



RESEARCH PAPER

The Psycho-Somesthetic Sense and Self: A Freudian Analysis of Edger Allen Poe's Short Stories *The Black Cat* And *Tell-Tale Heart*

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ABSTRACT

Somesthesia sense means a system of multiple receptors and neural pathways to indicate distinctive bodily and mental stimulations'. The present research analyses the data collected from Edger Allen Poe's Short Stories *The Black Cat* and *Tell-Tale Heart*. The data has been analysed by applying Freud's psychoanalytic theory of phobias. The theory of phobia provides a synthesis and a framework to help identify the orientation of fear and pain instigated by external factors. It focuses on somesthetic sense at function to unveil the psychic binary impulses. It finds that the Protagonists of Poe's stories *The Black Cat*, and *Tell-Tale Heart* undergo a somesthetic shift of individual instinct to psychic cathexes which is an immediate pleasure principle to eradicate and experience pain and fear. This study helps to decode multiple psychic paradigms of the human psyche at function. The study signifies that the psychic cathexes with relevance to the somesthetic orientation of the human conscious and unconscious state. The findings divulge Poe's portrayal of the psychological conflict of somesthetic sense and self through psychic cathexes.

KEYWORDS Binaries, Cathexes, Fear, Impulses, Phobia, Sensory System, Somesthesia

Introduction

During the middle of the twentieth Century, Edger Allen Poe meticulously developed an interest in investigating human behavior and psyche. Examining Poe's writing style, Bylund (2013) attributed Poe's stories' protagonists as 'evince paranoiacs' and contradicting 'power maniacs'. The present research intends to investigate the complex axis of the human somesthetic sense in association with the self. The term somesthetic refers to the sensory system responsible for the senses at a function of touch, pressure, warmth, pain, fear, repentance, and experiencing pleasure. Many neurologists have established fundamental ideas to help understand the functioning of somatic inflow. Around the twentieth century, the study evolved in the way to understand human behavioral mechanisms and sensory responses. The science of somesthetic remained the major concern of many scientists and theorists and still is. The word somesthetic is somewhat known as somatosensory denoting sensations of touch, pressure, temperature, taste, pleasure, and pain. These sensations enable the individual to comprehend bodily congestion, expressions, and affections. These sensations determined human behavioral patterns involving both external and internal bodily stimulations. To understand the bodily stimulation, the individual orients the somesthetic channel which enables him to identify the thread position of pain, fear, and pleasure. The somesthetic sense according to neurologists is a system of senses with multiple receptor tops and neural patterns to

maintain the balance between mind and body or psychological and physiological cortex. The method of uncovering human behavioral mechanisms has been a major concern of scientists and literary theorists for centuries. The human behavioral pattern varies at various somatic levels which involves both factors of human performance and feelings. Such as the experience of pain, pleasure, anger, and disgust are felt through human reflexive mechanisms. The mediation of somatic sense is centered in the nervous organism in a fluid structure such as heartbeat rate, elevation, and demotion of blood pressure. However, the psycho-somesthetic system involves a degree of tension, level of excitement, or discontentment. The feelings of such can be experienced through the somatic and psycho-somatic spheres.

