

## **I. Psychoanalytical Study on Brown's *Wieland***

In the novel *Wieland* Charles Brockden Brown presents the picture of mystery, murder, fear, horror and terror. On the other hand, Wieland believes on religion and suffers from religious mania. In fact, he believes on Carwin trickery and does the murder of his own children and wife. Wieland's desire is to be a ventriloquist. Then, he falls on Carwin's trickery. Carwin produces multiple voices but Wieland doesn't understand the culprit of Carwin. Wieland himself fears the mysterious death of his parents and becomes unconscious. The unconscious is guided by immoral acts like horror, terror, murder and so on.

In the early part of the novel, Clara relates us to the history of her house of her family line, the life of Wieland, and the mysterious circumstances surrounding his death. As Clara's narration begins to focus on recent events, we are able to keep in mind the history of her family and thanks to the background that both Clara and Brown have consciously provided for us, those past events connected to the family estate, and specifically the temple. Wieland, as we become familiar with him, lived as an intensely religious man who valued a personal and private relationship between himself and his God. Clara does not take the time to describe fully the dimensions of the main house; our only details concerning this structure involve the location of its chamber windows relative to the temple where the supernatural drama that leads to Wieland's death takes place. Brown consistently provides us with more precise, physical description for those places where events occur that are not easily explained within known physical laws for those places that act as settings for the seemingly supernatural. This produces no small dramatic effect, they can visualize these settings, and things mysterious become as grounded in reality as the temple itself is in rock.

The first fantastic event of the novel takes place in the temple, and is described to Clara in detail by her uncle, and retold by the narrator to us. Brown accompanies the description of the incredible blaze of light simultaneously with further physical detail of the temple's surrounding. When Clara's uncle goes forward and puts his feet within the apartment, the light utterly vanishes. They cannot avoid the connection between the structure itself and the event that takes place within its boundaries. Clara offers us this history before relating the more recent tragic events.

The four main characters of the novel are also connected with this edifice, but as Clara tells them, the temple was no longer assigned to its ancient use. Instead, the structure has been transformed into a kind of shrine to the enlightenment, complete with a bust of Cicero and the characters' constant conversation or exploration of dramatic works. We first discover the temple as a stage for a supernatural tragedy; Brown in no way intends for us to forget the history of this structure. To attach history, memories and emotions to objects, buildings, and geographical locations seems undeniably human and impossible for any individual to avoid. Throughout the main body of *Wieland*, the landscape and structures of the family's estate remain physically unchanged. Clara and her brother have grown up around these stable and static places. And through the experience of events, each has come to connect a personal history to them. According to Clara, "very joyous and tender scene most dear to my heart is connected with this edifice" (24). The young *Wieland* views the structure in a different way, for, as he tells his friends, "I never visit this building alone, or at night, without being reminded of the fate of my father" (25). The way in which events are revealed to the reader of the novel, particularly with regard to the sharp

contrast between the old and new uses for the temple, will give the reader a conception of the structure that differs from that of each character.

When considered in this respect, it becomes clear that while the landscape and structure settings of the novel remain physically unchanged, the psychological effects these places have on the characters of the novel do change over time, since new events occur that are connected with these places. An environment affects the individual through its aesthetic qualities, to be sure: Clara enjoys the temple and her summer retreat for their natural beauty; she seeks relief in a walk by the summer house because she expects it will improve her mood. The narrator's unflattering description of the river Delaware as compared to Schuylkill suggests that she does not expect this environment to help Pleyel escape his gloomy and unsociable grief. As the novel progresses, however, we find characters less frequently affected by the natural mood of their surroundings, and more often affected by the history and memories a place retains for them. The change is most visible in Clara, through the intimacy and apparent honesty of her narration.

This general shift from concern with present mood to concern with past memory progresses with the increasing number of mysterious and unreasonable events that transpire throughout the property. Since the characters in the story are so thoroughly children of the enlightenment, mystery, fear and trauma build up when events are not congruent with what they expect to find in the physical world. This is true both for events that simply defy expectations of placement, and those that seem to go so far as to break physical laws. When Pleyel does not appear at the appointed time, and when Clara does not spend the night at her brother's home as expected, characters assume something is wrong. When the reader encounters

Catherine dead in Clara's bed, the murder resonates as particularly strange, since we have not previously encountered Catherine within Clara's chamber.

Each instance of Carwin's use of vocal trickery adds to the mystery and increasing tension of the novel as a whole, but more specifically, each action corrupts some place that was formerly familiar. On two separate occasions a voice speaks, and in fact seems to make a prediction, in the vicinity of the temple. The structure retains these events as a history, and even we are fooled into finding an obvious connection between these instances and the death of Wieland Sr. The calm relief Clara normally finds in her summer house is corrupted through the vocal warning that the location carries danger. Clara approaches her own familiar closet only to think on what their lately passed had the voices that had leagued to murder her. Further incidents add to the psychological baggage surrounding Clara's chamber, and toward the climax of the novel the narrator is herself surprised that she should voluntarily return to a house in which honor and life had so lately been endangered. On a later return to her habitation, Clara remembers that the apartment had been a sweet and tranquil asylum. We can suppose that no physical change, nor change in lighting need have taken place – the memories of the vocal trickery, the unexplained murder done by Wieland to his own wife, his attempt on the life of his sister and his own suicide – these are enough to let Clara see in the room its present dreariness. The riverbank becomes a stage for another of Carwin's pranks that Pleyel disgusted with the narrator Wieland's house remains haunted by the murder Clara finds herself recalling her past visits to Pleyel as she approaches his house in order to vindicate herself.

There are few places mentioned within the novel that remain untouched by some kind of negative past, at least for Clara and the reader. The novel suggests

that men and women remain most comfortable with the people and places they know well. Clara is happiest with friends in the temple to which she has grown accustomed. Wieland does not want to go to Germany out of fear that the experience will change him; does he not have everything he needs in Pennsylvania? It takes a great deal of persuasion, and eventually a fire, to slice Clara away from the structures and landscape that for her contain so much history - some that seems exceedingly unbearable. If Clara were a true child of the enlightenment, she would recognize that these structures are simply habitations, that closets are simply closets. No mind, no matter how empirical, can separate a place from the successive events that have occurred there, even if, as in Wieland, events can be seen to have transpired in a specific location by chance. They feel most comfortable with places because they retain a psychological or emotional history, and because these histories define them in the friends' quest to discover Carwin's identity, they want to know where he is from and where he has been . . . Carwin's confession to Clara begins with disclosure of the place of his birth.

For three years, Clara tries to live with a duality that is psychologically draining: everything she sees reminds her of her family, and her house has been a stage for a succession of tragic events, yet she remains there because the structure and property retain her past-they define her, and she is unwilling to let go of them. Through courage and strength of character, Clara is able to survive her three year stay; this is the same courage that brings her to open the closet despite the history she connects to it and the possibility that someone waits inside. But our narrator's courage does fail her during the novel, and her great powers of reason at times doubt their own validity. Just as no part of the estate of Clara and her brother serves as a safe refuge from the storm that tore up our happiness, so does no part of

the human mind exist that remains sacred and untouched by such a storm. The storm comes as an inexplicable transformation of those things and people closest to one's heart, into things foreign, with fantastical behavior. The bond between a man and his home is a natural one, for these things define him, but there can come a point when the places of the past become debilitating and should be released.

Charles Brockden Brown is known as the 'Father of the American novel' and is considered to be first professional author and a transitional figure between the Enlightenment ideals of figures like Benjamin Franklin and the Romanticism of the nineteenth century. Brown was particularly influenced by Samuel Richardson, William Godwin and Mary Wollstonecraft. Most of Brown's novels are considered gothic and influenced Poe and Hawthorne among others. He is particularly noted for having inaugurated a distinctively American form of the gothic, which dispensed with European stage props.

Brown's thematic interests included woman's rights, excessive religious fervor, moral rectitude, social problems, murder and the supernatural. He often pursued these themes in a didactic fashion. During his life time he not only wrote novels but also edited several important magazines. He also wrote numerous essays and short fiction, which were published in magazines. All of his novels after *Wieland* deal with problems of money either in the plot or in subplots. And most of his major characters either real or symbolic orphans reaching for a home and permanent security.

