

I. Introduction

This research is a study into Flannery O'Connor's remarkable first novel *Wise Blood* published in 1952. The study attempts to examine Freud's uncanny elements in the novel because the characters are involved in grotesque unreasonable violence, murder, sexual perversion and self-immolation in a non-realist and supernatural way. The violence and murder of the novel transpire virtually without subjects. Bodies and other objects hurl themselves at each other in a vacuum of will and consciousness. All these characteristics open up for analysis from Freudian perspectives as expressed in Freud's essay entitled "The Uncanny."

Flannery O'Connor was born in Savannah, Georgia, on March 25, 1925, and was raised as a devout Roman Catholic in Milledgeville, Georgia. In all her fictions, she explores her own private world which seems to be connected to Roman Catholicism. But she rarely discusses religion directly. Her stories and novels are filled with horrible events and grotesque characters, such as criminals, mad, misfits and eccentrics, which led to believe most of the critics and readers that she is another Gothic writer of the South. Although O'Connor lived for a shorter span of life of thirty-nine years, she was able to produce two novels and three dozens of short stories, which won her National Book Award for fiction in 1972.

O'Connor began writing in the aftermath of the World War II. There is no denying the fact that the catastrophe of the war had shaken faith on moral basis, coherence, and durability of western civilization, and raised

doubts about the adequacy of traditional values. As O'Connor often uses southern America as the setting and the Southerners as her characters in her fiction, it can be said that she is much more concerned about the growing loss of spiritual values in the south. O'Connor writes, "My audiences are the people who think God is dead. At least these are the people I am conscious of writing for" (High 193). She could not bear the rampant evil, especially the loss of moral and spiritual values in the south. She vigorously attacked the secularization of religion in her other works as well.

Wise Blood is a complex novel which deals with several topics: the way in which people are displaced and marginalized; the arrogance that keeps people from seeing themselves; the centrality of Christ in the salvation of human kind, and the suggestion that one's awareness of Christ is the mark of one's very character. Through violent, perverse, and monstrous images, O'Connor depicts a landscape characterized by sin, guilt, and judgment. She gazes boldly at evil and shocks readers into seeing with new eyes the injustices and pride they overlook in their daily lives.

Flannery O'Connor was a writer who wrote about humanly significant issues such as displacement, homelessness, homesickness, alienation and salvation. Commenting on her themes, Josephine Hendin writes, "O'Connor wrote in praise of a hard coolness about the human predicament. She celebrated the emotional coldness that freed her characters from an agony of human needs, ties and longings" (257).

As she was born of Roman Catholic parents, O'Connor became a devout Roman Catholic. Joyce Carol Oats views O'Connor as one of the great religious writers of modern times, unique "in her celebration of the necessity of succumbing to the diving through violence that is immediate and irreparable. There is no mysticism in her work that is only spiritual; it is physical as well" (1036). The protagonist in her fiction is humiliated in order to recognize his state of sin, and is thus open to grace and redemption. Claire Katz writes:

Again and again she creates a fiction in which a character attempts to live autonomously, to define himself and his values, only to be jarred back to what she calls 'reality' – the recognition of helplessness in the face of contingency, and the need for absolute submission to the power of God. (55)

O'Connor has sometimes been regarded as a southern Gothic writer of America as she uses frightening characters and events in her works. Peter B. High comments, "Her stories and novels are filled with horrible events and grotesque characters. There are murderers, haters and madmen. This makes her typical of the 'Southern Gothic' school of writing" (178).

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When O'Connor's *Wise Blood* (1952) appeared in print, there was an initial rush to oversimplify, given the provenance of the writer, and the Southern aspects of her characters. Commentators tended, in the light of their own prejudices and preconceptions, to see her as another chronicler of Southern grotesqueries. They disliked it for what they saw as mockery

of themselves and of Protestantism, and in her own locale it was regarded as a shockingly immoral book. Some critics dismissed the novel as a most deficient book as they find its ending unconvincing.

However, *Wise Blood* has drawn the attention of a number of critics since its publication. Viewing the novel as imbued with the theme of God's redemptive act of mankind in the depraved world, Jonathan Baumbach writes, "*Wise Blood* explores the world of corrosion and decay invested with evil, apparently god-forsaken, but finally redeemed by God through men's renunciation and extreme penance" (87).