The somatic experience can be referred to as the duality of the soul and body which experience the sensations of affection, anger, stress, fear, trauma, pain, and pleasure. The word somatic has its derivation from the Greek word 'soma' relating to the body as opposed to the soul and mind. The term is used to describe the biological variations in association with mental disorders correlating to behavioral patterns. Tschaepe (2021) defines the somatic system as a nervous system that delivers information from the brain to the muscles. To understand the somatic sense of function, one must ponder it from the perspective of Freudian Flips. The Freudian Flips are also referred to as parapraxis. According to Freudian analysis, these parapraxes are errors of corporeal actions, memory, and speech, resulting due to the intrusion of unconscious strings of emerging uncontrollable thoughts. Sigmund Freud categorized it as symptoms of repression and hysteria. The human mental conflict between rationality and irrationality, Id versus ego urges one to adopt surface-level repression according to an external event, resulting in somatic tension. According to Freud, such somatic tension is generated through Libido which involves both biological and psychological needs. This involves the three basic Freudian personalities components-id, ego, and superego which involve both inner fantasy and external experience. On a broader scale, these components fall under Freudian Cathexis and ant cathexis. The cathexis is known as speculation of energy, creating a mental image to mollify one's need according to id and ego. Cherry (2022) ponders on the functionality of cathexis and anticathexis as speculation of energy concerning the Freudian typographical model of id, ego, and super-ego. She explains that it may vary in keeping the desired need as a mental image whereas the ego is capable of seeking the desired reality or image for a longer time. She exemplifies it by denoting it with the urge for food. According to her, to mollify one's need for food Id forms a desired image for the short term. On the other, the ego may spend supplementary energy to fulfill the need for the desired food by watching a cooking show or purchasing a cookbook to satisfy the urge. The entire process of such involves the energy of inner fantasy and external experience. On the contrary, in the anticathexis state, it is difficult for the Id to distinguish between reality and fantasy.

Cherry (2022) elucidates it as a form of somatic repression. According to her, the id as being irrationally unable to distinguish between fantasy in comparison to reality, whereas the ego in such somatic repressions can act irrationally by removing the logical block of morality, values, and social constraints resulting in anxiety, fear, trauma, and tension, pain, phobia, and repression. Such tenets of somatic repression are very much evident and can be identified through the literary canon. Many writers through their literary work brought the subject of human psychological turmoil and repression. Such as Virginia Woolf, James Joyce, Mary Shelley, and Edger Allen Poe. In this regard, Poe's protagonists from his short stories have been selected for the present research. The characters of Poe's short stories undergo turmoil, phobia, and repression and are victims of guilt. There is no doubt about Poe's gothic style and dramatic tone gives voice to the inner (fantasy) conflict regarding external events. As an American Edgar Allan Poe lives in a world of fantastic evolution intangible with psychological turmoil. He has also been titled

the father of gothic fiction writing in the era of dark romanticism. Moreover, most of the characters in his short stories are considered to be directly associated with Poe's personal experiences and feelings. Most critics appreciate the style of Poe for turning his personal life experiences into literary art and contributing to the way to undergo complex psyche of the human mind.

Literature Review

Whitbourne (1985) defines somesthetic sense as the sagacity of distinctive bodily stimulation of touch, pain, pressure, and temperature. According to him, the human body is designed as a complex system of multiple receptors which helps humans to react variably in a distinct situation. According to him, the physical environment determined the physical expression of affection. Penny (2004) explains the human somatosensory system as a primate sensory system including sensations, proprioception, and thermal sense. Semmes (2007) illustrates the behavioral patterns of humans when undergoing any surgery. According to her, the experience of turmoil and turbulence of behavior is very evident in many patients right after any surgical procedure and injury. According to Herman (1950), the somatic sense is directly linked with the psychological sphere. He investigates the human (male) behavior pattern of sexual excitement. According to him, the sensations increase excitability pleasure, and displeasure or tension. The somatic sensory experience varies according to the situation where the major external symptoms reflect through the increase in heart rate, temperature, sweating, and breathing problem.

Cherry (2022) elucidates somesthetic sense as psychic energy. She expresses her insight on the Freudian concept of Cathexis and anti-cathexis. According to her, the somatic sense experience relies both on biological needs and psychological needs. She also exemplifies it with the tripartite model of Sigmund Freud. She illustrates Freud's concern about psychic energy which according to him is generated in a certain amount for use at a specific point and hence generated according to the personality components of the Id, ego, and superego. For Bradley (2018) the entire system of Freud's cathexis is a paradox. He analyzed three of the dynamics of Freud as photographic other. According to him, the id ego, and superego are inseparable, although they are variant in the way to describe the process these are photographic others.

