he murders Dupont and simultaneously finds out that he is the criminal he had been searching, his reaction does not show any signs of regret or guilt as he returns to his mundane occupations. Unlike Wallas, Hawksmoor unconsciously embraces his inner punishment by fusing with his eighteenth-century double, Dyer. Despite these differences, there is an important link between the fascinating drama of Oedipus and Robbe-Grillet's and Ackroyd's texts as they are all concerned with the unconscious desire to uncover the hidden guilt or secrets. *The Erasers*, reads like a detective story but is primarily concerned with weaving and then probing a complete mixture of fact and fantasy.

Among the fundamental challenges faced by historiographers and fiction-writers nowadays, is their new competition for the adequate representation and recital of the past, a competition which is at the heart of Ackroyd's novel. Discordant opinions and thoughts prevail regarding the relationship between history as a scientific discipline, and literary

[399] Bruce Morrissette was first to address the Sophoclean dimensions of *The Erasers* in 1963. See Bruce Morrissette, *Les Romans de Robbe-Grillet*, (Paris: Minuit, 1963) 53-67.

fiction. At first sight, the discrepancy between these two disciplines seems clear-cut only because history is supposedly mandated to represent the real whereas fiction, in all its forms (mythical or literary), is believed as Michel de Certeau suggests, to '"inform" the "real" without pretending either to represent it or to credit itself with the capacity for such a representation.'[400] Thus, historiographic discourse claims to offer a more accurate and consistent representation (which pertains to verification) of a particular historic event, but it still does so in the form of a narration. The last point raises a few questions, recent scholarship has claimed. Archaeologist and historian Paul Veyne has convincingly argued that the boundary between writing history and writing a novel is blurred. Veyne believes that history 'remains fundamentally an account, and what is called explanation is nothing but the way in which the account is arranged in a comprehensible plot.'[401] In other words, history is a narrative itself. Just like novelists, historians have to decide first on the plot (scope of the end material, type of exposition, the order of steps) of their historiographic account, a circumstance that later effectively determines which facts and characters fit better within the chosen narrative and are thus included in the account. Historians also deviate from the historical reality by including and dwelling for a few pages on one single event while excluding, either unwittingly or purposefully, other equally or even more important events. On the receiving side, readers will trust a historian's knowledge, not only rationally but also intuitively, as they believe a good novelist, and will therefore presuppose that the unnarrated events are of less significance. Thus, similar to literature, history is subjective and interpretative as it remakes a story based on the gathered evidence/material, thus relating it from a certain perspective and offering a comprehensive description rather than a scientific explanation of the events. In a related way, but from a different perspective, literary critic and historian Hayden White asserts that the only difference between history and literary fiction resides in the fact that the historian explains the past by researching, identifying or discovering the stories that are buried in chronicles, whereas the novelist invents his stories. Notwithstanding, history still operates as literature, as 'invention' also plays an important role in the historian's

[400] Michel de Certeau, 'History: Science and Fiction', in *Heterologies: Discourse on the Other*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1986), 202.
[401] Paul Veyne, *Writing History: Essay on Epistemology*, trans. Mina Moore-Rinvolucri (Middletown, CT: Wesleyan University Press, 1984), 87.

writing process.[402] To be more specific, as the novelist is a creator of his own work, the historian is also empowered to arrange the chosen events of the chronicle into a hierarchy of importance and to assign the events diverse functions within the story. What unites history and literary fiction is the attempt to address and render the narratives of the past. History and its recreation are essential to Ackroyd's structuring of his fiction. In one of his interviews, Ackroyd explains that his novel *The Last Testament of Oscar Wilde* was 'an attempt to interfuse the past and the present and suggest that the past can only really exist in the present, and the present in the past.'[403] The invocation of the past and its interrelation and interdependence with the present is also a prevalent theme and the organisational tool in *Hawksmoor*, where the narrative shifts between historical and contemporary periods even manage to merge with one another at the end. Since the past is mostly known only by means of the textual data, it could be only fathomed through direct references to the present, Ackroyd's fiction seems to suggest, and so, in *Hawksmoor* historical accuracy easily becomes eclipsed by the necessity to interpret the parallels between the double narratives and time frames. The traces of the past pervade the present in *Hawksmoor*, and this invasion is usually gestured by the key word - 'dust'. According to Jeremy Gibson and Julian Wolfreys, it is 'dust' that is 'the undecidable trace across time' and 'the mute sign of Being's historicity' in Ackroyd's fiction.[404] Dust emphasizes the impermanence of time and echoes its presence across centuries. The question of where exactly dust comes from resonates in the novel in both centuries however no one is able to give an adequate answer.

Relying on François Voltaire's contention that 'history is the recital of facts represented as true. Fable, on the contrary, is the recital of facts represented as fiction,'[405] White maintains that not only historians employ tropes and tricks of literature to make the readers believe in the narrative they recount, but they also use specific language and words to associate and describe a specific historical moment or even era. White specifies that there are only four main types of plot, pertinent to both historiographic and fictional accounts: romance, comedy, tragedy, and satire. It is the responsibility of the historian to

[402] Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Baltimore and London: The Johns Hopkins University Press, 1973) 6-8.
[403] Jeremy Gibson and Julian Wolfreys, *Peter Ackroyd: The Ludic and Labyrinthine Text* (London: Macmillan Press Ltd, 2000), 223.
[404] Gibson and Wolfreys, *Peter Ackroyd...*, 103.
[405] Voltaire, *Philosophical Dictionary*, quoted by Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Baltimore and London: The Johns Hopkins University Press, 1973) 50.

decide under which category he wants to write his plot, White suggests, using particular figures of classical rhetoric such as metaphor, metonymy, synecdoche, and irony, respectively.

White's assertion that writing of history is subjected to literary tropes and same narratives structures as fiction, challenges the transparency and plausibility of the historical discourse, as it implies that the knowledge which the historical discourse offers and the truth it produces are of the same nature as the knowledge and truth redistributed by myths or literature. This is one of the vital postmodern insights more generally. Brenda Marshal observes that in postmodernism 'we no longer are able to think about absolute and unquestionable "facts" or "truths" of history, speaking now of "histories" instead of History.'[406] In this respect, Ackroyd's postmodernist detective novel, *Hawksmoor* wears this postmodern philosophy on its sleeve, rendering its own fictionalized historical narrative and rejecting any assumption of detective rationality and plausible historical accuracy. Because of the blending of magical and realistic events, two intertwined narratives and time frames, the temporality in *Hawksmoor* is confused. Not only does the novel show the act of interpreting or understanding history to be dangerous, difficult and presumptuous, but also the detective's concern with the time ('Just give me time. All I need is time'[407] / 'I'm worried about the time. […] I have no time'[408]) throughout the entire second part of the novel ultimately suggests the impermanence of the time and impossibility of identifying any certainty, stability or intelligibility in the world. This is in sharp contrast to traditional perception of time. Time was considered objective, linear and three-dimensional, always predisposed to travel from the past to the present and on into the future, and this assumed characteristic of time informed more general beliefs in progress and development.[409] In *A Brief History of Time* mathematician and cosmologist Stephen Hawking challenges the hypothesis that time has a certain direction, suggesting, instead, its reversibility. Hawking envisions that, 'when time travellers go back to the past, they enter alternative histories which differ from recorded history. Thus they can act freely, without the constraint of consistency with their previous history.'[410] Such non-

[406] Brenda K. Marshall, *Teaching the Postmodern: Fiction and Theory* (London: Routledge, 1992) 147.
[407] Ackroyd, *Hawksmoor*, 114.
[408] Ibid, 118.
[409] Hassard, John, and Martin Parker, ed., *Postmodernism and Organizations* (London: Sage Publications Ltd.,1993)
[410] Stephen Hawking, *A Brief History of Time: From the Big Bang to Black Holes* (New York: Print book Bantam 1988) chapter X, 80.

linear and cyclical time perspectives which emerged in the 1980s had a particular influence on postmodern fiction. Novels like *Hawksmoor* also overturn and subvert the general notion of truth and validity, and the assumption of linear progression of time, as their plot and characters are caught in the cyclical repetition of events and non-linear temporality. In *Hawksmoor*, the readers are required to conceive of travelling backwards in time and to experience simultaneously two historically discontinuous time frames. Ackroyd introduces a historical plot, deviating and building on it a totally different story which is linked but not dependent on the previous historical event.

To rewrite and recuperate the past of London (fictional and fragmentary) and to confer its meaning on the present, Ackroyd uses the type of fiction which the critic Linda Hutcheon has termed historiographic metafiction. It is applied to literary works that combine metafiction (that is, fiction that reflects on its own status as fiction) with historiographic account. The term refers to a novel that represents and, at the same time, questions 'the grounding of historical knowledge in the past real'[411]. Historiographic metafiction is a type of narrative which is self-consciously woven around the epistemological and ontological dominant (i.e., official historiographic account), precisely in order to question the verity and objectivity of the received historical facts as well as the methods of their transmission. Hence, the fundamental questions historiographic metafiction is concerned with are: What do we know about the past? How is this knowledge transmitted? And what is the ontological status of those past events and narratives? This trend in contemporary literature is frequently used in postmodern literature, otherwise also characterized by mixture or composite of various styles and genres often traditionally regarded as irreconcilable. In comparison with Jameson who argues that the recounting of the past in postmodernist narratives tends to weaken the historicity demeaning its value and preventing a 'possibility of experiencing history in some active way'[412], Hutcheon asserts that the postmodern fictional narrative recuperates and re(constructs) the past. It does so, she argues, through perpetual allusions to disperse historical events and figures in order to demonstrate that both the works of historiography and literature rely on the history of discourse, reassess and question the plausibility of the received histories. In her words, '[t]he postmodern […] reinstalls historical contexts as

[411] Hutcheon, 92.
[412] Jameson, Fredric, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991): 20.

significant and even determining, but in so doing, it problematizes the entire notion of historical knowledge.'[413] In addition to this, unlike the Lyotardian grand narratives or metanarratives that claim to explain diverse events in history, by referring to some kind of general knowledge or schema, Hutcheon highlights that postmodern literature, specifically historiographic metafiction, offers a relativized version of truth which is open to discussions and interpretations. This particular feature is visible in Ackroyd's historiographic metafiction which challenges grand narratives of history and detective story, and undermines any assumption of the certainty of knowledge by constructing its own story credible within its own narrative parameters. Onega contends that the outstanding features of Ackroyd's writing which make him a prominent figure of British historiographic metafiction are 'the recurrent tendency to blur the boundaries between storytelling and history; to enhance the linguistic component of writing; and to underline the constructedness of the world.[414] Ackroyd's historiographic novels *Hawksmoor* and *Chatterton* stimulate historical thinking through their relationship with the past and demonstrate that history is not the transparent record of any certain 'truth.' In *Hawksmoor*, Ackroyd recreates discontinuous pasts of London through the use of historiographic metafiction, creating his own story based on his own understating of London's momentous historical events.