The 1950s were a period of widespread cultural stasis and neurosis. The American authors at the time show that they are very uncomfortable in the post-war world. In their work, we feel the sad, heavy weight of the past. The central theme of their work, however, is often loneliness, the search for the self and spiritual values. While comparing the novel, *Wise Blood* with Eliot's *The Waste Land*, Sally Fitzgerald finds striking similarities between the two works in terms of the setting and theme:

In *Wise Blood*, O'Connor's counterpart of Eliot's sordid London is the debased city of Taulkinham, inhabited by rootless individuals, sleazy, hostile, self-seeking, untrustworthy, cut off from each other and from every source of spiritual, intellectual, or emotional nutriment. The figure she planned to set against this ground was a young country boy, dragged by the army from his home in Eastrod, Tennessee . . . and sent half way around the globe to fight in

some corner of the Second World War; then returned, wounded in body and soul, to a broken-down society, his family and home gone and his bearings hopelessly lost.

(Introduction x)

Frederic Asatryan in a more secular reading, writes, at the end of the novel, "as Enoch, the protagonist's parallel plunges downward into bestiality, the protagonist, Hazel Motes rises upward into a desperate spirituality" (24). Similarly, Richard Ruland and Malcolm Bradbury take the novel as the reflection of moral pain and rising alienation as they write, "*Wise Blood* offered a dismayed, disturbing moral vision" (375).

As the critics found O'Connor's setting and characters strange and horrific, they rated her as another one of the grotesque writers of the south. But she has a special purpose in distorting the events in her fiction that is to make her readers see the reality. In this regard, she writes:

To this end I have to bend the whole novel, its language, its structure, its action. I have to make the reader feel in his bones if nowhere else, that something is going on here that counts. Distortion in this case is an instrument; exaggeration has a purpose and the whole story or novel has been made what it is because of belief. This is not the kind of distortion that destroys; it is the kind that reveals or should reveal.

(O'Connor 162)

This O'Connor's typical technique has been observed in the same light in *Wise Blood*:

The hero, Hazel's denial of God is his grotesque act. Blasphemer, murderer, penitent and ascetic without a god, he still remains a pin point of light in a society that knows only spiritual sloth. Freakish though he may be, the grotesque seeks desperately to express spirit, denying the practicalities of daily life, in favor of an outlandish hope. (Robert E. Spiller et al. 1422)

Some reviewers and critics have charged O'Connor with sociological, psychological and religious provincialism. In this regard, David Eggenchiwiler writes, "These critics neglect the humanism which was central to Miss O'Connor's background, and accordingly is essential for an understanding of her writings" (14). All of the O'Connor's fiction is concerned with the historical and religious division of society and man, the loss of physical and spiritual place. In her novels, man is one of the major complexities of the world. Thomas M. Carlson observes: "It can be seen that the enveloping action in all her fiction follows the archetypal pattern of traditional myth, the fall of the Divine man into the rational world and his subsequent struggle with the conflicting multiplicities of the world" (44).

In *Wise Blood*, the characters suffer from every kind of alienation as they emphasize only on material and finite aspect of the reality. Comparing the hero, Hazel Motel to Saint Anthony, Lewis A. Lawsan writes: "Both are possessed with an overpowering sense of the importance

of religious belief . . . And both use self-abasement to express their realization of the gulf which separates the human from the spiritual" (39).

There has been a tendency to describe O'Connor as a religious fanatic and an ideal writer who looks upon heaven rather than earth as a site where human well-being is to be achieved. But she believes in the metaphysical conception of man as a synthesis of the finite and infinite. And she sees the holistic development of man in this synthesis. In this regard, reading the novel, *Wise Blood* from a revised understanding of the relationship between eschatological and socio-historical frames of references, Susan Edmunds writes:

Wise Blood sets up an analogical or "mirroring" relationship between contemporary history and Christ's second coming in order to measure communities of the present day by divine standards. This analogical relationship is dynamic and open-minded, allowing humans the freedom to participate actively in the fulfillment of God's historical vision. (5)

Thus, O'Connor's writing has a universal appeal as it delves into humanely significant issues. That is the reason why O'Connor is regarded as one of the important Southern literary talents. Miles Orvell begins his treatment of O'Connor's writing by usefully placing it within the American tradition of satiric romance. Like Herman Melville, Nathaniel Hawthorne, and Poe, O'Connor creates a fiction of surfaces, which concomitantly reflect the aspect of "psyche's traumatic investigation reality" (542).