McIntosh's (1993) research paper furthermore examines Freud's theory of cathexis in the light of cognitive psychology. He comments on Freud's cathexis borrowing from his teacher Franz Brentano. Freud defined it in a metaphoric sense as inner fantasy. The inner fantasy can be expressed through somesthetic sense (involving physical energy) as exhilaration, phobia, paranoia, obsession trauma, and nervous system. Mondal (2016) defines phobia as an unreasonable or undefined fear of an external object which can disturb the space of inner fantasy; resulting in somesthetic sense commotion. Phobia according to her can be of various types such as intense psychological pressure, and physical or external pressure. According to Siegel (2022), psychological types are more relevant to Freud's inner fantasy caused by physical or outer space and experienced in the shape of repression or phobia. She also distinguishes anxiety and phobia. According to her, anxiety doesn't require any basis of tension but phobia involves external factors. Moreover, anxiety can easily be defined as the domain of Freud's inner fantasy and phobia as a psychosomesthetic sense. However, both inter-relatedly are experienced through cathexis of id, ego, and super-ego.

Ponti (2020) ponders on Freud's psychoanalytic theory of phobias. She suggests that the Id is a primary system of inherent components, the ego is the rational or conscious part whereas, the superego is composed of moral values and judgments. According to her,

the dominant among these is the ego which functions as a moderator and is actually a defense mechanism for repression, anxiety, and phobia. She further elucidates that repression is associated with shame, anger, and guilt whereas anxiety is an unconscious mechanism resulting in phobia and paranoia.

To understand the pattern of human behavior undergoing paranoia and phobia, a great deal of research has been carried out. Edgar Allan Poe is considered one of the eminent contributors among many other literary artists in the psychoanalytic field. His characters seem more experiencing paranoia as according to Bylund (2013) Poe's stories protagonists are more often afflicted by paranoia and are 'evince paranoiacs'. According to Bylund most of the characters are somewhat afflicted with paranoia and distrust though they seem to be eloquent rational beings. Davis (1983) on narrative repression made his comments on the way to analyze the work of Poe concerning Lacan's model. According to him rethinking literary theory and psychoanalytic theory has brought the subject of phobia and repression to the apparent level.

Reeder (1974) has made his contribution by analyzing Poe's literary work to comprehend the pattern of repression and phobia. He analyzed Poe's short story "The Black Cat" and considered it an art representing 'self-delusion', whereas the mind is a 'distorting prism'. According to him, Poe's fictional character is wedged in the binary components of rationality and irrationality.

Hester and Segir (2014) carried out their analysis through forensic psychology to help interpret Poe's style of sketching these characters out. Most of Poe's characters are considered to be the alter-ego of Poe. Poe's indulgence with the characters with very evident in most of his famous works. Such as *The Black Cat* and *Tell Tale Heart* are considered to be autobiographical and subjective experiences of Edgar Allen Poe's personal life. Capuzzo (2019) elucidates the work of art Poe has bestowed in the genre of literature. Continuing the gothic genre, bringing horror down to earth, and envisioning the horizon of literature through psychopathic horror.

Material and Methods

The psychoanalytic theory of phobia by Freud suggests that people experience somatic tension through unconscious compulsions which cause conflict between three realms of human personality namely id, ego, and superego. Ponti (2020) clarifies the distinction between Freud's three realms of the human psyche or personality. According to her Id is a primitive part of the mind that inherits all components functioning irrationally. It is an infantile level of mind. The ego is a moderator and part of the mind which is a balance version of human consciousness. Whereas the superego comprises values, obligations, rationality, and the highest order of the emotional state of guilt and shame. For the analysis of such distinctive personality models and somatic tension, Edgar Allen Poe's two masterpieces have been selected *The Black Cat* and *Tell-Tale Heart*.