Significantly, trans-historical crime fiction such as *Hawksmoor* draws on well-known or sometimes less notorious murder cases and it usually neglects the issues of verisimilitude and accuracy of the historical facts whilst maintaining the pretence of historical veracity. There is a particular politics of this strategy. As Charles Nicholl affirms in *The Reckoning*, the historical facts 'are only part of the story'[415] which fill the void by adding new meaning and success to the novel as a whole. Although historical crime fiction is usually replete with abundant details of a particular historical period to convince the reader of its credibility and authenticity, the truth lies somewhere else; precisely, that historical fiction does not aim to reveal reality, on the contrary, it reinforces different levels of illusion and narrative devices to give an impression of inexistent reality. In effect, historical crime fiction as a subspecies of historiographic metafiction, challenges our perception of historical record, historical 'truth' and reality as

[413] Hutcheon, 89.
[414] Onega, 'Interview with Peter Ackroyd', 208.
[415] Charles Nicholl, *The Reckoning: The Murder of Christopher Marlowe* [1992] (London: Vintage Books, 2002) 3.

such; it draws attention to our own credulity when it comes to the construction of history and historical facts. In Alison Lee's view this rendition of illusory reality is made possible through the use of fragmentation and overlapping narrative stories.[416] This type of the narrative organisation of the text is particularly pronounced in trans-historical crime fiction and is linked to its specific handling of the temporality of crime. There are a few possible ways to appropriate the past in a historical crime story. The first way is to bring historical cases from the past into the present by updating and adjusting them to a new narrative, as it happens in Poe's short story 'The Mystery of Marie Rogêt' (1842). Another way to appropriate historical cases, common in a trans-historical crime novel, involves re-opening the cases from the past by the contemporary sleuths. Unlike the first type of historical crime fiction, the trans-historical crime fiction is characterized by constant shifts from one temporal period to another, thus the detective is, unwittingly, endowed with the power to traverse from past to present and vice-versa in order to unriddle the criminal case, as is the case with Ackroyd's protagonist.

This complex existential status of the protagonist-detective, alongside daring handling of temporality of crime and investigation, convoluted plots, and fragmentation, make trans-historical fiction close to, and sometimes (as in Ackroyd's case) overlapping with, the so-called 'metaphysical detective story'. Metaphysical detective story or 'anti-detective story'[417], as William V. Spanos calls it, refers to the twentieth-century postmodern experimental fiction with a complex link with the detective story as well as with the modernist and postmodernist fiction in general. This type of fiction does not decidedly negate the entire detective genre, as Spanos is tempted to believe. Rather, it rejuvenates the genre: it parodies and undermines the traditional detective-story conventions by giving a witty rejoinder to the genre invented by Poe. The evolution of metaphysical detective story follows a well-trodden path from Poe's tales of mystery to the writings of nouveau roman artists such as Allan Robbe-Grillet (*The Voyeur*, 1955; *In the Labyrinth*, 1959), Claude Ollier (*The Mise-en-Scene*,1958) and Robert Pinget (*The Inquisitory*, 1963) and the genre becomes more prominent in the more recent works by James Mallahan Cain (*The Postman Always Rings Twice*, 1934), George Perec (*A Void*, 1969), Umberto Eco (*The Name of the Rose*, 1980), Paul Auster (*City of Glass*, 1985),

[416] Alison Lee, *Realism and Power: Postmodern British Fiction* (London: Routledge, 1990) 52.
[417] Spanos, William V. 'The Detective and the Boundary: Some Notes on the Postmodern Literary Imagination'. *Boundary* 2 v 1, no 1 (1972): 154.

Peter Ackroyd (*Hawksmoor*, 1985) and others. Such crime novels inevitably hark back to the traditional detective narratives, exploiting its features but at the same time expanding and modifying certain aspects. Ackroyd's metaphysical detective novel *Hawksmoor* challenges the reader's expectations and knowledge of the detective fiction, in general. Although the readers of detective fiction are used to unriddle the mystery at the end, the metaphysical detection story often breaks this 'narrative-reader contract': it concludes with more insoluble mysteries rather than solutions, in order to confuse, delude or even frustrate the readers. Ackroyd appropriates some specific conventions of a detective novel, both in its Poe-Simenon manifestations and the tricks from the hardboiled repertoire, including gore and gruesome depiction of the crime along with the anatomical dissection of the corpses, but he also ridicules the pragmatic analysis and inductive approach that is believed to solve the crime. The aim of Acroyd's new fictive form is to ensnare readers in the investigative process, increasing their interest, providing them with false clues and tricking them that there is a possibility to decipher the crime, while in fact the duplicity of the detective and of the plot hinder the reader's task. The sleuth, Hawksmoor, is himself caught in the circularity of the plot: he moves in circles seeking inexistent evidence, posing wrong questions, focusing on misleading details in a great attempt to identify the criminal while in fact, he is just the author's pawn trapped in the interminable game of chess.

The ludic narrative strategies and self-reflectiveness lie at the basis of the metaphysical detective fiction such as *Hawksmoor*. In comparison with the traditional detective story, the metaphysical detective stories, as Patricia Merivale and Susan Elizabeth Sweeney single out, is 'distinguished by the profound questions that it raises about narrative, interpretation, subjectivity, the nature of reality, and the limits of knowledge'[418]. In a meta-textual aside in her own collection of short crime fiction, *Murder in the Dark* (1983), Margaret Atwood writes:

> If you like, you can play games with this game. You can say: the murderer is the writer, the detective is the reader, the victim is the book. Or perhaps, the

[418] Patricia Merivale and Susan Elizabeth Sweeney, *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*, (Philadelphia: University of Pennsylvania Press, 1999) 1.

> murderer is the writer, the detective is the critic and the victim is the reader. In that case the book would be the total *mise en scène*…[419]

Atwood's comment accurately captures the postmodern metaphysical detective story's self-reflexive concern with its form, epistemological stakes and ontological meanings and messages —concerns that lie at the heart of Ackroyd's *Hawksmoor*.

Inward Reality, the Double and Elusive or Evasive Punishment

Peter Ackroyd's writings are greatly diverse but two main themes have pervaded his work in all fields. One is the mythical or transcendental vision of London, while the other is his insatiable exploration of the mystical and obscure connection between the past and the present. In *Hawksmoor*, as in his earlier works, Ackroyd skilfully combines fact and fiction, past and present, with obvious indifference to plausibility. One of the most admirable features of this novel is the attempt to address and render the sense of obscurity and mystery through the double narrative, dual time frames and, last but not least, through the treatment of two antagonistic protagonists. All these may be suitable topics for the discussions in the context of my project on literary representations of inner punishment. First and foremost, this section will establish the pattern of interconnectedness between the twine narratives to emphasize the inward reality of the protagonist (who is both the criminal and the detective), will give a close comparative analysis of the two protagonists, culminating in their fusion, and this section will expound the theory of the double and the uncanny applying it directly to Ackroyd's text.

Common to the majority of Ackroyd's critics (Susana Onega, Edward J. Ahearn, Karl Miller etc.) is to read Ackroyd's novel *Hawksmoor* from a religious perspective, judging the final encounter and fusion of two protagonists as 'reincarnation' or metampsychosis. They concur that the novel is founded on the visionary tradition and that the fictional historical architect, Dyer, is perpetually reborn and reincarnated both as a victim and a murderer throughout the entire novel. This is visible in numerous linguistic and stylistic similarities in the conversations and descriptions of characters at both temporal planes as well as in Dyer's affinities with the vagrants and murderers across

[419] Margaret Atwood, 'Murder in the Dark', *Murder in the Dark: Short Fictions and Prose Poems* (Toronto: Coach House Press, 1983) 29-30.

both centuries. Onega adds that Dyer's each ʻnew reincarnation is subsequently murdered by his "shadow" or dark emanation'[420], underpinning the idea that Dyer is comprised of good and evil facets, where the evil appears to be stronger and more controlling than its good counterpart. This argument has some relation to Andrew Ng Hock-Soon's claim that Dyer's bafflement from the beginning of the novel, ʻWhy, do we not believe the very Infants to be the Heirs of Hell and Children of the Devil as soon as they are disclos'd to the World?'[421] articulates the specific inversion of the original sin myth and a negative extension of Christianity that serves as the foundation of the entire novel. Hock-Soon maintains that ʻin Dyer's religion, sin is not seen as an effect of the Fall, but the original condition of mankind,'[422] meaning that every human being brought into the world is already sinful, while the world is already an evil and degenerated place. One can take this reading further by contextualising it as Ackroyd's deconstruction of another Lyotardian metanarrative which is religion. Yet, regardless of this statement, Hock-Soon along with other discussants believe that the predestined final encounter between the eighteenth century architect, Dyer and the twentieth century detective, Hawksmoor, followed by their radical dissolution and transformation culminating in their ultimate unification evinces Dyer's resurrection as indicated in the last lines of the novel: ʻAnd I am a child again, begging on the threshold of eternity.'[423] On the interpretation of critics like Onega and Hock-Soon, Dyer is the original self, while Hawksmoor as well as other peripheral characters are his mere reduplicates that embody both his evil and good sides, and the novel is constructed as the story of these duplications, in themselves without psychological depth. In my view, this interpretation, however persuasive, lacks attentiveness to the actual loophole characterisation and narrative-organisation strategies and does not fully answer the question why Ackroyd constructed his narrative specifically around the encounter with the double. I will rely on the psychoanalytical dynamics of the double to argue that *Hawksmoor* follows the introjected story of one and the same person (the twentieth century protagonist Hawksmoor), rather than, as some of these scholars

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[420] Susana Onega, *Metafiction and Myth in the Novels of Peter Ackroyd* (Columbia: Camden House, 199) 55. Also, see Edward J. Ahearn. ʻThe Modern English Visionary: Peter Ackroyd's "Hawksmoor" and Angela Carter's "The Passion of New Eve"', in *Twentieth Century Literature* v. 46, no. 4, Literature and Apocalypse (Winter, 2000): 453-469 and Karl Miller, *Authors* (Oxford: Clarendon Press, 1989) 85.
[421] Ackroyd, *Hawksmoor*, 9.
[422] Andrew Ng Hock-Soon, "ʻAt the Threshold of Eternity': Religious Inversion in Peter Ackroyd's *Hawksmoor*." In *Race and Religion in the Postcolonial British Detective Story*, ed. Julie H. Kim (Jefferson, North Carolina and London: McFarland and Company, 2005) 144.
[423] Ackroyd, *Hawksmoor*, 217.

suggest, gives us a story of parallel existence of Dyer's reincarnations. I aim to demonstrate that the novel as a whole is structured around the process of inner self-punishment, which is figuratively manifested through an unconscious necessity to meet one's double and thereby face the reality of one's wrongdoings. Everything in Ackroyd's text from the narrative structure to the figuration of the characters is in service of making this (self-) encounter happen.

This subtle link between the hereditary sin and inner punishment reminds one, pointedly, of Søren Kierkegaard's re-visioning of the Christian doctrine of the Fall and his treatment of anxiety - as the presupposition for original sin, guilt and punishment, as briefly discussed in the introduction of my thesis. At the philosophical level, I would suggest, Ackroyd seems to construct his entire novel based on one perception Kierkegaard shared with Kant, namely, that sin has its foundation in human freedom. Interdiction and suppression of freedom by either external or internal forces cause anxiety - 'the pivot upon which everything turns'[424] - prompting a subject to err. In Kierkegaard's conception, Adam falls into sin because of his unbridled desire to pursue the obscure, to decipher the difference between good and evil. Similarly, Ackroyd's protagonist Nicholas Dyer is tried by his anxiety to reach the unknown, mystic immortalization of his 'sacred' edifices. But Ackroyd's aim is not only philosophical; as both Kierkegaard and Ackroyd realize, this unrelenting yearning for knowing the unknown, even if it causes sin and anxiety, is both part and reflection of our human psychological functioning. For this reason, I aim to analyse the figuration of the protagonist in the light of psychoanalytical theories of the double to show how such figuration interacts with the skewed space-time of the text and to discuss the repercussions of such figuration of the protagonist on the issues of suspicion of grand narratives and ethical duplicity. In this context, my purpose in the following section is not directly opposed but effectively complementary to those by previous critics.