The varied and important activities of Charles Brockden Brown have never been adequately set forth. His influence as a pioneer thinker has scarcely been mentioned, the significant work that he did in fostering American literary independence has been touched on but has never been fully explained, his work as

editor of three successful magazines has not yet received a just evaluation; his work as an early American literary critic has been only scantily treated; his very considerable powers as a historian, with the modern point of view, have never been the subject of book or article; and finally though this aspect of his work has received most attention from literary scholars, his work as novelist needs re-examination and re-evaluation in the light of our present knowledge of the social and political thought of his day and its impingement upon the literary production of two continents. From the later he derived the idea of his next work, *The Dialogue of Alcuin* (1797), an enthusiastic but inexperienced essay on the question of woman's rights and liberties. From Godwin he learned his terse style, condensed to a fault but too laconic for eloquence or modulation, and the art of developing a plot from a single psychological problem or mysterious circumstance.

Brown's first publications, appeared in the late 1780s (e.g. 'The Rhapsodist' essay series from 1789), but generally he published little during this period. The novel which he rapidly produced after the strongest affinity to Caleb Williams, and if inferior to that remarkable work in subtlety of mental analysis, greatly surpasses it in affluence of invention and intensity of poetical feeling. All the wild and weird in conception, with incidents bordering on the preternatural, yet the limit of possibility is never transgressed.

Brown's major works are *Sky-Walk, or, The Man Unknown to Himself* (1798), *Alcuin* (1798), a dialogue between a male schoolteacher and a female women's rights advocate, *Ormond; or, The Secret Witness* (1799), *Arthur Mervyn* (1780, 1799, published in two parts), *Edger Huntly; or, Memoirs of a Sleep-walker* (1801), *Clara Howard* (1801, epistolary romance), *Jane Talbot* (1804, epistolary romance), *somnambulism* (1805), and most famous work: *Wieland*

(1798). Spontaneous combustion, sleepwalking, ventriloquism, compulsive behavior, and other scientific interests of the time often provided rational explanations for the seemingly occult mysteries that held suspense at a high level throughout the complex and often unresolved plots for these novels. Brown's skills, however, in dealing with extremes of character, swift-moving action, and a shifting narrative point of view gave them reader interest for beyond any other writing of the day.

In *Wieland, or the Transformation* (1798), the first and most striking novel, a seemingly inexplicable mystery is resolved into a case of ventriloquism. *Arthur Mervyn*, memoirs of the year 1793 is remarkable for the description of the epidemic of yellow fever in Philadelphia, *Edger Huntly* (1901), a romance rich in local coloring, is remarkable for the effective use made of somnambulism, and anticipates Cooper's introduction of the American Indian into fiction. *Ormond* (1799) is less powerful but contains one character, Constantia Dudley, which excited the enthusiastic admiration of Shelley. Two subsequent novels, *Clara Howard* (1801) and *Jane Talbot* (1804), dealing with ordinary life proved failures, and Brown betook himself to compiling a general system of geography, editing a periodical, and annual register, and writing political pamphlets.

Brown was deeply affected by the Yellow fever epidemics which broke out in both cities during this time and took the life of Dr. Smith in 1798. Mainly because of his parents' objection to marriage 'out of meeting' he remained a bachelor until 1804, when he married the Presbyterian Elizabeth Linn. After the experimental novel *Alcuin* (1798) in which he expressed William Godwin's ideas on social justice. Brown left his law studies to devote himself to writing. His gothic novels in American settings were the first in a tradition later adapted by Edger Allan Poe and Nathanael



Hawthorne. By 1798, however, these formative years gave way to a burst of novel writing during which Brown published the titles for which he is best known today. In complex ways, these novels and the rest of Brown's career are informed by the progressive ideas he draws on and develops from the period's British radical-democratic writers, most notably.

Brown's novels were the first American novels translated into other European languages: *Ormond* appeared in German (Where it was attributed to Godwin) in 1893, and a French Version of *Wieland* appeared in 1808. When prevailing, realist and naturalist literary styles obscured most fiction of Brown's era. In 1798, a decade after the founding father created a nation based on the principles of liberty and equality, Brown, then an unknown Philadelphia writer, invented the American gothic novel.

*Wieland* is one of the most admirable and the first popular novels of Charles Brockden Brown. It was published in 1798 in America and has also the sub title "*The Transformation*." It is most striking a seemingly inexplicable and foreshadowed the psychological novel. It shows the ease with which mental balance is lost when common sense is confronted with the uncanny.

Since, its publication in 1798 *Wieland* and the writer Charles Brockden Brown, has received much responses and criticism from different critics who have interpreted the novel in relation to different perspective/theories.

Sydney J Krause in the essay "Charles Brockden Brown and the Philadelphia Germans" states:

*Wieland* Brown's first published novel designated "An American Tale"-is remarkably German, so indicated by the names of persons and places, along with a variety of circumstances linked to Germany's history and culture. At the earliest stage of composition, Brown even

contemplated shipping his Wieland back to Germany to claim their Saxon inheritance – a thought likely abandoned as his interest was in the American, not the European, Germans, they being a better subject here and one he was acquired with. (85)

It is a scene of Philadelphia, German that is an example of narration of a geography. In the novel there are many circumstances of places and persons with the variety of history and culture.

Bethny L. Lam sees the American tales in the novel *Wieland*. Lam in the essay 'Brown's *Wieland* or *Transformation an American Tale*' says:

Long before deconstruction urged readers to look for answers beneath the surface of a text, American author Charles Brockden Brown issued the same challenge in his 1798 novel, *Wieland; or the Transformation: An American Tale*. *Wieland* tells the story of siblings Theodore and Clara Wieland; Theodore's wife, Catherine; and Catherine's brother, Henry Pleyel . . . the family begin to hear mysterious voices. These voices push Theodore into insanity, prompting him to murder his wife and four children. They also terrorize Clara with a supposed plot against her life and convince Pleyel that Clara, who secretly loves him, is having an affair with Carwin. (82)

There is description of *Wieland*'s family that is the contemporary technique to look for answer beneath the surface of a text. Wayne Franklin views:

What I would argue, however, is that these immediate sources are all partial while a reference to Shakespeare- to *Hamlet* and *Much Ado About Nothing*, in particular-can provide us with a fairly through guide, not to the origins of Brown's novel but also to its multiple

meanings. My intent is not finally to point out specific Shakespearean sources for *Wieland*, through Brown's deep and continuing fascination with Shakespeare makes such an approach both attractive and sensible. What I want to suggest, rather is a more general parallelism between Shakespeare's typical generic distinctions and that mixing of genres which it seems to me, is one of the most interesting of Brown's achievements in this book. (147)

Franklin states that Brown does not take the matter of Shakespeare but he gets the parallelism like Shakespeare especially in writing.

In this way, *Wieland* has been studied from various perspective and readings. However, as no reading, the novel bears the inexhaustible caliber to assert the attention of any age and its generation. Thus the present study aspires to see how the novel is psychologically related to the murder and religious mania.

This research work has been divided into three chapters. The First chapter basically presents an introductory outline of the study.

The second chapter is the development of theoretical modality that is to be applied this research paper. It generally focuses on the religious mania and murder. It incorporates the explanation of the hypothesis in terms of how problem is created by repressed desires. The third chapter is conclusion. This chapter serves as the core of this work. It attempts to penetrate beneath the principles of the psychoanalysis by relating the murder to outlet the repressed desires.

The significance of this research is that it enables the readers to comprehend and appreciate the incredible achievement Charles Brockden Brown made in *Wieland*. By touching on the issue, this research builds significant theoretical connection between the murders to give outlet to repressed desire and lore through the

prospective of psychoanalysis. Wieland wants to be a ventriloquist. Then, he is influenced by trickery of Carwin and kills his wife and children. It is not only trickery of Carwin but he is unconsciously suffering from religious mania and repressed desire to be ventriloquist. Finally he murders his wife and children to give outlet to those repressed desires.