Results and Discussion

While reading Edgar Allen Poe, a lot can be experienced explicitly and implicitly such as the sense of bodily awareness, pain, fear, distress, anxiety, repression, sense of self, power, distress, and determination. Equilibrioception is the sense that helps to balance the sensory orientation of human mechanisms. Equilibrioception imbalance of senses can result in stress, phobia, repression, anxiety, and paranoia. Freud's theory of phobias represents the displacement of Equilibrioception. This displacement is caused by the external factors of sensations known as somesthetic sense. Many of the characters of Poe's

literary creation undergo the psycho-somesthetic experience of thermoception disturbing the equilibrioception balance. Concerning the psycho-somesthetic sense, Freud's theory of phobias can further be classified into two categories. One is a neurotic phobia and the second is a traumatic phobia. A neurotic phobia is a generalized form of fear that results from the paranoia of objects and explicit factors. Such as fright of four legs creatures as animals, the fright of color, height, or the tiniest association with objects. According to Freud's model of cathexis, the Id is considered the most appropriate one that can be associated with which requires equilibrioception of rationality. Moreover, neurotic phobias don't require a logical base for fear and paranoia and they can be explicit right being the moment of objective experiences such as being in dark or seeing a dog or a spider. In Poe's gothic genre, the neurotic disturbance is very much clear through many of his writing such as in the short story "The Black Cat" Poe's character experiences a neurotic disorder that results in disturbing the somesthetic spaces. His poems such as 'Raven' and Anabelle Lee can also be categorized in the domain of neurotic phobias. Whereas, traumatic phobia relies on the event experienced such as falling down a cliff, drowning in the lake, or fear of death.

In- Equilibrioception Psycho-Somesthetic Sense in *The Black Cat*

Reeder (1947) elucidates that the short story of Poe 'The Black Cat' is the study of "self-delusion" whereas the mind of the narrator acts as a 'distorting prism'

"The narrator's minds acts as distorting prism, casting reality into forms which satisfy his self-image, his need for self-justification and his desire to abrogate responsibility of his actions." (1974, pg.20)

The Black Cat is the story of a man who owns a lovely unusual cat named Pluto. The owner (narrator) of the cat was a lover of pets but eventually ends up killing the cat and his wife. The narrative design predicts the reason for such treatment as excessive indulgence in alcoholism and violent behavioral pattern. The narrator asserts the negligent behavior of the cat once attacked the cat and in anguish poked a knife in one of the cat's eyes. This paranoia doesn't have a full stop rather it took the form of vehemence. He attacked Pluto once again, seized the cat and dragged it to death, and hung it. The same night the house was set to fire which the narrator interpreted in a mad delusion as a form of vengeance from the cat's side. Later his anima forged him and later he adopted a similar one-eye cat that had an acute resemblance with Pluto. But this didn't end here as he again experienced the same enigma and attempted to kill the cat once again. But this time, his wife ceased his hand. In the attempt, he instead killed his wife and concealed her dead body in a wall. The story ends up with the narrator revealing his crime to the police ultimately out of fear and paranoia as if the cat is hunting him. The perplexed state of the narrator makes the whole subject dragged to the bazaar paranoia of irrational patterns of behavior. Many psychological factors can illustrate the somesthetic in-equilibrioception of rational order such as the narrator's demand for unconditional attention and expectations from the wife and the cat. The camouflage of his in-equalized behavioral pattern has been impugned to his excessive drinking habit.

"One night, when I got home, very drunk, from one of my hideouts in town, I thought the cat had avoided my presence. I grabbed it ... The fury of a demon instantly possessed me. I didn't know myself anymore ... I took out a knife-pen from my waistcoat pocket, I opened it, I grabbed the poor beast by the throat and I deliberately cut one of its eyes from the orbit!" (1966, pg. 576)

The demonic act has its justification where the narrator blames it on excessive intoxication. According to Freud's theory of Phobias, the narrator is afflicted with the disorder of neurotic phobias. Being in the state of neurotic phobia, his psycho-somesthetic

sense is in-equilibrated. The narrator undergoes this irrational pattern justifying his act as a rational behavior.