To begin with, *Hawksmoor* is a remarkable tour de force that manages to recreate the convoluted and contradictory intellectual beliefs from the period of the Enlightenment and probe them against contemporary times. The novel is constructed around the principle of juxtaposing two time spheres the eighteenth and the twentieth century and alternation

[424] Søren Kierkegaard, *The Concept of Anxiety, A Simple Psychologically Orienting Deliberation of the Dogmatic Issue of Hereditary Sin* [1844], ed. and trans. Reidar Thomte and Albert B. Anderson (Princeton and New Jersey: Princeton University Press, 1980), 43.

of two interlinked but self-contained plot lines which are given equal lengths.[425]Accordingly, the novel also fluctuates between the early eighteenth and the twentieth-century styles of writing. Each odd-numbered chapter covers the eighteenth century story written retrospectively from Dyer's first-person account, in a form of a diary and/or autobiography and it includes comments on his daily life and everyday occurrences.[426] This style of narration questions the reliability and credibility of the facts provided by Dyer, as the reader's only choice to learn about Dyer's character is to trust his own version, and the genre of autobiography—unlike biography—immediately invokes the issue of subjective account. From his confession-like account, the reader learns about his tragic life and that he became orphaned and homeless in the aftermath of the apocalyptic Plague and Great Fire of London 1666. Dyer's journal is created in accordance with the early eighteenth century language, spelling and pronunciation, and it follows closely the genre-expectations of the period. The eighteenth century saw the rise of the novel, precisely out of such forms as journals and (auto)-biographies, and thus the deployment of this style in Ackroyd's novel highlights its metafictionality. Alternatively, each even-numbered chapter is devoted to a narrative thread taking place in the twentieth-century London and centring on the character of Detective Chief Superintendent Nicholas Hawksmoor who is employed to investigate a series of mysterious murders recently committed in the vicinity of the London churches rebuilt by Dyer. The twentieth century narrative is related from the third-person perspective and relayed in the form of an investigative report which revolves around the lives of the victims. As the novel proceeds, the linguistic and stylistic discordance between the chapters underline the fictionality of the narrative preventing the reader from becoming absorbed in the plots of either of these narratives. The detective, the protagonist of the twentieth century narrative, enters the plot only in the sixth chapter after three bodies had already been discovered.[427] As soon as Hawksmoor is introduced into the narrative, the dissonance and continuity between the eighteenth and twentieth century narratives become more obvious. It is visible in this outline, *Hawksmoor* is based on the idea of temporal reversibility and spatial durability as it fuses two parallel narratives separated in time by two centuries, but very much related

[425] Jean-Michel, Ganteau, 'Un-Remaindering Gothic Romance: Peter Ackroyd's Logic of Affect', *Anglophonia,* v. 15, (2004): 246.
[426] Güremci Berkem Sağlam, "'The Mystical City Universal': Representations of London in Peter Ackroyd's Fiction" (PhD diss., School of Social Sciences of Middle East Technical University, 2007) 101.
[427] Ackroyd, *Hawksmoor,* 101.

in space: the series of murders from both centuries are perpetrated near the seven (instead of the historical six) churches reconstructed by Dyer. Stylistically, circularity of the time and narrative is rendered through the reiteration of significant words such as ʻshadow', ʻtime', ʻchild', ʻmirror', ʻtramp', and ʻdust'. These in turn not only initiate significant investigative dynamics typical of crime fiction plots (specifically, tramps and virgin boys are sacrificed to assure the survival and immortality of Dyer's art – churches) but also point to the more general existential and metaphysical theme of the novel, namely, the idea of the double or of the contrastive pair.

It is no surprise, then, that the number two consistently recurs in the novel at varied narrative planes and altitudes: there are (two time frames, two narratives, two protagonists, and there is a gap of two centuries, and so on etc.) throughout the entire novel enforces the idea of double, or doubling, which seems to haunt the novel at the level of structure, the level of plot, narrative and in the construction of the protagonists. The very beginning of the novel provides the reader with a hidden key for this double-tour narrative. The autobiographical narrator-protagonist, Dyer, writes: ʻThere is no Light without Darkness and no Substance without Shaddowe (and I turn this Thought over in my Mind: what Life is there which is not a Portmanteau of Shaddowes and Chimeras?)'[428] Here the word ʻshadow' could be interpreted in two distinct ways: first, in a literal sense it refers to a visual echo, the shadow cast by a certain solid object and, then, in a figurative sense, the shadow is often seen to represent the dark side of a person, the alter ego of another, thus his or her double.[429] The eighteenth-century architect's belief that nothing has substance without shadow, stems from the ancient books he reads on the design of pyramids and pagan temples. This is also a clue to his murder, as the twentieth-century detective solves: he builds his churches relying on the teachings and rituals of the Druids and the architects of Stonehenge that imply secretly sacrificing virgin boys and childlike men to the demonic powers and burying them in the foundation of each of his new church. But shadow and shadowing have larger functions in this novel and they spread across various narrative planes.

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[428] Ackroyd, *Hawksmoor*, 6.

[429] A comparable analysis but with different starting premises could be found in Carl Jung's discussion on the shadow, however I approach the idea of the shadow from Freud's stance. See C. G. Jung, *Psychology and Religion* [1938] (London: Yale University Press, 1992), C.G. Jung, *The Portable Jung*, (New York, United Kingdom: Penguin Books, 1976) and C.G. Jung, *Memories, Dreams, Reflections* [1962] (London: Collins and Routledge & Kegan Paul, 1963).

At a linguistic level, most of the crossover between, or cross-shadowing of, chapters is achieved through the use of anadiplosis, a figure of speech which translated from Greek means ʻto reduplicate' and refers to the repetition of the last word of a phrase, clause, or sentence in such a way that the preceding clause starts with the same word the previous clause ended—just like verbal ʻshadowing'. A good example of this linguistic trope could be found at the end of the first chapter, when in the aftermath of the successful sacrifice of his first victim, the mason's son Thomas Hill, Dyer half-heartedly recognizing his guilt, utters: ʻI am in the Pitte, but I have gone so deep that I can see the brightness of the Starres at Noon.'[430] The very same word ʻnoon' opens the following chapter set in the 1980s when a group of tourists visits the Christ Church in Spitalfields. Purposefully, Dyer's exhortation of ʻ*Go on! Go on*!'[431] addressed to Thomas Hill to climb the insecure scaffolding resonates with the present-day tourist guide's encouragement of ʻCome on! Come on!'[432] directed to the tourists. In this context, anadiplosis aims to offer not only a pleasing resonance but also to emphasise both the continuity and the contrast in tone and atmosphere of those two scenes. Thus, while the first chapter ends on a sombre note, in the second one the tourists are cheerfully invited to explore and learn about Dyer's ʻsacred' edifices. It is for the reason of reinforcing this impression of surprising or clashing continuities that, when the twentieth-century tourist shows the group the very church tower where Thomas Hill missed his footing, one of the tourists seems to see something falling from the church tower.

I have mentioned earlier that Ackroyd heavily uses the device of the double. The whole novel is populated by the doubles; both protagonist and peripheral characters have their doubles, and the same pattern of doubling affects the diegetic events as well: Dyer's ritual killings reappear hundreds of years later perpetrated on their doubles which appear to bear, transgenerationally, the sins of their original selves. Each victim is murdered exactly at the same place as his predecessor. Taken from the underworld of tramps and the destitute, minor characters are duplicated in the parallel plots, albeit sometimes with changed social position, age and function. Their connection to their doubles and namesakes is disclosed through uncannily shared memories and occurrences. An eighteenth-century vagrant called Ned has many things in common with his contemporary

[430] Ackroyd, *Hawksmoor*, 25.
[431] Ibid, 25.
[432] Ibid, 26.

equivalent Ned. They both come from Bristol and suffer a mental disorder. When the present-day tramp Ned decides to leave his apartment in order to lead a life of a tramp, he is taken aback by ʻthe breeze bringing back memories of a much earlier lifeʼ[433]. His encounter with a personage wearing a ʻdark coatʼ[434] is similar to Dyer's appearance as a ʻshaddowe stretchingʼ[435] across the eighteen century tramp's face. Both figures pose the same question ʻDo you remember me?ʼ[436] allowing the connection between plots and characters. Similarly, Thomas Hill, the twentieth century tramp experiences delirious vision of his namesake (Dyer's first victim) tumbling from the church tower in chapter two: ʻBut he was falling from the tower as someone cried, *Go on! Go on!* And then the shadow came. And when he looked up he saw the face above him.ʼ[437] The shadow which falls upon Thomas Hill figuratively (or memorially across time), refers to the visual appearance of his death or the powers of the devil, while literally, it is a vivid representation of the assassin and his mischievous deed. Significantly, the following chapter opens with a similar train of words: ʻThe face above me then became a Voice. *It is dark morning, Master, and after a fine moonshiny night it is terribly rainy*.ʼ[438] The emphasised words belong to Dyer's assistant, Nat Eliot, who wakes up Dyer from his agitated sleep.

These linguistic and figurative strategies come together in an exemplary way to indicate a strange communion between the eighteenth century and twentieth century murderers and mysterious set of crimes in the scene when the omniscient narrator explains how the contemporary Ned, after reflecting on the futility of his life, ponders over his own suicide or murder as if it came from the outside: ʻHe had come to the flight of steps which led down to the door of the crypt, and, as he sensed the coldness which rose from them like a vapour, he heard a whisper which might have been ʻIʼ or ʻmeʼ. And then the shadow fell.ʼ[439] In the previous century, Dyer prompts a vagabond named Ned to commit suicide by ʻguid[ing] his Knife till he fellʼ[440] and then ʻlet[s] slip an *Ay me*ʼ[441] as

[433]Ackroyd, *Hawksmoor*, 75.
[434] Ibid, 68.
[435] Ibid, 64.
[436] Ibid, 67, 68.
[437] Ibid, 42.
[438] Ibid, 43.
[439] Ibid, 86.
[440] Ibid, 66.
[441] Ibid, 66.

he ‘crouched to see him in the Darkness beneath the [St Anne’s Limehouse] Church.’[442] Dyer’s archaic interjection ‘*Ay me*’, which is meant to express sorrow or regret, is reverberated in the contemporary plot and as Ned is not familiar with the old-fashioned expression, it sounds to him as ‘I’ or ‘me’. The phonic identity between the words aims to confuse the present-day Ned and foreshadow the appearance or presence of the murderer. The correspondence between the centuries and the murderers is not only rendered through a phonic identity between ‘I’ and ‘me’ and ‘*Ay me’* but also by the semantic correlation between ‘shadow’ and ‘darkness’.

Having driven Ned to death, Dyer meets a group of tramps dancing around a fire and is seized with a sudden excitement (Chapter Three). In the midst of confusion and dizziness, as if in a dream, Dyer dashes in front of them with ‘outstrech’d Arms and cried, Do you remember me? I will never, never leave thee! I will never, never leave thee!’[443] The anadiplosis breaks here as the following chapter does not open with a sentence or phrase that closed the previous chapter but rather prefigures an implicit continuation of action across centuries: ‘And as the cry faded away, the noise of the traffic returned with increased clarity.’[444] It is as if Dyer’s words have been echoed across the time directed both to his victims and to the twentieth century detective. The ultimate sentence is crucial here as it aims to make a smooth connection between centuries and to indicate the disappearance or gradual fading of Dyer’s dream from the previous chapter. This emblematic scene of the tramps dancing around the fire recurs later in the novel when the twentieth century detective, Hawksmoor has a vision of a vagrant dancing around the fire and the detective has a vague impression that he knows him: ‘It is the same man’ he said again, ‘It must be him.’[445] A thorough analysis of these scenes does not only yield some interesting insights into Dyer’s mysterious connection and familiarity with vagrants but also forges a possibility that the detective Hawksmoor is intrinsically linked with the architect, sharing similar memories and visions. All this recurrence of the names, characters and images, expressions now seem to insinuate the possibility that the crimes in both centuries are committed by one and the same person.