## **II. Conflicting Relationship between Id, Ego and Superego in *Wieland*: A Psychoanalysis Perspective**

The novel *Wieland* by the first American gothic novelist Charles Brockden Brown, presents the picture of the post-revolutionary scenario of American society. And, Brown pleads for the restoration of the civic authority and criticizes the extreme excess of individual freedom. He exhibits the incident of trickery, darkness, murder and religious mania.

Gothic fictions are a set of simple features which define the early American Gothic clearly enough extreme situations, anxiety, darkness, threat, paranoia, exaggerated villains and innocent victims, subterfuge and plots, ancient houses, castles, monasteries, dungeons, crypts and passages. These gothic elements are related with psychoanalytic egoism with unconscious mind. Further it has many features like wild scenery, craggy mountains or wilding mazelike tracts, stage machinery, hidden trapdoors, secret passageways, speaking portraits, ghost doubles and other supernatural – seeming beings, monstrous and grotesque creatures, pain, terror, horror and sadism. Some underlying early Gothic issues included the subversion or rightful inheritance, feudal cruelties and persecution, hidden genealogies, protestant opposition to Catholicism such as the oppression of women by patriarchy, difficulties in perception and understanding due to misleading appearances– all within a pleasurable cycle for the reader of loss followed by restriction. People believe on religion and they follow the religious norms and values.

Individual Freedom is not inherited nor is it a gift of nature. It is a mental function which must be acquired through training and learning. The individual freedom of mind is highest form of psychological degree like superego. Since the human brain is very immature at birth, lacking the anatomical and physiological

elements. Prerequisite for mental function, the mind does not yet exist at the moment of birth. Individuality has a performative aspect. The definition of power, terms of actions and effects of living bodies on others imply that there is no meta-law of power prior goes its actual local manifestations. The crystallization of power in the shape of laws, norms and institutions depend on local repetitions of certain effects. Society is fully depends on religious orders and people minds are guided by different religious faith and trick. These faith and trick are guided by unconscious mind.

Wieland is influenced by Carwin's trickery in order to be a ventriloquist. He is suffering from religious mania and trick of Carwin. Desires of Wieland are not fulfilled easily and those unfulfilled desires are set in unconscious mind. He kills his own wife and children. Psychoanalytically, mind is divided into two folds: Conscious and Unconscious. Conscious is social, rational, moral, ethical and unconscious is amoral, irrational, asocial and aethical mind. Wieland repress desires are guided by those amoral and aethical mind. As a result of that abnormal mind, he kills his wife and children to outlet his repress desires.

Psychoanalysis for the purpose of this research is the analysis of the collective manifestation of id, ego and superego simultaneously or in turn, which after all is a universal human reality. This tussle between id, ego and superego is nothing more than one's desire to get rid of the monotony of life and seeking for the outlet. Desire to free from the bondage of the society and a psychic tendency to get rid of the working system aspiring for the uncertain freedom is the plight of every individual. This intense desire and struggle to outlet those repress desires extensively seen in characters is portrayed in this reading of this novel implementing psychoanalytical tool.

The story is told as a first person narrative by Wieland's sister, Clara. As the story proceeds her initial calm and rational disposition is sorely tried by the uncanny and bloody events of the story, which reduces her, by the end, to state of near mania. Her relations with the deceiver Carwin are ambiguous, veering between attraction and repulsion as the story unfolds. The novel is based on the time event of a multiple murder which took place at Tomhannock, New York in 1781. Mirroring the incidents of the novel, James Yates, under the influence of a religious delusion, killed his wife and four children, and then attempted to kill his sister.

This text can be analyzed from different perspectives like Feminism, Gothicism and so on. But this research's main objective is to prove that from psychoanalytic perspective: Id, ego and superego. Psychoanalysis accepts literature as an expression of the writer's state of mind and the dreams that pop in and out of it from time to time, seeking fruition. A work of literature is correlated with its author's distinctive mental and emotional traits. Some refer to the author's personality in order to explain and interpret a literary work, while some other refers to the work in order to establish biographical, the personality of the author.

Brown gives tragic hero a pedigree related to that of the actual German author Christoph Martin Wieland, who is mentioned obliquely in the text.

My ancestor may be considered as the founder of the German Theatre. The modern poet of the same name is sprung from the same family, and, perhaps, surpasses but little, in the fruitfulness of his invention, or the soundness of his taste, the elder Wieland. His life was spent in the composition of sonatas and dramatic pieces. They were not unpopular, but merely afforded him a scanty subsistence. He died in the bloom of

his life and was quickly followed to the grave by his wife. Their only child was taken under the protection of the merchant. At an early age he was apprenticed to a London trader, and passed seven years of merchant servitude. (3)

There is the real history of the author Martin Wieland and this background information clears that the novel is not only fiction but subverted pictures of the society.

Wieland is psychologically suffering from religious mania. He fears of his father's mysterious death of spontaneous combustion. Wieland inherits his father's god fearing disposition as well his property. He tells this matter to all friends. Wieland writes "such was the end of my father" (17). The setting is in rural idyll where people believe on religious trick and tradition. Unruffled rationality, modernization and middle class ease are the distinguishing masks of the Mettingen setting, the temple that the senior Wieland kept bare "without seat, table, or of any kind" (12). Wieland has strong religious belief which is mysterious.

Wieland fully believes on Deity. Religion has become merely a subject for casual debate and assembled at their "fane". Theodore Wieland, his wife, Catharine Pleyel Wieland, his sister Clara Wieland and his brother – in- law, Henry Pleyel live in relatively isolated rural community outside Philadelphia. In this period, according to Brown's own prefatory (in the morel Wieland) Advertisement, "between the conclusion of the French and the beginning of the revolutionary war" (22). The group begins to hear disembodied voices and sane, if not definitely all of these voices are eventually revealed to be the work of Carwin a newcomer to the group, who has the ability to ventriloquize his voice. Multiple mysterious voices attract Wieland. Then he always tries to be ventriloquist.



Unconsciously Wieland suffers from god fearing disposition. His mind is filled with irrational Carwin's tricky voice. Carwin utters the multiple and mysterious voices. That derives Wieland to murder his family. Whether directly the work of Carwin or not and Carwin denies it. Theodore Wieland becomes convinced that he has heard the voice of god, who demands the sacrifice of his family as proof of his faith. Wieland kills his wife and their children and is on the verge of murdering his sister when he is stopped by Carwin. Wieland wants to be a ventriloquist but his desire is not fulfilled. So, his mind is guided by Id.

Clara's final comments have the effect of shifting attention as in many novels of seduction from the seducer to the seduced. She declares that the 'evils' that have befallen the characters "owed their existence to the errors of the sufferers" (278). Carwin voices are mysterious. Wieland doesn't understand the tricky voice of Carwin. Mysterious and multiple voice of Carwin have extra power which Wieland doesn't understand and tries to murder his sister. But Carwin himself protect form that murder. Because of Carwin's trickery, Wieland becomes unconscious and he tries to kill his own sister Clara.

Wieland is puzzled by the unexplained presence of this voice in the absence of its originator: "the suddenness and unexpected need of this warning, the tone of alarm with which it was given and above all, the persuasion that it was my wife who spoke , were enough to disconcert and make me pause" (37). That this voice is spoken by Wieland's wife, who does not seem to be present, is "mysterious" (37). Yet it is precisely this mystery, this disjunction that gives this voice its unquestioned authority. "What could I do?" asks Wieland when he reports these events to the rest of the group. "I could do nothing but obey" (37). When Wieland is motivated by Carwin, he

can't go against his order. He becomes ready to kill his wife and children to be a ventriloquist.

Clara, however, is more than a voice, she is a speaker. As such, she exhibits both elements of ventriloquism: ambiguous location and mimicry of other voices. Once where Clara is sitting on the side, a low voice was heard from behind, that is extremely terrific situation "Attend! Attend! But be not terrified. Clara says "I started and exclaimed, 'Good heavens! What is that? Who are you?' 'A friend; one come, not to injure, but to save you; fear nothing' (74). It predicts that Clara frightens of mysterious voice, which she has been experiencing in the novel *Wieland*. Not only that situation sometimes, has she said: "my terror made me, at once, mute and motionless" (75). Clara becomes motionless and defenseless with terror and horror.