Although the above-mentioned critics have read the novel from various perspectives, they have not bothered to see the Gothic element, which has made the novel uncanny. Hence, the present researcher seeks to explore especially modern Gothic traits in *Wise Blood*.

In this way, this chapter presents an introductory outline of the present study, a short historical background to the novel and a short introduction to Flannery O'Connor. The following chapter tries to briefly explain the theoretical modality that is going to be applied in this research work. It discusses "the uncanny," Gothic Fiction and modern traits of Gothic.

II. The Uncanny: Freudian Perspective

The word "uncanny" generally refers to something strange and difficult to explain. Although it seems to be the province of psychoanalysis, aesthetics too is merged with the uncanny. The reason is it has to do with a certain kind of feeling or sensation, with emotional impulses. But in general aesthetics has neglected to study the uncanny, as it prefers to concentrate only on beauty and, generally, on more positive emotions: the ataractics. But modernism marks a turn in aesthetics in general towards a fascination with the ugly, the grotesque: a kind of "negative" aesthetics. Freud makes a contribution to this supplement to the aesthetics of the "beautiful" by examining what we might call the aesthetics of the "fearful," the aesthetics of anxiety.

The 'uncanny' is related to what is frightening – to arouse dread and horror; equally certainly, too, the word is not always clearly definable sense, so that it tends to coincide with what excites fear in general. Freud defines uncanny as "the class of frightening things that leads us back to what is known and familiar; the uncanny is English equivalent to German 'unheimlich,' which means frightening and unfamiliar" (Freud 70). It undoubtedly belongs to all that is terrible and which arouses dread and creeping horror. The uncanny is not only frightening that ought to have remained hidden and secret, and yet comes to light. Moreover, it derives terrors not from something externally alien or unknown but on the contrary, from something strangely familiar.

"The Uncanny" argues that the heimlich (the familiar of "homelike") and the unheimlich (the strange and unfamiliar) are embedded in each other, and that this mutual embeddedness is what constitutes feelings of the "uncanny." The 'heimlich' means "on the one hand . . . what is familiar and agreeable, and on the other, what is concealed and kept out of sight" (Freud 224-25); thus, is both familiar and frightening. Freud quotes from Grimm's dictionary: "From the idea of 'homelike,' 'belonging to the house,' the further idea is developed of something withdrawn from the eyes of strangers, something concealed, secret; and this idea is expanded in many ways. . ." (225). The 'un' of unheimlich signals, while it denies, a repressed content, the intrauterine darkness, which is the most Heimlich place of all, unfamiliar to the conscious mind but remembered in the unconscious.

With "The Uncanny," Freud also offers an alternative term to "grotesque and gothic." Gothic is more in use now as a description of the writing than it has been since 1790s, and it is also used in a far broader range of context. Revealing the fragmentation of personality as well as commenting the mental disintegration and cultural decay, in Gothic, we find an emphasis on dark side of human psyche. David Punter makes distinction thus:

What is, perhaps, most distinctive about contemporary Gothic is the way in which it has followed the tradition of not merely describing but inhabiting the distorted forms of life, social

and psychic, which follow from the attempted recollection of primal damage. (178)

To explore the darker side of psyche modern Gothic introduces the notions of the Doppelganger, sadism, uncanny, and fantasy. The term 'Gothic' lost all its connotations of medieval art when it was applied to fiction, and became a synonym for the grotesque, ghastly and violently supernatural or superhuman. The savageness of Gothic stood for wildness, roughness which showed the image of race, full of wolfish life and imagination and that is full of vigor. The Gothicness of romances, therefore, is based on gloom wildness, fear and horror. The Gothic architecture, its pinnacles and fretted surfaces stimulated and fascinated the mind of mid-eighteenth century writers, who saw in the Gothic art the grandeur of wildness as well as novelty. These features became the source of inspirations for gothic novelists.