[442] Ackroyd, *Hawksmoor*, 66.
[443] Ibid, 67.
[444] Ibid, 68.
[445] Ibid, 195.

Mirroring the Double: Dyer and Hawksmoor

Identity and difference are oppositions which, however combined, are not resolved in *Hawksmoor*. As a narrative of doubling, Ackroyd's has its significant precursors in Edgar Allan Poe's 'William Wilson' (1839), Fyodor Dostoevsky's *The Double* (1846), Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1890), Julian Green's *Le Voyageur sur Terre* (1927) and other texts. In one of his fascinating studies exploring the image of the double as the second self, the doppelgänger and the alter ego, Karl Miller contends that 'the literature of duality [tends to] speak of the double, and the orphan who may meet, or may be, that double.'[446] This hypothesis is applicable to Ackroyd's novel, where Dyer, the orphan and the victim of the Great Fire and Great Plague of London 1666 haunts the twentieth century detective, Hawksmoor. The theme of doubling or double is quintessential to Ackroyd's novel, and all aspects of the novel I treat here are subservient to this theme. This particular section will focus on a close comparative analysis of the two protagonists, whose twin operation culminates in their fusion. I shall investigate the aesthetic and representational reasons behind their paradoxical figuration—they are presented as two separate entities that belong to the same identity, that is, a single protagonist—from the perspective of the psychoanalytical theories of the double and of the uncanny.

Surprising as it might sound, Dyer is more of a villain than a criminal felon as he encourages or inspires his victims to act or behave in such a way that will ultimately lead to their demise. In the Thomas Hill episode I mentioned earlier, Dyer's cry aims to catch the boy's attention at a crucial moment, resulting in his fatal plunge. When Dyer sees Thomas Hill's lifeless body lying on the ground, he acknowledges: 'I could hardly refrain from smiling at the Sight; but I hid my self with a woeful Countenance and advanc'd up to the Father who was ready to sink down with Grief.'[447] Although Dyer is not entirely responsible for the boy's death - other than by purposefully distracting and urging him to climb the church steeple - he fulfils his goal by persuading the father to bury the corpse where it lies. Similarly, Dyer impels his second victim, a miserable tramp called Ned, to commit suicide near the St. Anne's Church at Limehouse and he views that sacrifice as very suitable as despite the vagrant is not a child he 'had been reduced to the State of a

[446] Karl Miller, *Doubles: Studies in Literary History* (Oxford: Oxford University Press, 1985) 1.
[447] Ackroyd, *Hawksmoor*, 25.

meer Child through his Miseries.'[448] For his third sacrifice, Dyer hires an assassin to murder a boy called Dan in the vicinity of the church St George in the East, at Wapping. Only for the fifth and sixth sacrifices, Dyer kills his victims himself. Dyer disguises himself in a beggar to murder a fugitive servant boy, Thomas Robinson, at St. George's Church, Bloomsbury. For the penultimate sacrifice at St. Alfege's, Greenwich, Dyer throttles one of his colleagues, Yorick Hayes, whom he suspects of sending him anonymous threatening letters. And the last victim of the fictional architect is his apprentice Walter Pyne, who hangs himself in his room after his master's incitement. This suspicious circumstance prompts Dyer to falsely claim that, before the suicide, Pyne confessed that he had killed Yorick Hayes. These incidents reveal Dyer's malicious character and cunning nature. Ackroyd creates a complex character which is determined to complete his mission regardless how much blood is spilt. He shows ethical duplicity, immeasurable egoism and a strong death drive which, according to Freud's discussion in 'Dostoevsky and Parricide' are the essential traits of a criminal.[449]

The resonance and clash between the sets of temporal and figurative pairs in the novel is considerable and, as we have seen, it is reinforced at the level of the figuration, which is my main interest in this thesis. It particularly applies to the figuration of the main character(s). According to majority of the reviewers of *Hawksmoor*, the detective Hawksmoor is a double or a mere recurrence of the architect. My purpose for this section is to argue that Hawksmoor, totally unaware, leads a twofold life: in his perceptible present he searches the culprit, while in his unconscious world he is seeking to meet his second self and alter ego, the eighteenth-century architect. Hawksmoor's ultimate encounter with his double from the eighteenth century puts an end to his inconclusive search for the serial killer, who, in fact, is his psychological double. The line from the novel 'if there are shadows there must also be light'[450] is meant to function as an echo-chamber distinctly signposting the correspondences between the two contrastive plots, temporal layering and dual protagonists, which have disparate roles within the novel. At the surface diegetic level, Ackroyd's protagonists are employed in the narrative for contradictory reasons: one is there to break the law by committing crimes and thereby aggrandizing his sacred edifices, while the other is supposed to serve the law by

[448] Ackroyd, *Hawksmoor*, 64.
[449] S. Freud, 'Dostoevsky and Parricide', *The Future of an Illusion, Civilization and its Discontents, and Other Works*, [1928], SE XXI (1927-1931), 177.
[450] Ackroyd, *Hawksmoor*, 213.

disentangling, solving the puzzle and by punishing the criminal – that is, the protagonist of the eighteenth-century story. Del Ivan Janic sustains that there are obvious links between Dyer and Hawksmoor, but 'the nature of those connections is always elusive'[451]. Brenda Maddox suggests that the connective tissue is assured by the leitmotif of the corpse, which reappears in both plotlines. She maintains: 'Dyer's corpses are Hawksmoor's corpses. One makes them, the other discovers them – not much difference; murderer and victim are locked in eternal embrace.'[452] This is an insightful claim; however, there are many other elements, in addition to the 'corpses', that wed those two protagonists so ineluctably. The similarities and connections between Hawksmoor and Dyer are subtle at first, but gradually they crowd in.

The link between Dyer and Hawksmoor becomes visible in the recurrence of multiple expressions, names, images, rhymes, identifiable details and different minor characters in both narratives, rendering an impression that those two parallel worlds are somehow touching each other at times. The confluence of names is the first pointer to the parallel: not only do Dyer the architect and Hawksmoor the detective carry the same first name of Nicholas, but so do also their assistants Walter Pyne and Walter Payne; playfully, their flirtatious landladies Mrs. Best and Mrs. West bear almost identical names. In addition, Dyer and Hawksmoor share the same workplace, Scotland Yard, which is also an equivalent for the present-day British criminal investigation department, and they both live on Leicester Square near the crossroads called Seven Dials. Like Dyer who indulges in seeing more blood spilt in his churches, Hawksmoor revels in an unusual and inexplicable desire to stare at the open corpses. Finally, Hawksmoor connects to Dyer's time-period through his interest in the eighteenth century, the period, architecture and pattern of crimes. He never misses a chance of studying more about the various forms of murders specific to certain centuries; for instance he asserts that 'stabbings and strangulations were popular in the late eighteenth century, […] slashed throats and clubbings in the early nineteenth, poison and mutilation in the latter part of the last century.'[453] As a result, Hawksmoor is surprised that the types of murder such as stabbings and strangulations are still practised in the twentieth century despite the fact that they were more broadly popular in the late eighteenth century. The twentieth century

[451] Del Ivan Janic, 'No End of History: Evidence from the Contemporary English Novel.' *Twentieth Century Literature* v. 41, no. 2 (Summer 1995): 172.
[452] Brenda Maddox, 'Murder Most Holy', *The Listener*, no. 5, (December, 1985): 30.
[453] Ackroyd, *Hawksmoor*, 117.

protagonist admits that he is always interested in studying the instincts and the activities of the murderer. His experience as a detective has taught him that most delinquents ʻrarely move[d] from the same spot but kill[ed] again and again until they are [were] discovered. And sometimes […] they are [were] drawn to those places where murders had occurred before.'[454] Brooding over this hypothesis, Hawksmoor recalls a series of crimes perpetrated in Red Maiden Lane, Swedenborg Gardens and in the alley near St George's-in-the- East church. All of them belong to the same area where the Marr killings, also known as The Ratcliff Highway murders actually happened in December 1811. John Williams, the perpetrator of the Ratcliff Highway murders, viciously attacked and brutally slaughtered two families within only twelve days. While the randomness of the actual murders shocked the public at the time, it is the contemporary detective's attraction to the figure of this murderer that Ackroyd decides to subtly foreground. Williams's unspeakably savage crimes, assertion of his ʻsupremacy above all the children of Cain'[455] and his ultimately mysterious suicide transform him in Hawksmoor's eyes into a ʻmighty murderer' and ʻan object of awe and mystery to those who lived in the shadow of the Wapping church.'[456] This affirmation inevitably captures Hawksmoor's attraction to the criminal and his strength of will. There is, furthermore, an obvious correspondence between the perpetrator of the Ratcliff Highway murders and Dyer – who is the product of the detective's imagination. The target of both murderers is the children whom Dyer views as ʻthe Heirs of Hell and of the Devil as soon as they are disclos'd to the World'[457]. Also, similarly to Williams, Dyer commits suicide after he has fulfilled his bloody enterprises. Thus, Dyer is shaped as a mishmash of Hawksmoor's obsessive fascination with the dynamics of crime and punishment and the specific focalisation of this obsession in the figures of a real historical criminal (John Williams) and a real historical architect (Nicholas Hawksmoor). The present-day Hawksmoor is also interested in the contemporary legalised and external forms of punishment; the detective finds himself engrossed in the vision/recollection of the last criminal that had been hanged in chains on Whitechapel High Street and whose last words echo in Hawksmoor's mind ʻThere is no God. I do not believe there is any and, if there is, I hold Him in defiance.'[458]

[454] Ackroyd, *Hawksmoor*, 116.
[455] Ibid, 116.
[456] Ibid, 116.
[457] Ibid, 9.
[458] Ibid, 117.

Hawksmoor's account enforces the idea that the religious redemption was not sought by offenders and that the public execution was still practised in the twentieth century.

The characters of Dyer and Hawksmoor also 'bounce' against each other cross-temporally. When Wren and Dyer visit a madman dubbed 'Demoniack' at Bedlam, whose words: 'Hark ye, you boy! I'll tell you somewhat, one Hawksmoor will this day terribly shake you!'[459] do not only emphasize the correspondence between Dyer and Hawksmoor across centuries, but also foretells their eventual encounter. Interestingly, Dyer cannot explain the meaning of these words, while a few pages later the modern Hawksmoor makes an appearance in the novel. Similar scene recurs in the twentieth century story, when Hawksmoor visits his father in a nursing home. The old man poses a question: 'Nick, is there still more to come? What happened to that letter? Did they find you out?'[460] which is meant to be addressed to Dyer from the other side of the text, who receives anonymous letters from somebody claiming to have some knowledge of his bloodletting. Following the killing of his rival Hayes, Dyer does not seem to recount the event as he committed the crime in a trance or as it was someone else who murdered Hayes. Dyer concludes 'when I came to myself Hayes was lying beneath the Pipes […]. Then I have trembled at what I had done, and looked up at the new Stone of the Church to stare away my Feare.'[461] This passage sets up a possibility that when Dyer or maybe Hawksmoor comes to his senses, he sees the crime through the detective's eyes, whose mission is to find and punish the wrongdoer. Ackroyd purposefully uses the verb 'tremble' along with the self-reprimanding remark 'what I have done' in order to suggest ironically Dyer's elusive feeling of guilt or fear of being punished which is quickly chased away by the sight of his grandiose edifices.