Psychoanalysis accepts literature as an expression of the writer's state of mind and the dreams that pop in and out of it from time to time, seeking fruition. A work of literature is correlated with its author's distinctive mental and emotional traits. Some refer to the author's personality in order to explain and interpret a literary work, while some other refer to the work in order to establish biographical, the personality of the author.

Her parents died mysteriously. She does understand of the meaning of death. She is influenced by that mystic death of parents. Wieland writes:

Such was the end of my father. None surely was ever more mysterious. When we recollect his gloomy anticipations and unconquerable anxiety; the security from human malice which his character, the place, and the condition of the times, might be supposed to confer; the purity and cloudlessness of the atmosphere, which rendered it impossible that

lightning was the cause; what are the conclusions that we must from?

(18)

Clara becomes a kind of neurotic patient, because of her parent's mysterious death.

The attempt to justify the gothic romance, according to the classical Aristotelian principle of Catharsis is through pity and fear. Gothic theory that has received little attention so far is the manner in which the basic appeal of the Gothic romance was changed when the device of the explained supernatural was introduced.

Clara says:

As I carelessly pursued my work, I thought I saw my brother, standing at some distance before me, beckoning and calling me to make haste. He stands on the opposite edge of the gulfs. I mended my pace, and one step more would have plunged me into this abyss, had not someone from behind caught suddenly my arm, and exclaimed, in a voice of eagerness and terror, "Hold! Hold!" (73)

These lines show the mysterious, fearful terrific condition of Clara with full of suspense and horror. Clara afraid with that horror condition. Unknowingly some people come from behind and push her arm. Then situation becomes more terrific and horror.

Clara is suffering from religious mania. She unconsciously remains of her part, mysterious death of her parents. She is afraid of natural voices and feels uneasy.

The direction of wind changes at that time she becomes violent and fears that wind.

Wieland writes:

Suddenly the remembrance of what had lately passed in this closet occurred. Whether midnight was approaching, or had passed, I knew not. I was, as then, alone, and defenseless. The wind was in the

direction in which, aided by the deathlike repose of nature, it brought to me the murmur of the water-fall. This was mingled with that solemn and enchanting sound, which a breeze produces among the leaves of Pines. (100)

In the world of psychoanalysis, Sigmund Freud is honored as ‘The Father of Psychoanalysis’. He is equally regarded in the world of texts. His theory of unconscious is the invaluable gift to the literary world in the sense that it has opened up the doors for the psychoanalysis to prove its worth as one of the most applied critical tools in the interpretation of literary texts. According to him human psyche is divided in the territories of conscious and unconscious. Since 1900, with the publication of his *The Interpretation of Dreams*, psychoanalysis has become an autonomous discipline. With the same publication, it has created its autonomous status within the critical schools of thought. The most significant aspect of his theory, that serves as the critical tool is the systematic study of the non-rational processes that emerge from the ‘kingdom of unconscious’ inherent in the depth of human psyche.

This unconscious process produces art and literature. According to Freud, there are three facets of human psychology. One part of the psyche is rational which is conscious, and the other part is irrational which is termed as unconscious. Conscious part of the psyche copes with the culture laws, norms and values that enable an individual to maintain his presence in the society. Unconscious part, on the other hand is constituted of repressed desires that strive for revelation.

Wieland presents the picture of dark night. Clara is reading a book but her light doesn’t work well. She fears with the dark night, and becomes powerless, and

defenseless. She is unconsciously afraid with darkness and on the other hand she is suffering from her parent's mysterious death. Wieland writes:

A sort of belief darted into my mind, that some being was concealed within, whose purposes were evil. I began to contend with those fears, when it occurred to me that I might, without impropriety, go for a lamp previously to opening the closet. I receded a few steps; but before I reached my chamber door my thoughts took a new direction. Motion seemed to produce a mechanical influence upon me. I was ashamed of my weakness. Besides, what aid could be afforded me by a lamp? My fears had pictured to themselves no precise object. It would be difficult to depict, in words, the ingredients and hues of that phantom which haunted me. A hand invisible and of preternatural strength, lifted by human passions, and selecting my life for its aim, were parts of this terrific image. (101)

Mysterious death of parents affects to Clara and she becomes powerless and defenseless. Her mind becomes empty and meaningless.

Brawn's novel, *Wieland*, gives the image of rural idyll where people are superstitious. There are different kinds of characters. Carwin is a tricky man and he produces multiple mysterious voices and other characters are influenced by his mysterious tricky voices. Clara is suffering from those multiple voices of Carwin. In the novel, Clara argues:

He is my eternal foe; the baffler of my best concerted schemes.  
Twice have you been saved by his accursed interposition. But for him I should long ere now have borne away the spoils of your honor. He looked at me with greater steadfastness than before. I became every

moment more anxious for my safety. It was with difficulty I stammered out an entreaty that he would instantly depart, or suffer me to do so. He paid no regard to my request, but proceeded in a more impassioned manner. (108)

Clara is highly suffered by Carwin. But Carwin doesn't care her request. So, she accuses him an eternal foe.

Freud further emphasizes the importance of the unconscious by pointing out that even the "most conscious processes are conscious for a short period; quite soon they become latent, though they can easily become conscious again" (100). In view of this, Freud defines two kinds of unconscious:

One which is transformed into conscious material easily and under conditions which frequently arise and another in a case of which such a transformation is difficult can only come about with a considerable expenditure of energy or may never occur at all. ... We call the unconscious which is only latent, and so can easily become conscious, the "preconscious" and keep the name "unconscious" for the other. (101)

Here is contradictory condition between two individuals Clara female and Wieland male. Both are free but they are trapped with Carwin's trickery. Clara and Wieland both believe in natural forces. Wieland wants to become a ventriloquist but he is suffering from mysterious death of his parents.

Wieland is guided by unconscious mind, the Id. The first of these regulating agencies that which protects the individual is the ego. This is the rational governing agent of the psyche. He doesn't have rational attitude. Clara is dominated by male

characters and she wants to be free. Mentally she is weak and becomes unsuccessful to be free like her brother Wieland. She claims:

I was fraught with the persuasion, that during every moment I remained here, my life was endangered; but I could not take a step without hazard of falling to the bottom of the precipice. The path, leading to the summit, was short, but rugged and intricate. Even starlight was excluded by the umbrage, and not the faintest gleam was afforded to guide my steps. What should I do? To depart or remain was equally and eminently perilous. (75)

Clara is a female character and she is unable to use her rights. Physically as well as mentally she is powerless.

According to Freud, human mind is divided into three parts: Id, ego and superego. The id is the reservoir of libido, the primary source of all psychic energy. It functions to fulfill the primordial life principle, which Freud considers to be the pleasures principle. Without consciousness or semblance of rational order, the id is characterized of a tremendous and amorphous vitality. Speaking metaphorically, Freud explains this “obscured, inaccessible part of our personality” as “a chaos, a cauldron of seething excitement [with] no organization and no unified will, only an impulsion to obtain satisfaction to the instinctual needs, in accordance with the pleasure principle. (103-04). He further stresses that the “laws of logic-above all, the law of contradiction- do not hold for processes of the id. Contradictory impulses exist side by side without neutralizing of drawing apart. ... Naturally, the id knows no values, no good and evil, no morality” (105-5).

The id is, in short, the source of all our aggressions and desires. It is lawless, asocial and amoral. Its function is to gratify our instincts for pleasure

without regard for social conventions, legal ethics or moral restraints. Unchecked id would lead us to any length-to destruction and even self-destruction-to satisfy its impulses for pleasure. Safety for the self and for others doesn't lie within the province of the id; its concern is purely for instinctual gratification, heedless of consequences. For centuries before Freud this force was recognized in human nature but often attributed to supernatural and external, rather than natural and internal forces: the id as defined by Freud is identical in many respects to the Devil as defined by theologians. Thus there is a certain psychological validity in the old saying that a rambunctious child is "full of the devil". We may also see in young children (and neurotic adults), certain uncontrolled impulses towards pleasure that often lead to excessive self-indulgence and even to self-injury.