So, a curious mind can see the close and agglutinative relationship between Gothic romance and Gothic architecture because its spirits were the primary source for the Gothic fiction. The Gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the source of splendor and completion that were drawn by the inquisitive spirit of Gothic novelists.

The Gothic architecture, with its spiritual power, makes the beholder aware of his nullity suggesting that life maintains its greatness from there. That's why, the Gothic attitudes relate the individual with the infinite universe. Then, human mind is able to grasp the infinite and the

finite, the abstract and concrete, the whole and nothingness as one.

Admitting the infiniteness of Gothic art Victor Hugo writes:

. . . sculpture and carving powerfully contributing to the calm Grandeur of the whole; a vast symphony in stone . . . in which upon every stone is seen displayed in hundred varieties, the fancy of workman disciplined by the genius of the artist – a sort of human creation, in short, might and prolific like the divine creation of which it seems to have caught the double character-variety and eternity. (90)

So, from the tension between human and divine emerges the world of Gothic mystery. The Gothic mystery finds its greatest values in fiction because the probing of "the mysterious provided the '*raison d'etre*' of the Gothic novelists, who took an important part in liberating the emotional energies that had been so long restrained by common sense and good form" (Neill 106). A Gothic cathedral in the same way, with the providing qualities of some great spiritual power, expresses subtle intersection of this attitude which by "its massiveness strikes terror into the beholders" (Hugo 90). So, when Gothic novelist attempts the same he remembers the grand design of cathedral and tries to blend into his novel, the same ingredients of sorrow, fear, wonder and joy. The reader then, is terror stricken and lost is carried away in the world of fantasy and morbidity. But he is found and made whole in the same manner. The Gothic novel, no doubt, becomes a conception as complex as a Gothic cathedral where one

can find the same sinister overtones and the same solemn grandeur (Verma 16).

However, Gothic architecture has variety of characteristics; it has gloomy grandeur, and atmosphere as well as color, which evoke terror, suspense and awe. These characteristics have a great effect upon the mind. Playing upon the ingrained primitive elements of natural and superstitious fear, the Gothic fiction touches the imagination with impressiveness and solemnity, which evokes the sensation of awe. Giving terror close association with Gothic architecture, the ingredient of fear arises only with the union of Gothic spirit with gloom that becomes the atmosphere of Gothic fiction. This is only possible when it contains elements directly associated with Gothic architecture: castles converts, subterranean vaults, grated dungeons dark cellar and ruined piles. Machineries have been developed out of the earlier varieties.

So, the whole possessions of Gothic fiction are designed to quicken the imagination that chills the spine and curdles the blood (Cuddon 365). That's why the castle and convent are jointed by the cavern, the Gothic tyrant by banditti, the vaults and galleries by dark forests and midnight and the love affairs scene becomes that haunt of howling specters. The castle into surrounding forests, lurking of the banditti, thunder and lightening in addition with devils and black magic, evil monks, the tribunal inquisition, accrete societies, enchanted wands, magic mirrors with the phosphorescent blows, imposed sufferings on an innocent heroine by cruel and lustful villain such magical curses are the conventional traits

of Gothic fiction. In this regard the expression of Robert D. Hume is relevant:

It is usually assumed that all Gothic fictions are much the same and that the form is defined by the presence of some stock devices. These Gothic trappings include haunted castles, supernatural occurrences . . . secrete panels and stairways . . . manuscripts, poorly lighted midnight scenes . . .

(282)

The element of terror is associated with the Gothic castle, which is an image of power, darkness and isolation. The castle with dungeons, secret passages, winding-stairs, sliding panels, and torture chambers recalls the scene of ancient chivalry. The ruined castle is frequently displayed in Gothic fiction because it is not only the symbol of domestic misery. The ruined castle also contributes to the concept of the picturesque, frequently appears in the Gothic novel because the convention of 'ruin' played great part in creating a special atmosphere of awe and horror (Neill 1045).