"I seized him...the fury of the demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body'." (pg. 577)

The paranoia of objects such as the evil eye of the cat is an acute depiction of neurotic phobia. The eye he considered to be evil and had a demonic presence. The justification of the narrators is quite bizarre. It was not the eye of the cat or the black color but rather the avoidance of the cat was the reason which dragged toward paranoia. At the beginning of the text, the narrator expressed his compassion for animals and birds where he explained how he has been brought up among animals.

"With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiar of character grew with my growth, and in my manhood, I derived from it one of my principal sources of pleasure." (pg. 576)

The narrator expects the same kind of affection from his cat and his wife in return but his ego undergoes the alteration when he finds himself being neglected and avoided. Though, the affection towards animals diminished as time passed.

Freud's cathexis is a proxy of his behavior pattern moving from id toward ego and superego, irrationality to rationally. Bylund (2013) comments that the narrator's irrational attitude where the id is dominant in explicit form. According to Freud's theory of psychoanalysis, the human psyche has three levels of the dynamic model, id, ego, and superego. Id is the rational carrier of instincts, the Eros (sexual instinct), the Thanatos (the aggressive instinct and the pleasure principle). Freud classifies the Id as a dark instinct that is away from awareness, social order, and rational behavioral patterns. Id has this failure to differentiate between the binaries of good vs. bad, and right vs. wrong. Whereas the aggressive pattern is dominant and the pleasure principle forges one to be selfish, self-centered, and doesn't submit to the logical pattern of reality. The narrator seems to be a slave of the id who doesn't comply with the logical behavior patterns and illogical set a rift again the poor little cat. The cat according to the narrator, gives him relief and satisfaction, and because the cat avoided him has knocked on the door of his demonic side. Moreover, the narrator doesn't take responsibility for his irrational impulse but calls it a demonic possession. The narrator senses the somesthetic pattern and is unable to rationalize his behavioral pattern. The narrator's irrational contentment and attachment towards the cat awakened the dark side of the narrator when being neglected and avoided.

"Pluto --this was the cat's name --was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. It was even with difficulty that I could prevent him from following me through the streets. Our friendship lasted, in this manner, for several years, during which my general temperament and character --through the instrumentality of the Fiend Intemperance --had (I blush to confess it) experienced a radical alteration for the worse." (pg. 577)

The narrator provides lots of justification to rationalize the gruesome crime but the id is at function and its worse. The narrator's culpability of the pleasure principle and Thanatos gradually increases throughout the main course of the events, eventually turning into an executioner. The first crime he committed was taking one eye out of the cat's socket, turning Pluto partially. After the criminal act, he blamed it all on the excessive usage of alcohol and being in a state of intoxication. His dogged determination and not being guilty reflects the controlling Id at function.

"My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fiber of my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity...When reason returned with the morning --when I had slept off the fumes of the night's debauch --I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty; but it was, at best, a feeble and equivocal feeling, and the soul remained untouched. I again plunged into excess, and soon drowned in wine all memory of the deed." (pg. 577)

The impulsive side of the narrator has still not found refuge after turning Pluto blind. Rather his insanity urged him to more vengeance and wrath after Pluto in fright started to avoid him. It was easy for the narrator to repress his irrational pattern by submitting it to Equilibrioception. He still had the chance to surrender to his ego and superego but the first intended crime urge him to yield to Id or irrationality. His whim reinforced resulting in haunting urges to execute the poor little cat because of its negligent behavior. It was easy for the narrator not to repress his instinct but rather to submit to his ego. The psycho-somesthetic sense of explicit action was constant with never-ending torture so one day he decided to execute the demonic eye creature.