In view of id's dangerous potentialities, it is necessary that other psychic agencies protect the individual and society. The first of these regulating agencies, that which protect the individual, is the ego. This is the rational governing agent of the psyche. Though the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they may be released in not destructive behavioral patterns. And though a large portion of the ego is unconscious, the ego nevertheless comprises what we ordinarily think of as the conscious mind. As Freud points out in "The Dissections of the Physical Personality," "To adopt a popular mode of speaking, we might say that the ego stands for reason and good sense while id stands for the untamed passions" (76). Whereas the id is governed solely by the pleasure principle, the ego is governed by the reality principle. Consequently, the ego serves as intermediary between the world within and the world without.



The other regulating agent which primarily functions to protect society is the superego. The superego is the moral censoring agency, the repository of conscience and pride. It is in "The Anatomy of the Mental Personality" says that the "representative of all moral restrictions, the advocate of the impulse towards perfection, in short it is as much as we have been able to apprehend psychologically of what people call the "higher" things in human life" (95), Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off the thrust back into the unconscious those impulse towards pleasure the society regards as unacceptable, such as overt aggression, sexual passions and the Oedipal instinct. Freud attributes the development of the superego to the parental influence that manifest itself in terms of punishment for what society considers to be bad behavior and reward for what society considers good behavior. An overactive superego crates an unconscious sense of guilt. Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle. We might say that Id would make us devils, which the superego would have, we behave as angels and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces. It was this balance that Freud advocated-not a complete removal of the inhibiting factors. Man is totality is an admixture of these psychotic forces that are in a constant state of collision for prominence. One can never nullify the other, but can minimize its manifestation. The one that is more dominant gets expressed while the one that becomes recessive waits for the dominant to numb so that it can express itself.

This is a proven fact and psychoanalysis in fiction supports this assertion. Psychoanalysis, that initially belonged to the domain of medical science slowly

slipped into literature and got woven into language so deep that it became a very dominant in literature. With Lacan's linguistic model of the human psyche, the scope of psychoanalysis in fiction got broadened. It made the analysis of a fiction in terms of language and action, which is used to constitute the fiction, and also the language and action prescribed for the characters to speak and enact. Through the language and action, the critic can penetrate between the 'conscious' and 'unconscious' aspects of the characters or the fiction as a whole. This dimension was ignored by the critics of the past. It is obvious that psychoanalytical criticism has come a long way since influenced and persuaded by Sigmund Freud; the literary critics brought it to literature as an interpretative tool.

Wieland is a gothic novel with the characteristics of horror, terror, pain, threat, darkness, victims, murder, and religious mania and so on. But not only these, some early gothic issues included the subversion of rightful inheritance, feudal cruelties and persecution, hidden genealogies, protestant opposition to Catholicism, the oppression of women by the patriarchy, difficulties in perception and understanding due to misleading appearances-all within a pleasurable cycle for the reader of loss followed by restitution.

Theodore Wieland is master of a landed estate near Philadelphia, which he has inherited from his father, an immigrant from Germany. The elder Wieland was a man of strange inclinations who, having built a temple on hillock in the grounds devoted to his own idiosyncratic religion, later dies mysteriously of spontaneous combustion. Wieland inherits his father's god-fearing disposition, as well as his land. However the rural idyll he shares with his wife, children, sister and best friend is shattered when he becomes prey to the trickery of Carwin: mysterious ventriloquist who has moved to the area after leading an undercover life of

deception in Europe. Under the influence of religious mania and Carwin's trickery, Wieland kills his wife and children as a demonstration of his obedience to a "divine voice". In court he expresses no remorse for his deeds and later escapes from prison to attempt the life of his sister, before being stopped in his tracks by the command of a final "divine voice", which in reality emanates from Carwin. Wieland then commits suicide.

Because of religious mania, Wieland becomes neurotic patient. He doesn't work in right order. Trickery of Carwin and belief on superstition makes him neurotic patient. Wieland is unknown about religious belief and his father is also believes on superstition. Old Wieland makes temple for his idiosyncratic religion. Wieland is unconscious and unknown about mysterious death of parents. He wants to show his obedience in front of "divine voice" and kills his wife and children. Carwin's trick makes him a patient of religious mania, and unknowingly he does murder. He is guided by unconscious mind. Clara tells: "That person should be actually immured in this closet, to which, in the circumstances of the time, access from without or within was apparently impossible, they could not seriously believe. That any human beings had intended murder, unless it was to cover a scheme of pillage" (69). Clara, the narrator of this novel, doesn't believe with Carwin and she argues that Carwin trickery motivates Wieland to involve in murder.

Multiple voices produced by the elusive Carwin obviously help to precipitate the abominable mass murder in Brockden Brown's *Wieland*. Carwin confesses to Clara that he exercised his ventriloquistic faculties on seven occasions before the night of Wieland's rampage. Manifestations occur twice in Clara's bedroom, once at the close of her dream in the summer-house, and once at the river bank for the purpose of deceiving Pleyel. The tragically susceptible Wieland personally

experiences two manifestations at the Temple and one in the hall of his mansion, and is deeply affected in all three instances. Mr. Cambridge, Clara's avuncular advisor, "conceived the previous and unseen agency of Carwin to have indirectly but powerfully predisposed to [Wieland's] deplorable perversion of mind." More immediate causes of Wieland's homicidal religious mania, however, are the mysterious calls that demand the lives of his wife and children. Scrutiny of these two lethal commands gives rise to the possibility that Carwin's influence on Wieland is more direct than Mr. Cambridge will allow. Indeed, it appears that Carwin may be as guilty of murder as Wieland.

According to Wieland's testimony there are two manifestations of the strange voice that night. The first called for the death of Catherine as proof of Wieland's faith:

Wieland advanced towards me. His words and his motions were without meaning, except on one supposition. The death of Catharine was already known to him, and that knowledge, as might have been suspected, had destroyed his reason. I had feared nothing less; but now that I beheld the extinction of a mind the most luminous and penetrating that ever dignified the human form, my sensations were fraught with new and insupportable anguish.(187)

The second manifestation which occurred some time later (after Catherine's murder but before Clara's arrival), "summoned Wieland to sacrifice his children" (196).

During their confrontation in chapter twenty-four Wieland interrogates Carwin about these voices; and, in a passage often ignored by critics of the novel. Carwin frantically confesses: "The answer was now given, but confusedly and scarcely articulated." I meant nothing -- I intended no ill -- if I understand -- if I do not mistake you -- it is too true -- I did appear -- in the entry -- did speak. The contrivance was mine, but --"

(268). Wieland thinks that Carwin's disjointed reply accounts for both manifestations. He refers to the voices collectively when he tells Clara that "I was ideed deceived. The form thou hast seen was the incarnation of a dæmon. The visage and voice which urged me to the sacrifice of my family, were his. Now he personates a human form; then he was invironed with the lustre of heaven" (275). If Wieland is correct in so linking the voices, Carwin is a bloody villain indeed. It is conceivable that Carwin's first ventriloquistic performance could have proceeded from curiosity or capriciousness and a mistaken belief that Wieland would never actually do what the voice commissioned him to do. But Carwin's repeating the identical stunt after witnessing the effects of his first contrivance would have amounted to cold-blooded murder. The words of the second voice, "Thou hast done well," demonstrate knowledge and approval of the first crime.