Ackroyd skilfully creates a complex and strong anti-hero who is a firm adept of Satanism and mysticism, seeking to spread 'the greatest balance of evil over good for the greatest amount of people'[462]. Dyer is not only proud of the mission he was entrusted with and is determined to fulfil it regardless of any repercussions, but he also never refuses or doubts his bloodletting. The only moment when he really fears human rather than divine punishment is when he receives those anonymous letters threatening to divulge his

[459] Ackroyd, *Hawksmoor*, 100.
[460] Ibid, 121.
[461] Ibid, 150.
[462] J. M. Trau, *The Co-Existence of God and Evil* (New York and San Francisco: Peter Lang Pub Incorporated, 1991), 69.

crimes. Even then he limits himself by half-jokingly and softly saying, ʻ*Oh no, my Sentence is just*'[463] before returning to his old and confident self and reassuring himself that: ʻI know my own Strength, *says* I, for it has been tried and, if I foresee Storms, it is fit that I should prevent them.'[464] Hawksmoor, on the other hand, is parodied for his obsessive belief in the scientific rationality and for his reluctance to accept that the mystery of the murders is impenetrable.

Furthermore, time is an obsessive concern for both figures in this pair, and they are both depicted as having a pronounced tendency to drift off into the recreation of the past events and memories. Their vision of time is itself similar. Dyer's words during his visit to Stonehenge, ʻtime is a vast Denful of Horrour, round about which a Serpent winds and in the winding bites itself by the Tail'[465] suggest the serpentine and eternal repetition of the time from which there is no escape. Similarly, Hawksmoor's multiple attempts to reconstruct the linear timing of the crimes and the chronological order of the events (ʻI need to know when, /In this case when is more important than how'[466]) in order to discover the murderer turn to be fruitless and ineffective. The characters' obsession with time is interlinked with their compulsive pursuit of their respective (and counter-point) missions: Dyer is determined to find new victims in order to complete the design of his churches, while Hawksmoor interrogates every witness, leads a thorough search of the grounds and examines each clue that most of the time baffles him rather than helps him to unriddle the crime puzzle. The detective analyses the factors that generate or lead to death (ʻthe quickening and deepening of respiration at the first shock of the hands around the throat; twitchings, loss of consciousness; terminal vomiting and death'[467]) in a fashion similar to an architect who takes necessary measurements while drawing a plan of a building, while plotting a sacrifice which would enable the building's longevity. Alex Link concludes that Dyer's contaminated churches become subtle ʻinstruments of systematic disorder'[468]. In other words, he is granted immortalization through his work but at the same time finds his demise in it. Hawksmoor breaks down when he becomes aware that his investigations lead to no result. Link describes churches and the urban

[463] Ackroyd, *Hawksmoor*, 103.
[464] Ibid, 104.
[465] Ibid, 62.
[466] Ibid, 113.
[467] Ibid, 113.
[468] Alex Link, ʻThe Capitol of Darknesse': Gothic Spatialities in the London of Peter Ackroyd's ʻHawksmoor'. *Contemporary Literature* v. 45, no. 3 (Autumn, 2004): 520.

spatiality in the novel as uncanny sites and ‘Gothic’ as they are ‘suffused with the spectral, as the living of space comes to supersede its intended uses.’[469]

In his text on the uncanny, Freud dedicates a lengthy discussion to the notion of the double as it gets represented in literature. He sustains that in literary works, as it is the case of *Hawksmoor*, ‘we have characters who are to be considered identical because they look alike. This relation is accentuated by mental processes leaping from one of these characters to another—by what we should call telepathy —, so that the one possesses knowledge, feelings and experience in common with the other.’[470] Dyer’s and Hawksmoor’s common experience of the disorientation and confusion upon awakening, charged with painful significance, is a case in point. The sado-masochistic game (the chapter VII) in which Dyer participates in the prostitute’s house echoes in the following chapter when the detective wakes up in a state of consternation screaming out because the skin is stripped from his back and ‘for a moment he didn’t know in what house, or what place, or what year, he had woken’[471]. Later, fatally ill, Dyer experiences a very similar sensation admitting that ‘when I woke I scarce knew in what House or Place or Year I found my self.’[472] The protagonists’ relationships are subject to similar kind of parallel destiny. As Hawksmoor stubbornly and obsessively follows his implausible hunch, his colleagues start to whisper about his boats of insanity due to the oddity of his behaviour and sudden rages – just as Dyer’s colleagues, in the other plot, have started to have doubts about his sanity. It could be argued that the unsolvable mystery (in Hawksmoor’s case) and Dyer’s bloody enterprise cause the protagonists’ systematic regression towards an illogical, pathological state. During his investigation, Hawksmoor commits an inadvertent mistake by disclosing publicly some sketchy description of the suspect that ultimately results in public outrage and several attacks aimed at tramps. Following this, Hawksmoor loses his colleagues’ trust and they start suspecting that there was never a real murderer whom Hawksmoor needs to catch; ‘the criminal’, they believe, ‘had just disappeared, if he ever existed in the first place.’[473] Similarly to the dying Dyer who in the grip of distemper or panic fright perceives his colleagues as enemies (that ‘wish to see me in my

[469] Link, 534.
[470] Freud, ‘The Uncanny’ [1919] *An Infantile Neurosis and Other Works*, SE XVII (1917-1919), 233.
[471] Ackroyd, *Hawksmoor*, 152.
[472] Ibid, 203.
[473] Ibid, 198.

Sickness so that they can triumph over me,'[474]) Hawksmoor is also consumed by his hatred for his colleagues who, according to him, 'had triumphed over him'[475] by pushing him aside from his investigation. The hatred and frustration that reverberate in both centuries do not only evince telepathic relationship between these two characters but also yield a possibility that this whole series of interconnections signal an important dynamic in Hawksmoor's mind and are only a figment of his imagination.

It is essential to introduce here the psychoanalytical theory of the double and of the uncanny at some length. The phenomenon of the doppelgänger is thoroughly treated by an Austrian disciple of Freud, Otto Rank, in his pioneering study *The Double* (1914) which surveys anthropological development of the double figures and their diverse appearances in literature. Rank's starting-point for his theoretical approach of the double is in Hans Heinz Ewers's silent German film *The Student of Prague* (1913) which narrates a story of Balduin, a dashing student and a skilled fencer who after dissipating all his money, makes a pact with a strange old man Scapinelli who offers him wealth in exchange for the full-length mirror from his room. Balduin stares in bewilderment when his reflection suddenly detaches itself from the mirror and walks out the door following the old man. Balduin's trouble-making doppelgänger re-emerges throughout the entire film haunting his original owner, sabotaging all his plans (e.g. to seduce the countess and not to slain his adversary in the duel etc.) and leading to his suicide. This eerie doppelgänger is neither Balduin's twin sibling nor a coincidental impersonator, but his reflection that is a 'vile' part of his psyche. As the film engages with 'the interesting and meaningful problems of man's relation to himself –and fateful disturbance of this relation,'[476] it opens new avenues for Rank to analyse the figure of the doppelgänger within the framework of psychoanalytical theories. In the most elemental definition, proposed by Rank in 1914, the double is 'an independent and visible cleavage of the ego', however inherently connected with and entirely inseparable from its original self. [477] To understand the ground for excessive recurrence of a doppelgänger figure in European literature, Rank traces the anthropological evolution of the idea of the double within the framework of psychoanalytical interpretations. He finds, for instance, that, in some

[474] Ackroyd, *Hawksmoor*, 204.
[475] Ibid, 211.
[476] Otto Rank, *The Double: A Psychoanalytic Study*, trans. Harry Tucker, JR. (London: Mansfield Library, 1989) 7.
[477] Ibid, 12.

primitive cultures the double was frequently associated with the soul which dwelt in shadows and reflected images – where the latter accurately replicate the body. According to Alexandre Moret, the words such as soul, double, image and shadow were used interchangeably[478] and they all designated and bespoke a misfortune and death. This aspect is confirmed by Indic, Germanic and Greek belief that if one gazes at his own reflection (his double) in the water, he will soon die. Inevitably, this conception relates to the legend of Narcissus who finds his demise after viewing his image reproduced by water.

The thanatoptic significance of the reflected images and the thanatophobic aspect of the double is explored further in Rank's exhaustive discussion of the works of Alfred de Musset ('December Night', 1835), Fyodor Dostoevsky (*The Double*, 1846), Robert Stevenson (*Dr Jekyll and Mr Hyde*, 1886), Guy de Maupassant ('The Horla', 1887), Oscar Wilde (*The Picture of Dorian Gray*, 1890) and others. Rank attempts to demonstrate that in literature the double usually (re)emerges in the shape of a shadow, a mirror reflection, portraits, male siblings, psychological projections, or a merely physical person that bears an uncanny resemblance to the hero. Rank is astute: indeed, it could be argued that most of the narratives of, and Ackroyd's novel itself, present the theme of doppelgänger through one specific formally binding motif: that of the mirror. An excessive recurrence of mirror (looking into a convex mirror Hawksmoor's 'face became an object like the others swimming in the circle of his gaze-an armchair, a grey carpet, a lamp'[479]) and reflection scenes ('He [Hawksmoor] tried to gaze calmly at the reflection, his calmness was broken by the sight of his face staring distended out of the frame'[480]) is a formal thread running throughout *Hawksmoor*. But this motif is there only to reinforce, or present visually through a reflected image, a more profound interaction between the protagonist and his psychological projection in the form of another person.

In such cases, Rank argues, the unwanted doppelgänger follows its hero always and everywhere developing in the literal character, paranoia and 'a persecution complex'[481] which can be overcome by the death wish and violent impulse to rid himself of his hated competitor, the double, that is, its evil self. This psychic development informs the very narrative arc of Ackroyd's detective novel. Ackroyd uses the genre of historic

[478] Alexandre Moret, *Annales du Musée Guimet* (Paris, 1902), Part XIV, 33.
[479] Ackroyd, *Hawksmoor*, 120.
[480] Ibid, 119-20.
[481] Ibid, 74.

detective crime fiction precisely in order to enable the confrontation of the protagonist with its double in an imperceptible way: Hawksmoor's very task is to find, thus (discursively at least) castigate, punish, and eliminate the perpetrator of crimes, contemporary and historical. Hawksmoor's notice that the pattern of crimes committed at Wapping is quite unusual for twentieth century as 'stabbings and strangulations were popular in the late eighteenth century'[482] emphasizes the possibility that the crimes are committed by someone who belongs to or has a good knowledge of the type of murders practised in that century. The only suspect in the novel is the detective himself, who is profoundly engrossed in the eighteenth century historical period, its architecture – particularly, the churches ('Why are churches built in that shape? And he [Hawksmoor] repeated the word - churches, churches, churches, churches, churches -until it meant nothing'[483]), types of crimes and the murderers' way of reasoning: 'But they [murderers] can never remember the actual moment of killing. The murderer always forgets that, and that is why he will always leave a clue.'[484] Hawksmoor's certainty that the murderer will commit a crime again because 'they always do it again'[485] followed by his statement 'Of course I want to stop him [murderer]. But I may not have to find him –he may find me'[486] give the reader an early indication that Hawksmoor might be aware of the criminal's further proceedings and the necessity to finally mystically encounter him. Following this scene, the spiritually exhausted Hawksmoor experiences a moment of revelation when he switches on the television set and sees a priest speaking from within one of the churches founded by Nicholas Dyer. The trap begins to close when he finally realizes that the churches where the crimes were committed are all erected by the same architect, therefore he establishes a mystical connection between Dyer's pattern of murders with the pattern of the present-day crimes. Hawksmoor feels that the pattern is not yet complete, and he is prompted to go to the church at Black Step Lane, where the mystical fusion with Dyer occurs. The narrative is left deliberately ambiguous as to whether Dyer imagines, or dreams, or actually meets Dyer in his church.