"One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree; --hung it with the tears streaming from my eyes... hung it because I knew that in so doing I was committing a sin --a deadly sin that would so jeopardize my immortal soul as to place it --if such a thing were possible --even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God." (pg. 578)

After this incident, the superego as a moral consciousness impulse took control and made the narrator feel guilty. The incident of his house being set on fire was sermonized to the narrator as punishment. He related the two incidents as interwoven demands for justice which later withhold him to not kill the second black cat. But this feeling of guilt and the control of the superego diminished soon. His mental gateway was breached and the ghost of the cat haunts him like hell. The first committed crime gave him the courage of irrepressible irrationality.

"Beneath the pressure of torments such as these, the feeble remnant of the good within me succumbed. Evil thoughts became my sole intimates --the darkest and most evil of thoughts." (pg. 580)

The narrator admits his irrational behavior and surrenders to his impulse that urges him to restrain to Id rather transform. The first crime has its enactment and explicit pattern of annoyance and irritation but now the demonic instinct has been overthrown. Consequently, he decided to kill the second cat but this time explicit force intervenes. On the urge of his irrational impulse, he took an axe and reached to execute the second cat but his wife instead was gashed in the struggle.

"...through the mere phrenzy of bravado, I rapped heavily, with a cane which I held in my hand, upon that very portion of the brick-work behind which stood the corpse of the wife of my bosom." (pg. 582)

This time his behavior was lucid but bizarre when after murdering his wife, there was no pattern of repentance, or guilt rather he hid the corpse of his wife in the wall. Instead of repentance, he took pride in burying his wife on the wall. Later, his ego surged him to commit his irrational act of killing his wife but his psychotic mental state was unveiled when he leached out his crime during the police investigation. On the explicit

level, the author ended it up which the announcement of a demonic forge and explicit inequilibrium.

Psycho-Somesthetic Sense in "Tell Tale Heart"

The inner fantasy has the capacity that can determine human actions and behavioral patterns. But when this inner fantasy overpowers the external factors, it takes the state of illness. This state of mental illness is known as schizophrenia. It is a disorder that camouflages the outer reality. The Tell-Tale Heart of Edgar Allan Poe is a reflection of the state of mental illness. Many of Poe's short stories' foremost themes in psychology and mental illness whereas the characters seem to be inflicted with the disorder. Trauma, death, and paranoia are the subject of Poe's style of writing. Each character in Poe's short stories undergoes the state of psycho-somesthetic fantasy explicitly and implicitly. The psycho-Somesthetic sense is at play in the story of 'Tell Tale Heart' in the shape of schizophrenia. Dealing with the same subject of paranoia and schizophrenia, many of the short stories of Poe are thematically analogous such as the Tell-Tale Heart and The Black Cat. The Tell-Tale Heart is the story of the narrator's paranoia resolved in gruesome murder while The Black Cat's subject is a phobia and inner fantasy syndrome. Other subjects of his writing also include guilt, repression, murder, insanity, identity, and phobia.

The Tell-Tale Heart has some autobiographical elements that embarked on the writer's psychological journey. It is a catalog of Poe's subconscious devolution of identity. Many critics interpret Tell-Tale Heart as a story based on Poe's relationship that he shares with his foster father. Poe has plenty of loathsome issues and memories which reflect Poe's psychological state of being. It is the story of a mentally unstable person who is entrapped in the psycho-somesthetic sense. Although apparently, he doesn't pose any illness apart from neurotic disorder. The narrator of the story is aware of his disorder but due to this, according to the narrator, his impulse of listening has sharpened. In the somesthetic sense, pain not only affects one part of the human exterior but also influences the whole. He confesses that he has been undergoing some mental disorder but he doesn't consider himself mad rather his statement sounds bizarre when he says, his sense of listening has improved.

"TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth." (1966, pg. 979)

The story is set in a house of two where the narrator and the Old man live together. Apparently, there is no detailed description given of the kind of relationship they share but rather in a voice, the narrator named him the old man. There is no apparent dispute between the two and there is no desire for the old man's gold but the paranoia of the old man's eye. The paranoia of the eye is actually the main concern of the story.