Wieland specially questions Carwin only about:

The visage — the voice — at the bottom of these stairs — at the hour of eleven' "To whom did they belong? To thee?" Twice did Carwin attempt to speak, but his words died away upon his lips. My brother resumed in a tone of greater vehemence – "Thou falterest; faltering is ominous; say yes or no: one word will suffice; but beware of falsehood. Was it a stratagem of hell to overthrow my family? Wast thou the agent? (267)

It is difficult to see why Wieland places the visage and voice at the foot of the stairs, if, as he says in his testimony (188), he heard a voice and sees a face behind him in the entry as he is descending the staircase. But even if Carwin has only this first voice in mind when he confesses, circumstances nevertheless strongly implicate him in the infanticides. It is true that, in the supposed absence of a confessed connection between

Carwin and the second voice, he cannot definitely be placed in Clara's house at the time Wieland hears the words " 'Thy children must be offered — they must perish with their mother!' "(193)

But he cannot definitely be placed anywhere else either. Carwin's original remark to Clara that he arrived at her house after the murder of Catherine had taken place is as false as his repeated claims that Carwin argues:

I am not this villain; I have slain no one; I have prompted none to slay; I have handled a tool of wonderful efficacy without malignant intentions, but without caution; ample will be the punishment of my temerity, if any conduct has contributed to this evil. He paused. (241)

Since he also admits having arrived at eleven o' clock and later admits having engineered the voice that told Wieland to do away with Catherine. Indeed, the most incriminating feature of all circumstantial evidence implicating Carwin in the murders — that presented by Clara in chapters sixteen and seventeen, by Wieland's testimony in chapters nineteen and twenty, and by Carwin's confession in chapters twenty-two to twenty-four — is its failure to determine Carwin's whereabouts from the time he appeared to Wieland at eleven o' clock until he cried out his warning to Clara and thereupon fled to his brother's farm. This chronological gap unquestionably provides Carwin with the opportunity to utter the second command.

But is Carwin really as culpable as the evidence suggests? Surely, none of his expressed motives for using ventriloquism are sufficiently malicious to induce him to commit willful murder. And his prior actions, for all their deviousness, are harmless enough in themselves. Though she has her suspicions, Clara, who is at different times a victim and a beneficiary of Carwin's ventriloquism, allows her readers to excuse him "from all direct concern in the fate of Wieland, "The scene of havock was

produced by an illusion of the senses. Be it so: I care not from what source these disasters have flowed; it suffices that they have swallowed up our hopes and our existence” (284). In the final chapter she reports that Carwin has relocated "in a remote district of Pennsylvania," where "he is now probably engaged in the harmless pursuits of agriculture" (291). Such voluntary banishment would be paltry retribution for deliberate complicity in a mass murder.

Why, then, is Carwin made to appear guilty of prompting Wieland to murder Louisa Conway and his four children? Perhaps one need look no farther than Brown's source for the answer. Carl Van Doren has shown that Brown closely patterned the Wieland murders after a description in the *New York Weekly Magazine* of a crime which occurred in Tomhannock, New York. In this account a gentleman farmer goes berserk and murders his family at the behest of several ghostly manifestations. Significantly, however, these voices, unlike those Wieland hears, are undoubtedly hallucinatory. Moreover, Brown's most original embellishment of the factual account in Carwin is the ventriloquist, who has no counterpart in the Tomhannock massacre. It is quite possible that in transposing the actual crime Brown inadvertently retained the concept of multiple voices without perceiving that this retention places Carwin in a much more incriminating position than he was never meant to occupy. The second command simply could not have been accidental.

Psychoanalysis, initially developed as a therapeutic technique for the treatment of hysteric patient, expanded further as a technique for the psychological study of the psycho-sexual development of human personality, the unconscious mental activities, and as psychotherapy for the treatment of neurotic, psychotic, perverse, and psychopathic patients. These three ideas were originated during the last decades of the nineteenth century by the Viennese-Jewish physician, Sigmund Freud, whose

revolutionary discoveries brought a new-fangled self-awareness that permanently altered the virtuous 'image' of humankind. These bodies of thought have been evolving, branching, and proliferating since their inception. D. James Page describes the three-fold meaning of psychoanalysis as follows:

It is, first, a school of psychology that emphasizes the dynamic, psychic determinates of human behavior, and the importance of childhood experiences in molding the adult personality. Secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, psychoanalysis is a method of interpreting and treating mental disorders, especially the psychoneurosis. (179)

Sigmund Freud, one of the great thinkers to 'disturb the sleep of the world', vehemently challenged the hitherto internalized rational and compassionate human image and exposed to the world the bleak side of human psyche that was dominant in his actions and behavior but remained undiscovered up to his time. His tripartite personality structure is regarded still today as one of the landmarking and even scientific modern personality theories. According to Freud, the personality can be divided into three parts: the 'id', the 'super-ego' and the 'ego'. The id is guided by the pleasure principle, and is characterized by a tendency to avoid pain and seek pleasure. Regardless of future consequences, it is in search of immediate gratification of emotional needs. It is timeless and out of contact with reality, and therefore, logic has no place in the id. Freud says: "Id is the source of all desires and aggression. It is lawless, asocial and amoral. Its function is to gratify our instincts" (35). Since id stands for the untamed passion, it definitely affects our behavior: "The id is the main reservoir of both



the life and the death instincts. It is the source of most psychobiological energy” (Burt, 163).

Wieland deals with mystery and suspense. Carwin is tricky person and he influences Wieland by his trickery. Wieland wants to be a ventriloquist because of Carwin trickery and religious mania. He memorizes his father’s mysterious death and believes on god. “The temple was no longer assigned to its ancient use. From an Italian adventurer who erroneously imagined that he could find employment for his skill, and sale for his sculptures in America, my brother had purchased a bust of Cicero” (24). Carwin produces the multiple voices and effects. Wieland falls in Carwin’s conspiracy and does mass murder. Because of religious mania, he becomes neurotic patient and he predicts sordid behavior. As a result he involves in his own wife and children murder. Clara argues:

Mysterious voices had always a share in producing the catastrophe, but they were always to be explained on some known principles, either as reflected into a focus, or communicated through a tube. I could not but remark that his narratives, however complex or marvelous, contained no instance sufficiently parallel to those that had befallen ourselves, and in which the solution was applicable to our own case. My brother was a much more sanguine reasoned than our guest.

Even in some of the facts which were related by Carwin. (88)

Clara explains that Wieland is stipulated by mysterious voice of Carwin. Wieland is gentle and responsible person but he is suffering from religious mania, and he does mass murder.

The tale is told by Clara Wieland, a narrator who not only plays an intimate part in the action but one who is deeply concerned with the motives of all action. So absorbed is she by psychology that finally she and her author discover that human behavior is not what they take, and, in a sense, want it to be, but springs from far dimmer and more turbulent sources.

The psychology on which the work, as a whole, is based is summed up by Clara when she says, "The will is the tool of the understanding, which must fashion its conclusions on the notice of sense. If the senses be depraved it is impossible to calculate the evils that may flow from the consequent deductions of the understanding" (39). Wieland's homicidal actions result, finally, from causes which are inexplicable scientifically. To account for this by pointing out that Brown is here stigmatizing religious fanaticism is inadequate because Wieland's training is singularly free from any sectarianism. The ease with which he is deluded is far more explicable in terms of his lack of preparation than in terms of his prejudiced expectations.

The link between sentimentalism and Eighteenth century optimistic psychology in *Wieland* is, then, profound and meaningful, because, for Charles Brockden Brown at least, the one did not exist apart from the other. His early assault on the sentimental tradition in the novel stemmed from his powers of psychological analysis, and while he did not develop a fully satisfactory esthetic response to the perception, he did turn to a suspicion of scientific enthusiasm and a latent sympathy with some sort of doctrine of inherited depravity. To say this is to give far more significance to the conventional remarks about Charles Brockden Brown as a literary precursor than is commonly conveyed. He did not in certain faint ways foreshadow the American novel; rather, he was the first to face the confusion of sentiment and an

optimistic psychology, both of which flowed through the chink in the Puritan dike, and to represent American progress away from a doctrine of depravity as a very mixed blessing indeed. Added to, or resulting from Brown's reversal on the related subjects of sentimentalism and an optimistic psychology is a third prominent aspect of the achievement of *Wieland*, for not only do these turnabouts reveal tensions in the American mind, they govern the way the American setting is handled in the novel.