Rank bases his whole discussion of the double on Freud's theory of narcissism, seeing the concept as deriving from the subject's sexual desire, narcissistic preoccupation

[482] Ackroyd, *Hawksmoor*, 117.
[483] Ibid, 211.
[484] Ibid, 159.
[485] Ibid, 127.
[486] Ibid, 127.

with his own self, and self-preservation. The emergence of the double is thus linked to primary narcissism and the child's observed creation of multiple selves due to desire for immortality, according to Freud in 'On Narcissism' (1914), a text written simultaneously as Rank's discussion of the double. The fear of death and self-preservation instinct prompt the ego to murder the double, or, as Rank puts it 'split off of a bad, culpable ego - a separation which, moreover, appears to be the precondition for every suicide.'[487] Rank concurs with Freud that the figure of double aims to develop or arise the awareness of guilt and need for punishment.[488] In his celebrated essay 'The Uncanny' (1919) Freud contends that once passed the stage of childhood, with the ego's development, the idea of double gains a fresh function that is one of 'observing and criticizing the self and of exercising a censorship within the mind, and which we become aware of as our "conscience."'[489] In other words, the figure of double acquires a role of a punitive conscience which reappears in different forms (e.g. spectral apparitions, reflections, shadows, hallucinations etc.) to remind the ego of its wrongdoings. Insofar as this is true the figure of the double in psychoanalytical theory is thus inextricably linked to that of the guilt-inducing agency, and, later in Freud's theory, that of the super-ego, which I have discussed in Chapter One. Ackroyd's *Hawksmoor* addresses these dynamics with subtlety: the protagonist is portrayed as a narcissistic character whose guilt urges him to ascribe the responsibility for his deeds to his double—in the form of a 'real' historical criminal—and the narrative itself is structured through desire to meet this psychological projection, or replicated self, to embrace the inner punishment.

Rank's statement that 'the life of the double is linked quite closely to that of the individual himself,'[490] is vividly illustrated in *Hawksmoor* where the eighteenth century architect does not cease to reappear in each Hawksmoor's reflections and dreams until their final fusion. The psychological tension which Hawksmoor imposes on himself, due to his fear of being unmasked and punished, explains his confusion and hallucinatory apparition of himself, whom he does not or does not want to recognize as himself. He projects his feelings and crimes onto an inexistent entity which replicates him to the smallest particulars, such as name, gestures, voice and physique – a resemblance which,

[487] Rank, *The Double*, 79.
[488] Ibid, 76.
[489] Freud, 'The Uncanny' [1919], *An Infantile Neurosis and Other Works*, SE XVII (1917-1919), 234.
[490] Rank, *The Double*, 17.

as Ernst Hoffmann puts it, is 'stolen from the mirror'[491]. Hawksmoor's double is stretched across centuries as though Hawksmoor's identity is itself partly caught in the unavoidable present and partly in the inaccessible past. This cross-temporal narrative figuration of the double in *Hawksmoor* is fleshed out by Ackroyd's use of the historical figure - the eighteenth century real-life architect, Nicholas Hawksmoor (1661-1736) whom Ackroyd diegetically 'bifurcated' into two independent but gradually merging characters: Nicholas Dyer, a cruel but intelligent eighteenth-century architect, and Nicholas Hawksmoor, a solitary twentieth-century detective. Both of Ackroyd's protagonists are fictional representatives of the historical figure, Nicholas Hawksmoor and they are connected to him in various ways: the eighteenth-century architect holds his function, while the twentieth century detective bears his name. Ackroyd takes up historical facts and events, and distributes them across narrative planes – reworking and rewriting the history enabling a smooth convergence of past and present. The historical Nicholas Hawksmoor was appointed by the London Commission to erect only six churches (Christ Church in Spitalfields, St Anne's in Limehouse, St George's-in-the-East in Wapping, St Mary Woolnoth in Lombard Street, St George's in Bloomsbury and St Alfege's in Greenwich) the seventh church, Little St Hugh in Black Step Lane, that appears in Ackroyd's novel is completely fictitious as well as the area of London where it is situated. Indeed, the imaginary church is modelled on the story of the little boy called Hugh, who was supposedly kidnapped, mutilated, crucified and thrown into the well by a Jew in Lincoln. The little boy became an English martyr and his shrine was set up in Lincoln Cathedral however he is not considered as a real saint as he was never canonised by the Vatican. The Church of Little St Hugh, is a mystical site where those two protagonists blend and the unity between two circular timeframes becomes clear. Ackroyd uses the play with identity and history for the purpose of the narrative. In a postmodernist novel, the double can descend from different centuries travelling back and forth in time, or equally, it can be a result of an obsession or a desire ingrained deep in a subject's psyche. Hawksmoor's double is distant in time and is in line with Ackroyd's poetically alternating timeframes. According to psychoanalytical theories of the double engaged in this chapter, the double can come from different places or times, and it can be an imaginary figure, an illusion, obsession or a wish. The double usually operates as a reminder of the ego's guilt

[491] Ernst Hoffmann cited in Otto Rank, *The Double: A Psychoanalytic Study*, trans. Harry Tucker, JR. (London: Mansfield Library, 1989) 33.

prompting the ego to accept its (inner)punishment which is possible through the final encounter with the double. In comparison with the nineteenth century literature of doubling, such as Poe's 'William Wilson' (1839), Dicken's *A Tale of Two Cities* (1859) and Stevenson's *Dr. Jekyll and Mr. Hyde* (1886) where the narrative is focalized on the split personality and the interplay of good and evil in human nature, Ackroyd's *Hawksmoor* is informed by the motif of the double which shapes the narrative structurally and thematically. The temporal distance between the protagonist and his double enables the narrative to progress in two chronotopes at the same time, and contributes to the reader's perception of the narrative device of the double – the continuous operation of which is revealed only at the end.

Commenting on the unusual appearance of the double and the uncanny occurrences related to it, in literature, Otto Rank sustains that 'a person's past inescapably clings to him and that it becomes his fate as soon as he tries to get rid of it.'[492] This past life is meant to be epitomised in the recurrence of minor characters and the series of murders across two parallel stories, as well as in Hawksmoor's multiple visions, flashbacks and his own reflection. Such strivings, Freud, Rank, and Ackroyd seem to agree, entail the hyperactivity of destructive and self-destructive urges. While, the doubling 'guarantees' immortality of the subject, it still harbingers the uncanny death. This aspect of the dynamic of doubling, present in ancient beliefs and myths, is heavily exploited by creative writers. Many literary characters search for their doubles to kill them, or punish, or contain them, and this quest turns out self-destructive: they simply destroy themselves because the double is an inexistent entity and a mere product of the characters' imagination. Rank maintains that 'the pathological fear of one's self' or to be more precise the fear of one's evil 'half', 'often leads to paranoid insanity and appears personified in the pursuing shadow, mirror-image, or double.'[493] This particular aspect is skilfully depicted in Ackroyd's *Hawksmoor*, where the detective is gradually overtaken by a destructive delusion of his double, Dyer, whose episodic eidolons cause Hawksmoor's gradual collapse into a delusional state and loss of a tangible reality. This collapse is signalled formally: the novel as such is written in fragments, flashes and hallucinatory visions which are all products of Hawksmoor's disquieted and disturbed mind. Such form of the novel induces a sense of uncanny in the reader as well.

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[492] Rank, *The Double*, 6.
[493] Ibid, 85-6.

The link between the doubling, narcissism and death is more expansively elaborated, and specifically linked to the aesthetic effect of the uncanny by Freud in the aforementioned essay 'The Uncanny'. First, Freud defines the uncanny as 'nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression.'[494] Not everything that is repressed or fulfils the above condition is or could be regarded as uncanny. And, he further sustains that uncanniness is grounded in the impression/belief in 'the omnipotence of thoughts, with the prompt fulfilment of wishes, with secret injurious powers and with the return of the dead.'[495] As an example of the uncanniness, Freud singles out E.T.A Hoffman's fantastic tale 'The Sandman' that tells a story of a living doll which gouges out children's eyes. Interestingly, Freud contends that the source of the uncanny sensation does not derive from the infantile fear but rather from their infantile desire that their dolls come to life. Freud's definition of the uncanny encapsulates the central concerns of *Hawksmoor* which are the immediate wish fulfilment (to find the historical serial killer) and strong subtending desire (to acknowledge and punish oneself for one's own crimes), both premised on a belief in the omnipotence of thoughts – that may enable one to transfer his own guilt to someone else. At one point during his investigations, Hawksmoor self-acknowledges that he feels the presence of the murderer closer than before and that 'there were even occasions when he believed that he was being followed and, as he lay awake one night, he conceived the fantasy that he too should dress as a tramp.'[496] Hawksmoor's strong belief in the supernatural aspects of the crimes and in the existence of an untraceable tramp – which comes across to his superiors as Hawksmoor's possible invention, spurs his ultimate transcendental meeting with the double.

Indeed, Ackroyd's protagonist Hawksmoor is thus endowed with two contrastive potentialities and emanations such as the 'light' and the 'darkness', good and evil (also visible through a recurrence of these motifs throughout the novel), where Dyer is his projected bad facet. It is worth mentioning here a dissimilarity in the treatment of the theme of double in Ackroyd's *Hawksmoor* and Dostoevsky's *The Double*. Despite the fact, that these works connect on the thematic level, there is a visible difference between the functions of the double in the two writings. In Dostoevsky's novella, protagonist

[494] Freud, 'The Uncanny', 240.
[495] Ibid, 246.
[496] Ackroyd, *Hawksmoor*, 198.

Golyadkin Senior's fantasy and encounter with his double, Golyadkin Junior, seems at first to be a constructive one – it makes him compare himself and strive towards his idealized other who succeeds where Golyadkin fails, while in Ackroyd's novel, Hawksmoor must face his negative other along with the sets of serious crimes he had committed. In both cases, however, the ultimate encounter with the double is a means to interior punishment and self-evasion, and it eventuates in death or madness (Golyadkin Senior is taken to the asylum at the end of Dostoevsky's novella).

The emergence of the double is the primary source of the uncanny. Freud establishes a link between the doubling and the sense of uncanniness by noting that the uncanny experience is often characterized by 'a doubling, dividing and interchanging of the self'[497]. The feeling of uncanny could be easily attached to Ackroyd's figurative strategies: the fact that the historical killer-character Dyer shares knowledge, feelings and experience with our contemporary detective-character Hawksmoor, unsettles both the protagonist and the reader, creating a distinct sense of uncanniness. As discussed by Freud, the uncanny is pre-eminently an experience of the reader, or the viewer, rather than the experience of characters. Freud is interested in why one finds certain situations uncanny when they read about them. At the level of the narrative, and drawing on Freudian theories, Hawksmoor's double operates, in the early narcissistic phase, as a defence mechanism against the destruction of the ego, while in later stages of ego development, the double turns into 'a harbinger of death'[498], haunting its original self. Accosting this liminal sphere between life and death, and challenging the simplistic notions of good and evil, creation and destruction, the character's doubling also creates the sense of uncanniness in readers.