"I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever." (pg. 979)

The psycho-somesthetic sense is apparent in these lines through the paranoia of the old man's one eye. Such somesthetic or pain is reflected in the state of a disorder and here it is in the shape of schizophrenia. It is a delusional disorder that can transpire in the shape of hallucinations, disconnection, hearing voices, and experiencing deceitful events. The power of the explicit paranoia is so strong that it forced the narrator to kill the old man. He has this bizarre explanation for killing the old man for he doesn't have any intentions to

kill the old man but his blue eye. The obsession with the old man's eye haunts him every single day as he considers the eye of having some demonic presence. He keeps justifying it during his narration and relates the eye with the eye of a vulture. The eye that is keeping an eye on the narrator. To get rid of the somesthetic since he decides to take the life of the old man and to satisfy his impulse, he starts pondering over how to kill the man. It is ironically perplexing that to get rid of the evil presence the narrator plans to execute the evil.

Freud's inner fantasy is evident here for he is traumatized by the demonic presence. Initially, he tries to repress his feeling and avoid the presence but the paranoia of the inner fantasy forges his impulses to endorse. The most interesting feature of the story is the storytelling technique where he includes the reader to be the listener as his inner fantasy has forged him too where the reader is kept with curiosity and mystery. The reader while listening to the narrator's peculiar explanation eventually has the urge not to let the narrator hurt the old man. The reader eventually becomes part of the crime while posing sympathy for the old man but finds their power descend. Throughout the narration, he tries to convince the readers that he is not mad and has never been to any mental illness before. The power of his narrative tone persuades his readers to rely on his side of the story.

"Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him." (pg. 979)

The narrator seems unable to comprehend his state of hatred for the old man. The explicit factor is not involved her except the eye of the old man which is harmless. But still, the absurd paranoia has cast him with no logical explanation for it.

"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this!" (pg. 979)

The narrator's desire to get rid of the old man increases day by day. Every night he has this paranoia that urges him to kill the old man but every time fails not finding the just motif. Each time he enters the room of the old man at midnight, each time the old man's eyes are shut. It is the hindrance of sleep where the paranoia finds its refuge. But it is the eighth night when he enters the room of the old man, carrying a torch, and finds the evil eye opened. This was the chance for him to kill the old man and permanently get rid of the eye.

"So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye." (pg. 980)

The devising of the distressing plan is alone the effort of the narrator but the listeners as well. He has been making the readers the crime partner as a conscious effort, helping his sin. The demise of the old man befalls as a result of suffocation the narrator is privileged to execute the old man. According to the narrator's justification, this is not madness but delinquency from the evil eye.

Conclusion

Both the short stories *Tell-Tale Heart* and *The Black Cat* by Edgar Allan Poe illustrate how detrimental repression can be. Both texts have the same motifs of murder, psychological turmoil, disturbing inner fantasy, explicit objects specifically 'the eye', and the existence of paranoia. The narrators of both stories overrule Freud's cathexes and dynamic model of personality. Here in these stories, the Id dominates over the ego and superego. The id here in both the stories confirms the pleasure principle ending in the lacerating irrationality. One restrains to know the reasons for such a pattern of psychosomesthetic sense. The narrator's in-equilibrate state of mind results in a psychosomesthetic state. The cat's eye and the old man's eye have a similar paranoia which does seem to have an association with Poe's turmoil and repression. In *The Black Cat*, the narrator submits to the pleasure principle as first, his Id forced him to harm the cat. In doing so he first desires to torture the cat by taking one of its eyes. After going so, his unsatisfied inner fantasy compels him to get rid of the cat and then the second black cat. The phobias of the haunting cat still survive, resulting in killing and burying his wife. The second story *Tell-Tale Heart* has the same storyline where the evil eye of the old man disturbs the inner fantasy of the narrator. The most horrifying factor of both stories is when the narrators pose no sign of guilt or repentance.

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