According to Freud, human mind is divided into two parts; conscious and unconscious. Unconscious is reservoir which is filled up with irrational and immoral desires. *Wieland* is affected by religious mania and Carwin trickery. Because of religious mania and Carwin's trickery, his mind is filled up with irrational and immoral desires. He always tries to be a ventriloquist but his desires are not completed. To be ventriloquist, he does irrational and immoral acts. He is guided by unconscious mind and his mind is like a reservoir.

*Wieland* did not return till the breakfast hour was passed, and returned alone. His disturbance was excessive; but he would not listen to my importunities, or tell me what had happened. I gathered from hints which he let fall, that your situation was, in good health and in perfect safety. He scarcely ate a morsel, and immediately after breakfast went out again. He would not inform me whether he was going, but mentioned that he probable might not return before night. I was equally astonished and alarmed by this information. Pleyel had told his tale to my brother, and had, by a plausible and exaggerated picture, instilled into him unfavorable thoughts of me. Yet would not the more correct judgment of *Wieland* perceive and expose the fallacy of his conclusions? (129)

Wieland's mind is filled with illusion and fallacy. This is a kind of illusion. Wieland is not clear and certain about his goal. The horrors from which Clara sickens and recoils are the family murders, or they are Carwin, the cause of them.

Wieland is a kind of neurotic patient because he is suffering from religious mania. He is guided by unconscious and he doesn't have conscious and moral attitude. There is no conscious and moral attitude. He is not clever and active. He looks the things without passion and heard without serious. "Wieland listened with deep attention. Having finished" (132). He has not consciousness and care about the things. Due to lack of consciousness, he doesn't care to other and does immoral and asocial acts. He frightens of the mysterious death of his father. "These fears were removed, by her asking me whether she should call her young master" (139). His mind is confused. "In my confusion of mind, I neglected to knock at the door, but entered his apartment without previous notice" (140). Because of religious mania and Carwin trickery his mind is confused and become irrational.

Wieland's mind is guided by immoral and asocial acts, because he is suffering from religious mania. His mind is covered by repressed desire. He wants to do criminal acts and always tries to be ventriloquist. Mysterious combustion of his father and Carwin trickery becomes a neurotic patient. "as engaged in schemes, reasonably suspected to be, in the highest degree, criminal" (159). Religious belief and Carwin trickery, he becomes neurotic patient and does immoral acts. Those immoral acts are not limited in crime or intrigue. He does mass murder and plays with blood. Clara writes:

But what should I think of those threats of assassination with which you were lately alarmed? Bloodshed is the trade, and horror is the element of this man. The process by which evil is made our good, and

by which we are made susceptible of no activity but in the infliction, and no joy but in the spectacle of woes, is an obvious process. (161)

Wieland does murder and plays with blood. His repressed desire is not fulfilled.

Everywhere spreads the terror and horror.

The novel *Wieland* deals the suspense, mystery and murder. One sunny afternoon, Clara was standing in the door of her house, where she marked a person passing close to the edge of the bank that was in front. His pace was a careless and lingering one and had none of that gracefulness and ease which distinguish a person with certain advantages of education from a clown. Clara says, "his gait was rustic and awkward" (58). The man's form was ungainly and disproportioned. Shoulders broad and square, breast sunken, his head drooping, his body of uniform breadth, supported by long and lank legs, were the ingredients of his frame. His garb was not ill adapted to such a figure. Suspense and mystery creates the another problem of murder, "murder me" (77). Wieland does the murder of his own children and wife.

Spontaneous combustion, religious mania in a homicidal degree, ventriloquism and murder are the topics of this novel *Wieland*. In this novel who is suffering from religious mania. His mind is suffered by repress desire. Wieland argues:

I stared on my feet, and looked around me with fearful glances, as if the murderer was close at hand. "What do you mean?" said I; "put an end, I beseech you, to this suspense." "Be not alarmed; you will never more behold the face of his criminal, unless he be gifted with supernatural strength, and sever like threads the constraint of links and bolts. I have said that the assassin was arraigned at the bar, and that the trial ended with a summons from the judge to confess. (197)

To fulfill his repressed desire he involves in murder. He has not consciousness and care to other. Indeed, he predicts sordid behavior.

Brown had a deep interest in morbid psychology, and his novels illustrate the working of human brain under great emotional stress. Psychological interest produces a hypnotic effect and creates in the readers a mood of awestruck horror.

Wieland believes on traditional religion. His parents make the temple in rural idyll. But his father dies in spontaneous combustion. Then, he meets with Carwin, who produces the multiple voices. He gives advice to Wieland and to be a ventriloquist. Carwin does tricks with Wieland. Carwin tells to Wieland to kill his wife and children. According to advice of Carwin, he does mass murder. Wieland argues:

My wife! I exclaimed: O God! Substitute some other victim. Make me not the butcher of my wife. My own blood is cheap. This will I pour out before thee with a willing heart; but spare, I beseech thee, this precious life, or commission some other than her husband to perform the bloody deed. (204)

Wieland kills his wife. He becomes a butcher of his own wife. He does bloody action because he is suffering from religious mania and wants to be a ventriloquist.

In this novel, Wieland is affected of his father's mysterious combustion and on the other hand he is suffering from Carwin's mysterious behave, "mysterious behavior" (205). Those religious belief and Carwin's trick, he becomes sick and face wonder and terror, "wonder and terror" (205). Psychologically, he is guided by unconscious mind. His desires are not fulfilled. Wieland wants to express his repressed desires. Due to lack of consciousness, he decides to kill his wife because he believes on God. Wieland writes, "I was commissioned to kill thee, but not to torment the foresight of thy death; not to multiply thy fears, and prolong thy agonies, Haggard,

and pale, and lifeless, at length thou ceasedst to contend with my destiny. This was a moment of triumph” (209). To be a ventriloquist, Wieland decides to kill his wife. He doesn't care about his wife's torture and destiny.

Wieland is shameless and passionless person. He is selfish and he has no responsibility. He kills his wife and children but he never feels remorse for that. Wieland involves in inhuman acts. Religion and Carwin's trickery play the vital role for the murder. Religious faith and Carwin's miracle makes him neurotic patient and he does murder, “these were the traces of agony, the gripe of the assassin had been here” (210) and he fully sacrifices upon God. Carwin's trickery and religious effects, Wieland becomes mad and he hears the mysterious voice which praises him to kill his wife and children. Wieland writes, “I reflected that this madness, if madness it were, had affected Pleyel and myself as well as Wieland. Pleyel had heard a mysterious voice. I had seen and heard. A form had showed itself to me as well as to Wieland” (219). Carwin is a villain and produces multiple voices which influence him to kill his wife. Carwin speaks:

I had painted myself to you as an assassin and ravisher, withheld from guilt only by a voice from heaven. I had thus reverted into the path of error, and now having gone thus far, my progress seemed to be irrevocable. I said to myself, I must leave these precincts forever. My acts have blasted my fame in the eyes of the Wielands. For the sake of creating a mysterious dread, I have made myself a villain. (255)

Carwin's trickery plays the major role to to the mass murder. But he has no remorse for the murder and he stands himself a powerful villain. Carwin is a bloody villain. It is conceivable that Carwin's first ventriloquistic performance could have proceeded from curiosity or capriciousness and a mistaken belief that Wieland would never

actually do what the voice commissioned him to do. But Carwin's repeating the identical stunt after witnessing the effects of his first contrivance would have amounted to cold-blooded murder.

But is Carwin really as culpable as the evidence suggests? Surely, none of his expressed motives for using ventriloquism are sufficiently malicious to induce him to commit willful murder. Carwin has great tricky knowledge which makes Wieland's mind more unconscious. He always tries to be ventriloquist and belief on god. His desires are unfulfilled and to fulfill those desires, he does murder. Wieland becomes unconscious, "probably unconscious" (272) and mad "madness" (272) because of Carwin's trickery. His mind is guided by that unconsciousness. Clara tells:

He knew himself to have been betrayed to the murder of his wife and children, to have been the victim of infernal artifice; yet he found consolation in the rectitude of his motives. He was not devoid of sorrow, for this was written on his countenance; but his soul was tranquil and sublime. (273)

To be ventriloquist he does murder of his children and wife. Wieland involves in immoral act, "assassin was Wieland" (275). He is guided by unconscious mind.