Early in the novel, when Dyer passes on his demonic beliefs and knowledge about architecture to his apprentice Young Nick, Dyer teaches him that 'it was Cain who built the first City'[499]. Interestingly, the Bible also says that Cain is also the first murderer. Thus, the architect in both stories is the embodiment of both destruction and creation. Dyer makes an appearance in the twentieth century plot not only in Hawksmoor's visions, shadows and reflections but also through the recurrence of the word 'architect', which is loaded with meanings, and through his image sketched by a vagrant. Investigating the

[497] Freud, 'The Uncanny', 233.
[498] Ibid, 234.
[499] Ackroyd, *Hawksmoor*, 9.

murder of Matthew Hayes, Hawksmoor comes across a tramp chalking on the pavement a sketch of a man with a spyglass. Subsequently, the detective receives a letter with a message 'this is to let you know that I will be spoken about. O Misery, if they will die'[500] and then a book containing a similar drawing from someone who signs himself as 'The Universal Architect.' This concatenation of traces becomes a lead in his investigation, which turns to be ineffective and exposed to ridicule. It could be argued here that Hawksmoor's firm belief that the vagrant dubbed 'the architect' is the author of the crimes, and the replication of this 'architect' in the figure of Dyer, aim to sway the reader's attention from the real murderer and obliterate the possibility that Hawksmoor is himself the murderer he is pursuing. Otto Rank sustains that

> the most prominent symptom of the forms which the double takes is a powerful consciousness of guilt which forces the hero no longer to accept the responsibility for certain actions of his ego, but to place it upon another ego, a double, who is either personified by the devil himself or is created by making a diabolical pact.[501]

Rank's contention offers a plausible explanation for Ackroyd's character – the twentieth century detective, who being incapable of taking responsibility for his wrongdoings, is searching for his double, unwittingly ascribing to him the crimes he committed himself. The double is contrived not only to take on the guilt on itself but also to save the subject from the demonic powers, to chase away the overwhelming fear of its impending death, promising immortality. Following Freud on the operation of primary narcissism, Rank contends that 'the idea of death, is denied by a duplication of the self incorporated in the shadow or in the reflected image.'[502] In this context, Dyer's function within the text (or in Hawksmoor's imagination) is to free the detective from thanatophobia or death anxiety and to protect him from direct self-punishment which might culminate in his demise. The double Dyer is, in terms of the categories introduced in this thesis, an embodiment and agent of internal punishment.

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[500] Ackroyd, *Hawksmoor*, 166.
[501] Rank, *The Double*, 76.
[502] Ackroyd, *Hawksmoor*, 83.

Being removed from the case, Hawksmoor gradually loses contact with reality and has an uncanny feeling that someone or something from the past and out of his grasp is following him. He does not seem to recognize ʻhis own reflection in the frosted window […]. The reflection turned to stare at him before walking on: Hawksmoor passed his hand across his face and then called out, ʻDo I know you?ʼ[503] In this particular scene, the frosted window functions as a mirror which aims to reveal the concealed matters about Hawksmoor and to narratively announce the final encounter with the double. This passage conveys that his soul, identity and rational mind are overtaken by his evil double, Dyer, to the point where in the final pages they meet face to face and fuse together speaking ʻwith one voiceʼ[504]. The enigmatic words from this climactic episode, ʻBut do not say that he touched him, say that they touched himʼ[505] and ʻTheir words were my own but not my own, and I found myself on a winding path of smooth stones. And when I looked back, they were watching one another silentlyʼ[506] suggest the fluidity of two separate and diametrically opposed halves which are gradually disclosed (to themselves) as unified whole. The play on personal pronouns such as ʻheʼ, ʻtheyʼ and ʻIʼ as well as the action verbs ʻtouchedʼ, ʻlookedʼ and ʻwatchedʼ uphold again the idea of communion and the creation of one single self. The sense of uncanny prevails, though, as the narrator himself is finally incapable to extricate himself from the two halves, suggesting to readers the uncanny continuity of doubling.

Ackroyd's fictional writings have reached the limits of the conventional literary form through consistent interplays between genres, between styles, and between historical periods. As we have seen, majority of his works, including *Hawksmoor*, also share an overriding preoccupation with the past of London, bygone England, and utilise supernatural elements to question the boundaries between fiction and reality, and contribute to creating a mental convergence of past and present. Challenging historical accuracy and realistic credibility, *Hawksmoor* represents what Linda Hutcheon describes as ʻhistoriographic metafictionʼ, what Charles Rzepka and Lee Horsley term as ʻa detective story both " historiographic " and " metafictional" ʼ[507] and what Jeremy Gibson and Julian Wolfreys call ʻludicrous textsʼ achieving ʻtheir effect through a deliberate

[503] Ackroyd, *Hawksmoor*, 211.
[504] Ibid, 217.
[505] Ibid, 216.
[506] Ibid, 217.
[507] Rzepka and Horsley, 313.

display and deployment of artifice, role-playing, pantomimickry, palimpsest, parody, pastiche, intertextual referentiality.'[508] This amalgam of disparate styles, genres, and types of utterance revolves around the theme of the doppelgänger. This thematic orientation is the direct result of the writer's interest in depicting the protagonist's inner turmoil and fear of death; significantly, Hawksmoor's 'liberation' is only possible through the direct encounter with his centuries-old double. The whole narrative revolves around the necessity to encounter this double, which effectively stands for the protagonist's unconscious desire to embrace the inner punishment. The double Dyer, within the psychoanalytical frames, is an embodiment and a necessary entity that brings about Hawksmoor's internal punishment. Everything in the novel, such as the narrative structure, temporal intersection and linguistic as well as figurative recurrences, makes this (self) encounter possible. It is for this reason that the final encounter simultaneously tolls the end of narrative.

In fact, all three novels treated in this thesis are structured by an unconscious desire to embrace the inner punishment. In *Hawksmoor*, the protagonist finds his inner punishment in psychological projection or reduplicated self; in *Ciuleandra*, Puiu embraces neurosis and mental disequilibrium to achieve the inner punishment; while in *Crime and Punishment*, the symptoms of Raskolnikov's inner punishment are expressed through his consistent frenetic actions and self-reproach. But whereas for the nineteenth-century embodiment of the inner punishment, Raskolnikov's self-torture culminates in his spiritual regeneration, represented by his eagerness to acknowledge his guilt and accept legal and social repercussions of his actions, such possibilities are merely hinted at with his early twentieth century successor (in the form of a possibility that Puiu might end up in prison or keep sanity and regret his deed) and they are markedly absent in Ackroyd's narrative of doubling, or they only exist *after* the completion of the narrative: the embracing of the inner punishment through the meeting with the double means, simultaneously, the end of narration.

[508] Gibson and Wolfreys, 2-10.

Conclusion

Just a few years before the publication of F. M. Dostoevsky's *Crime and Punishment*, English aesthete and literary scholar Mathew Arnold pronounced: 'Everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literatures.'[509] Dostoevsky's own text would serve as a powerful litmus test for just such approach to literature, first capturing a threshold moment in cultural history and then reverberating its subject matter throughout the globe. Arnold's statement also perfectly outlines the premise of and the methodology applied in this doctoral thesis, that is, comparative literature. This mode of approaching and looking at literature allows a mutual inter-illumination of the literary texts, as the discussion of one text is inevitably reflected in the exploration of the other texts and contexts. Comparative literature rose as a discipline precisely in the time of Arnold and Dostoevsky, and Arnold's statement is one of the first theoretizations of the field. Traditionally, comparative literature has been concerned with the examination of similarities and differences usually in two fictional works across cultures, where one work was believed to inspire the other(s). The conventional comparative literature was thus mainly focused on questions of cultural and linguistic boundaries, understood through the prism of nation-state, and sought to assess only the texts that directly and verifiably influenced each other. (For instance, many late nineteenth-century and early twentieth century comparatists analysed the aspects borrowed from Dostoevsky's novel and the way they were integrated in or adjusted to the new cultural content.) By contrast, contemporary comparative literature studies the patterns of connection in writings irrespectively of the time-and-space contiguity, trying to simultaneously foreground the specificities of compared cultural places. Modern approaches to comparison, such my thesis has pursued, postulate that the most fruitful engagement with different literatures appears when we constellate texts from distinct cultures across distinct time-spans and follow interactions in a network fashion. Michele Werner and Bénédicte Zimmermann, for example, have argued for the approach called 'crossed history' ('*histoire croisée*'), where the researcher would assess a network of

[509] Matthew Arnold, Inaugural Lecture 'On the Modern Element in Literature', University of Oxford, 14 November 1857.

crossings within a particular cultural development, or history of a phenomenon.[510] This doctoral thesis follows just such trajectory: it explores the idea of internal punishment, its representation in literature, its forms and manifestations, as it evolved in interaction with specific developments in criminal justice system and legality from the mid-nineteenth to the late twentieth century through Dostoevsky's, Rebreanu's, to Ackroyd's novels. Conceived within these parameters, my project has confirmed that the perception of criminality and of the dynamics of punishment has changed over a span of one hundred and nineteen years - the period within which the novels under discussion were written. Specifically, one can notice a huge transition in both public discourse and policies across Europe from the emphasis on an external and legalized punishment to the heightened interest in psychological and internalized self-punishment. This epistemic change—as Michel Foucault would describe it—found its preeminent expression in literature. The literary works discussed in this thesis repeatedly represent internal punishment as more difficult to bear than the persecution proscribed by society and law. This change in perception becomes visible on the page as we move from Dostoevsky's unparalleled dissection of complex inner struggles and convoluted psychological states of his characters while still ensuring the protagonist goes through the procedures of penitentiary system at the end, through Rebreanu's direct challenge to criminal justice system as easy to manipulate and eventually less efficient than the internal punishment perpetuated in an asylum, the torments of which flex not only the protagonist but also the very text of *Ciuleandra*, to Ackroyd's side-lining of criminal justice system as such and relativization of the search for a verifiable perpetrator and verifiable murders in favour of an inner investigation in *Hawksmoor*. One can put it in terms of literary history, too: the painstaking psychological analysis of the criminals, inaugurated by Dostoevsky, reached the pinnacle in modernist literature and gets ironized by postmodernism.

The thesis focuses on the psychoanalytical reading of the representation of the protagonists' minds and their reactions to the pangs of guilt/conscience across this literary representation continuum. I argue that, with the rise of a new discipline, in-depth

[510] Michele Werner and Bénédicte Zimmermann, 'Beyond Comparison: *Histoire Croisée* and the Challenge of Reflexivity', *History and Theory* v. 45, no.1 (February 2006): 30-50. Werner and Zimmermann furthermore argue that such an approach is, in fact, double-engaged as it is necessarily linked to the issue of the researcher's own reflection on her/his scholarly practice. On the necessity to keep in sight the geo-cultural and linguistic specificities of the compared texts, see Gayatri Chakravorty Spivak, 'Rethinking Comparativism', *New Literary History* v. 40, no. 3 (2009): 609-626.

psychology and psychoanalysis, more literary works (especially those that belong to the genre of crime fiction) became concerned with psychological portraiture of the characters. It is with this cultural history affinity in mind and in the light of my particular interest in the representation of internal punishment as caused by the workings of the criminal's punitive super-ego that I found it indispensable to approach my entire thesis from Freudian psychoanalytical perspective. The novels' thematic and symbolic cruxes—the concept of identity, guilt, and emotional and mental instability further demanded such a perspective. The Freudian approach and his specific theories of the Oedipus Complex, narcissism, masochism, and melancholia informed my readings and in-depth exploration of the dynamics of human psyche as represented on page. I have not put my writers 'on the coach' as I do not believe this is the correct approach to literature, but I have highlighted the interactions between their social and private lives and their fictional creations. Similarly, while I have tried not to treat the protagonists of the three novels as real human beings, I have dedicated substantial attention to the way they are constructed as characters; I approached the writers' figurative strategies as efforts to give a new image of human being as flawed, sometimes criminal, and grappling with inner punishment. For example, Freudian division of mind and theories of guilt offer a plausible framework for interpreting the ambiguities of Raskolnikov's paradoxical character and Puiu's frantic behaviour. With this perspective, I have also utilized a range of other psychoanalytical views that are related to Freud's theory, but at the same time are slightly different. I used a complementary approach of Jacques Lacan's theoretical readings of maternal figure, along with his formulation of the mirror stage – all expansively applied to the analysis of *Ciuleandra*. The significance of the maternal figure and her ambivalent role in Dostoevsky's crime novel, indicates that the theories of Melanie Klein can also be of great relevance in exploration of literary thematizations of inner punishment. The importance of the psychic function of the double, its forms and different spectral recurrences also proposes hermeneutic applicability of the thought of another psychoanalyst, Otto Rank; the latter's theory of doppelgänger incidentally constitutes one of the most significant aspects of Freud's own conceptualization of the uncanny. Thus, Freudian and Rankian notions of the uncanny and the double serve as an essential framework for the discussion of Ackroyd's *Hawksmoor*. More generally, I have chosen psychoanalysis as my primary theoretical framework because, as a practice and method of acquiring knowledge, it has strong affiliations with detective fiction: both underscore the

practice of investigating and the belief that human mind is capable of both positive and aggressive behaviour and, as such, worth exploring. Finally, I have used in my analyses, where appropriate, literature studies frameworks such as Mikhail Bakhtin's theory of polyphony, Linda Hutcheon's account of historiographic metafiction and relevant philosophical points of reference such as Søren Kierkegaard's and Jean-Paul Sartre's existentialisms.