Freud talks about two types of instinct of life and death. He argues that life is Eros and death is Thanatos. Freud calls that:

Drive eros and place it in opposition to thanatos, the death drive . . .

The superego is in direct opposition to the id, the psychological reservoir of our instincts, and our libido, or sexual energy. The id is devoted solely to the gratification of prohibited desires of all kinds – desires for power, for sex, for amusement, for food – without an eye to



consequences. In other words, the id consists largely of those desires regulated or forbidden by social convention. (25).

Unconscious mind is related with reservoir. On the other hand it is related with irrational and immoral act. Unconscious mind incites the person to participate in immoral act. That's why, unconscious is against social convention.

Wieland, the protagonist of the novel *Wieland*, is guided by that anti-social convention. As a result, he involves into sordid behavior and kills his wife and children. He falls on Carwin trickery and wants to be a ventriloquist. Clara writes:

The interval of respite was passed; the pangs reserved for me by Wieland, were not to be endured; my thoughts rushed again into anarchy. Having received the knife from his hand, I held it loosely and without regard; but now it seized again my attention, and I grasped it with force. (277)

Wieland easily falls in Carwin trickery. He tries to kill his sister Clara but she dismisses that knife. She is saved from murder but unfortunately Wieland killed his wife and children. Wieland gets great guile from Carwin.

Horror, crisis, murder, fears, unfulfilled desires are the characteristics of Brown's novel *Wieland*. Wieland fears with mysterious combustion of his father and becomes neurotic patient. He has got strong believes upon god. There is no peace and harmony. Everywhere horror and crisis could be experienced. Carwin produces multiple voices and becomes like ventriloquist. Wieland decides to be a ventriloquist but Carwin tricks upon him. Carwin motivates Wieland to murder. As a result, Wieland does murder of his own wife and children to be a ventriloquist. Wieland becomes immoral and involves in the antisocial act. "If Wieland had framed juster notions of moral duty, and of the divine attributes; or if I had been gifted with

ordinary equanimity or foresight, the double-tongued deceiver would have been baffled and repelled” (298). Psychologically his mind is filled by immoral attitude. Wieland becomes absent minded. Generally, he fails to understand the double-tongued deceiver. He believes in genie and religion.

Unconscious mind is difficult itself because it is guided by immoral and asocial acts. Writing about the unconscious should be ambiguous and difficult to understand because unconscious itself is ambiguous. The unconscious is also structured like a language in another way that involves loss or lack. The operations of the unconscious resemble two very common processes of language that imply a kind of loss or lack: metaphor and metonymy.

Because of religious mania and Carwin trickery Wieland becomes unconscious. His unconscious mind incites him to involve in immoral and irrational act. Clara explains that about Wieland and writes:

I looked at the open knife in his hand and shuddered, but knew not how to prevent the dead which I dreaded. He quickly noticed my fears, and comprehended them. Stretching towards me his hand, with an air of increasing mildness: “Take it,” said he: “Fear not for thy own sake, nor for mine. The cup is gone by, and its transient inebriation is succeeded by the soberness of truth. (273)

When Wieland becomes ready to kill his wife and children he looks at the knife. Clara frightens with Wieland’s acts but she fails to save her daughter in law and children. When Wieland takes that knife, the situation becomes horror and terror.

Wieland is guided by unconscious mind. He does not think about his children and wife. Carwin trickery and religious belief, he becomes a neurotic patient. Hope of Wieland is to be a ventriloquist but can’t be fulfilled easily. Carwin is a guile and

tricky person who produces multiple voices which is called ventriloquist. Wieland has strong desire to be a ventriloquist. Carwin motivates him to do murder of his wife and children. Wieland gets advice to murder of his wife and children from Carwin and thinks that will help to fulfill his desire to be a ventriloquist which is the interest or want of God. Religious belief and Carwin trickery makes him to become unconscious and falls on Carwin's conspiracy. His desire is unfulfilled and he does murder to express his unfulfilled desire.

### III. Conclusion

The novel *Wieland* presents the picture of human nature in American post-revolution era. Brockden Brown's *Wieland* is master of landlord. He builds temple on a hillock in the grounds, later elder *Wieland* dies mysteriously of spontaneous burning. *Wieland* fears of his father's god-fearing disposition as well as his land. He shares the matter with his wife, sister and his best friend. *Wieland* starts to prey trickery *Carwin*, a mysterious ventriloquist under the influence of religious mania and, because of *Carwin*'s trickery, *Wieland* kills his wife and children.

Psychologically *Wieland* becomes the neurotic patient. He is superstitious so believes on traditional religion and trickery. *Wieland*'s parent dies in mysterious combustion. From the death of mysterious combustion of his parents, *Wieland* fears with mystic death and believes upon religion. On the other hand, he believes on trickery and wants to be a ventriloquist. *Carwin* is ventriloquist who produces the multiple voices. Thus, *Carwin* orders *Wieland* to kill his own wife and children. *Wieland* does believe in *Carwin*. *Wieland* mind is guided by unconscious. The unconscious mind is guided by immoral, asocial, aethical. There is no good in unconscious mind. The unconscious mind inspires the people to involve in immoral activity like murder, rape, and so on. It is production place of negative arts. Murder the result of extreme condition of unconscious mind. There is no feeling and thought of goodness. It mobilizes the people to involve in immoral and asocial activities. *Wieland* is guided by unconscious mind.

*Wieland* tries to be a ventriloquist. He does the work according to the order of *Carwin*. Then, he becomes ready to kill his wife and children. *Carwin* tells him about the multiple voices. He says that multiple voices are the voices of god. To produce those multiple voices *Wieland* does the murder of his own wife and children.

Wieland fears with mysterious combustion of his parent. That creates horror and terror in his family. They make temple to show the religious belief. On the other hand Wieland believes on trickery of Carwin who produces multiple voices. As a result, Wieland becomes neurotic patient. His mind is guided by unconscious, immoral and asocial activities. He always tries to be a ventriloquist. Carwin does the intrigue upon Wieland. He inspires him to murder of his wife and children. Finally he does murder to outlet his repress desires.

The novel depicts the picture of rural area. The rural people believe on religion and trickery. The novel shows the mysterious death of Wieland's parents. To release form that mysterious death, Wieland family has made temple. Wieland always thinks about his parent's mysterious combustion. Then, he becomes a kind of neurotic patient. Wieland is a superstitious who follows the idea of Carwin to be a ventriloquist. According to Carwin, to be a ventriloquist Wieland should kill his own wife and children. Then Wieland does the murder of his own wife and children. Due to lack of consciousness, he kills his own wife and children to outlet his repressed desires.

## Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 8<sup>th</sup> ed. New Delhi: Harourt, 2007.
- Brown, Charles Brockden. *Wieland*: New York. Routledge: 1798.
- Dudden. J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*: 4<sup>th</sup> ed.  
London: New York, Penguin Books, 1990.
- Franklin, Wayne. "Tragedy and Comedy in Brown's *Wieland*." *Novel: A Forum on Fiction* 8. 2 (Winter 1975): 147- 63.
- Freud, Sigmund. *Freud Psychoanalysis*. New York. Penguin: 1992. 76-95.
- Freud, Sigmund. "The Uncanny." *The Gothic Novel: A Case Book*. Ed. Victor Sage,  
Hampshir: London: Macmillan, 1990. 80-90.
- Krause, Sydney J. "Charles Brockden Brown and the Philadelphia German." *Early American Literature* 39. 1 (Mar. 2004): 85- 119.
- Lam, Bethany L. "Brown's *Wieland*; or the Transformation: An American Tale."  
*Explicator* 64. 2 (Winter 2006): 82- 84.
- Mautner, Thomas. *A Dictionary of Philosophy*. Oxford OX4 1JF, UK, 1996.
- Page, James D. *Abnormal Psychology*. Tokyo: Kogakusha Company, 1947.
- Tyson, Lois. *Critical theory today*. New York. Routledge: 2006. 21- 25.