Reading the three texts in succession has also allowed me to follow the transformation of crime fiction from Edgar Allan Poe's 'whodunit', to 'whydunit' and the focus of the perpetrator's mental states; that is to say, to psychological thrillers and metaphysical crime narratives that remain the most popular and prominent genre today. (Witness, for instance, the public continuous fascination with psychological thrillers such as Gillian Flynn's *Gone Girl* (2012) and Paula Hawkins's *The Girl on the Train* (2015).) Thus, although the novels I explored belong to the same genre of crime fiction, there are still stark contrasts as well as a nexus of interlocking relations between a psychological realist assessment of crime and guilt, a modernist detective text and a postmodernist detective or 'anti-detective' novel. These discrepancies and similarities start with the narrative structure and its relationship with the parameters of the genre. Ultimately, all three novels belong to the subcategory of crime fiction that has actually gained wider popularity only recently—the one focussed on the perpetrator himself/herself rather than on the detective/investigator and the crimes. Whereas Dostoevsky's and Rebreanu's crime novels are placed in the realms of ontological and existential quests, Ackroyd's postmodernist historiographic text is grounded on the problematics of epistemological enquiry as such, since it questions the existence of the crimes and the criminal, and it sets forth the problems rather than solutions. Furthermore, while *Crime and Punishment* is heavily influenced by Edward Bulwer-Lytton's novel (an English Newgate story) *Eugene Aram*, it deviates from the early nineteenth-century detective novel templates by revealing the perpetrator from the very start and by allowing him to play a double role: of a detective as well as of a persecutor of his own guilt. This dual role is also examined in *Ciuleandra* and *Hawksmoor*, but with some differences. In *Ciuleandra*, Rebreanu (just like Dostoevsky before him) shifts the narrative focus from the crime itself – to the investigation of the criminal's psychical operations and deviance, while in *Hawksmoor*, the reader follows the protagonist's exhausting endeavour to solve the mysterious crimes

he committed himself, wherein crimes themselves serve as screen for a more in-depth exploration of one's self. Thus, Ackroyd's novel is ostensibly framed as a traditional detective fiction, but the reader soon realizes that the narrative intention is not constructed around discovering the initially unsolvable crimes but around transcending the reality and subjectivity in order to encounter the mysterious otherness – the criminal in oneself.

It is significant in this respect that the overall organisation of the narrative in all three novels is governed by the protagonist's desire to embrace inner punishment, a desire whose fulfilment signals the end of narration. All three novels utilize the device of the criminals' psychological testimony for this effect, but they do so in markedly different ways. Each novelist uses distinct figurative strategies to configure their protagonists. In terms or representation, the protagonists present us with a rich range of psychoanalytical material. In Dostoevsky's *Crime and Punishment*, the protagonist is tried by his punitive conscience prior to the actual commission of the crime, while his need for punishment is activated and increased with the perpetration of the murder. Purposefully, Dostoevsky's protagonist commits the crime to justify his pre-existing sense of guilt. His guilt is symptomatically played out through his sado-masochistic phantasies, dreams and disturbed states of mind. Raskolnikov is portrayed as a narcissistic and sado-masochistic whose obsessions, ambivalent feelings and self-accusatory monologue are the symptoms of his need for punishment. In Rebreanu's *Ciuleandra*, Puiu Faranga's destructive instinct and aggression directed primarily against Mădălina and then against his father and doctor Ursu, derive, in Freudian terms, from Puiu's twinges of conscience seeking to punish himself for his repressed desire of his childhood: to eliminate/ kill the father and sexually possess the mother. Interestingly, in *Ciuleandra*, the need for punishment serves as the foundation of neurosis which, in turn, paradoxically operates as a buffer against reproachable conscience, thus protection from harsh reality. Ackroyd's Hawksmoor is another narcissistic character who, due to his morbid self-love, projects his own wrongdoings on the other (Dyer) in order to evade the inevitable self-punishment – towards which he is unwittingly groping.

In terms of formal figurative strategies deployed, the three writers differ in relation to the literary period and style in which they were writing as well as some individual writerly choices, in particular relating to the treatment of time in the novel. In the Chapter I, I discussed Dostoevsky's protagonist, Raskolnikov as torn inside between a desire to follow his bloody design and a civil responsibility to comply with social morality. Although the

novel is rendered from the perspective of the third person narrator, the reader still gets access into Raskolnikov's thoughts and concerns through the abundant use of free indirect discourse and interior monologue. I have argued that not only the novel but also the protagonist should be viewed as polyphonic, as he is himself a seed of polyphony due to his inner dialogues and contradictory stances. The protagonist's appropriation of a variety of overlapping voices and interacting ideological points of view contribute to this constellation of a polyphonic character. In psychoanalysis, such inhabiting of one's discourse by the voices of others is often linked to the condition of melancholia; upon this reading, Raskolnikov's inner punishment is caused by his persistent melancholia and unbalanced mental and emotional states – which he seeks to appease through murdering the old pawnbroker. Most of this inner conflict is rendered, however, in chronological order, only occasionally (and mostly legibly) interrupted by retrospection or dreams. As explained in the Chapter II, however, Rebreanu's character is a typical modernist protagonist who is shaped by his memories and numerous recollections of his life with Mădălina. The protagonist is constellated through brief, evocative images, and intersecting motivational lines, where the specific temporal frames are difficult to ascertain, although we are relatively certain of the time-period in which the novel is set. As the story is recounted in a series of flashbacks out of chronological order and the action is primarily focalized from Puiu's standpoint, it is not certain whether Puiu commits the crime in a sudden paroxysm of rage or as a result of a long-term condition of mental imbalance. Such narrative structure intensifies the ambiguity and incertitude within the novel, as it is never clarified whether the protagonist is mad or not, whether he indeed committed a crime or it is just a figment of his imagination. In the Chapter III, I argue that Ackroyd's eighteenth-century 'protagonist', Dyer is openly constructed as a double (a projection that is based on one's own urges and phantasies as well as cultural imaginings such as historical or quasi-historical accounts), while Hawksmoor is portrayed as someone whose mission within the novel is to meet this double in order to answer for his wrongdoings. Insofar as this is true, they are one narrative entity but bifurcated, a circumstance which causes some confusion for the reader who now must himself/herself undertake the task of investigating who is this entity. In comparison with *Ciuleandra* and *Crime and Punishment*, where the geographical space is not disturbed and the temporal timeframe is certain, in *Hawksmoor* there is an endless battle-ground between past and present, rationality and mysticism, darkness and light. Although the non-

linear timeframe and temporal displacement may confuse the reader, they are essential in enabling the protagonist to face himself and to embrace his punishment.

As I have mentioned before, none of these narrative dynamics appear in a vacuum. The focal issue in all three novels is the geo-cultural site of the text. The latter not only specifies the text in its cultural and political contexts but also plays a special role in configuring the protagonists' psychic dynamics. Although the urban space provides a central focus of both Dostoevsky's and Ackroyd's novels, there are significant differences between them, as chronologically they focus upon different centuries. St Petersburg has been always a special cultural resonance of Russian writers, including Pushkin, Gogol and Dostoevsky himself. It has been referred as to a town of ghosts, secret organisations, masquerades, thus to a place where strange things happen, and yet, also, a city of revolutions and insurrections.[511] Dostoevsky sets *Crime and Punishment* in the most crowded and disease-brewing area of the city, the Haymarket square, where all the poverty dwells and the murder takes place. With its stinking streets, squalid taverns and shabby rooms, the city is described as having a direct impact on Raskolnikov's tumultuous interiority and schismatic nature. Dostoevsky uses the image of an urban space to emphasise the social and cultural alienation in the aftermath of modernization, industrialization and abolishment of serfs in the nineteenth-century Russia. Characteristic to postmodernist aesthetics, however, in *Hawksmoor*, the city of London takes a form of a labyrinth where the protagonist walks in circles endlessly until his ultimate (self)-encounter occurs. Ackroyd has built his picture of London in the novel on his career-long examination of the history of the city and particular interest in oral and occluded history. Similar to Dostoevsky's St Petersburg, Ackroyd's London is a place teemed with poverty, dirt, buzzing flies and beggars loitering around the underground station. In this dark vision, the city life incites the criminals' instincts sending them on the route of degradation and self-alienation. By contrast, Rebreanu's *Ciuleandra* is set in the (retrospections of) rural space, and it is this backdrop that is presented as ultimately leading to Puiu's doom. I have argued in Chapter II that the purpose of Rebreanu's novel is to criticize the belief in the rural regeneration and to take away symbolic capital from the eugenic project that gained such prominence in the inter-war Romania; this underpinning setting serves precisely this function. Yet, it is fair to

[511] On these and other symbolic characteristics of St. Petersburg, see Yuri Lotman, 'The Symbolism of St. Petersburg', *Universe of the Mind: A Semiotic Theory of Culture*, trans. Ann Shukman (Bloomington: Indiana University Press, 1990), 191-202.

say that Rebreanu's novel is mainly set in a very different, only seemingly a-historical, space: an asylum. The common feature of all three novels is their depiction of their protagonists' confinement caused by political and social powers or patriarchal society. This sense of confinement and impossibility to escape is rendered through the spatial loci such as Raskolnikov's small room (described as 'closet'), Puiu's asylum room and Dyer's churches - where the predestined final encounter with Hawksmoor takes place. All these spaces do not only symbolize the physical constraints but also mental imprisonments of the protagonists. As the narratives progress and the desire for inner punishment rises, the protagonists seem to exacerbate their own confinement: specifically, Puiu imprisons himself by embracing the insanity, Hawksmoor traps himself in his own imagination, while Rasknolnikov's own destruction comes from within by means of the perpetual brooding over his deed. In this respect, outward and inner (mental) places also conflate in all three novels, finally to involve the reader, too. While neither criminals nor detectives ourselves, we cannot leave these texts without being disturbed by them, without being implicated in the relentless inquiries they pursue.

While widely praised as literary masterpieces, each in its own right and on its own terms, the three novels treated in this thesis all belong to the popular genre of crime fiction, one that continues to be widely read and discussed worldwide at varied planes. The general fascination with this genre and an interest in the subtlest nuances and inconspicuous modulations of human psyche, were the starting points of this project. Freudian psychoanalysis along with other complementary theories did not only help me structure my main argument but also gradually brought to light the impenetrability of subterranean levels of criminal's mind – which is the very reason that the issue has not ceased to be of great interest to many writers and scholars of today. My examination of the representations and discourses of crime and punishment in a range of extraordinary texts, has led to the identification of a new episteme: the interiorized punishment, which, as reflected in the selected writings, could be manifested and achieved in disparate ways. This project has demonstrated that the perception and representation of punishment has changed over the last two centuries; and it poses a question whether our perception, and thus our representations, of punishment and criminality will change even further in the future.

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