Unlike the Gothic castle, the Gothic villain, who has been born as an adjunct to the ruinous castle and whose function is to frighten the heroine, is the active agent of terror. Besides the villain, the characters are either endowed with diabolical villainy or pure angelic virtue by which either hatred or pathos emerges.

Similarly, the feature of the landscape is affected by atmospheric conditions. A supernatural effect is built up of the accumulation of

successive details: wilds and desolate scenery, screeching owls, hovering bats, feudal halls, tempest and so on. The Gothic scenes are set on sober twilight or under the soft radiance of the moon in some ruined abbey, or half-demolished tomb, or a vaulted arch wreathed with ivy. The effectiveness of romantic setting, the continuous spell of horror, the color of melancholy awe and superstitions are the Gothic spirits, which create the whole world of the Gothic fictions and leveled as the conventional Gothic traits. So, the conventional Gothic traits are the distinct manifestation of Gothic spirits.

Gothic is closely related to terror in which superstitious dread is aroused by a series of apparently supernatural manifestations. The school of terror focusing on the craft of terror also shows an intangible atmosphere of spiritual psychic dread as well certain shudder at other world. This school was initiated by Mrs. Ann Radcliffe with her highly influential work, *The Mysteries of Udolpho* (1794). Mrs. Radcliffe developed suspense in her story until it predominated over characters and became the main motif of the story. American romantic school, in the same way could not remain untouched from the Redcliffian school of terror, especially Edgar Allan Poe who makes this influence obvious in his tales. About the influence, Devendra Verma notes:

Suspense is the chief ingredient in the short story today, from the masterpieces of Poe to the cheap stuff that floods the moder magazine. Poe, in his aim of producing certain

emotional effect, and in his method of exciting suspense, seems to have been influenced by Mrs. Radcliffe. (110)

The school of terror opened up a lot of possibilities for its following school- the school of horror. This school, in combination with the school of terror, was blazed in the glory of Schauer – Romantic or Horror Romanticism. So, there is often overlap between these schools as they intermingle the streams of terror and horror.

In order to differentiate 'terror' and 'horror' tales, it is necessary to judge the subtle gradations and effects of terror and horror. Without making distinction between them, we cannot know the importance and characteristics of these types of tales. To make distinction, it is better to start from the traditional concept of terror and horror which was at first opened by Edmund Burke in his philosophical book, *A Philosophical Enquiry into the Origins of or Ideas of the Sublime and the Beautiful* (1754). He had given terror an aesthetic respectability by explaining it as a source of sublime. He holds a view, "to make anything terrible obscure seems in general to be very necessary" (34). Moreover, to Burke beautiful objects that would break tenderness and affection were, characterized by their smallness, delicacy and smoothness. On the other hand, the sublime emotions would be generated by objects that were vast, magnificent and obscure. Therefore, for Burke, terror, obscurity and power were the sources of sublime (33). But Burke did not distinguish between the subtle gradations of terror and horror, he only related terror to beauty and did not concern of the beauty of horror, the grotesque power of something ghastly.

In this context, it is quite relevant to judge the modern concept of horror and terror. The difference between them, according to this concept, is "the difference between awful apprehension and sickening realization; between the small of death and stumbling against death" (Verma 130). Terror creates an intangible atmosphere of psychic dread. But, horror on the other hand, resorts to a cruder presentation of the macabre by an exact portrayal of the physical horror. In this way, sublime, terror and horror excited by great passion and catastrophes have great value in the Gothic tales.

So, each writer of horror contributed a grotesque and gruesome theme of horror. William Beckford's *Vathek* (1788), Mathew Gregory Lewis's *The Monk* (1796) and Mary Shelly's *Frankenstein* (1818) are the morbid and fantastic creations of this school.

American romantic school could not remain immune without being influenced by this school of horror. Charles Brokden Brown, the first Gothic novelist of America, panned stories of "Sleep- walkers and ventriloquists, and showed an unmistakable resemblance to Mrs. Radcliffe and her technique" (Verma 203). Brown had 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. Among the American writers Hawthorne and Poe are 'Gothic' in their treatment of the supernatural and mysterious. These writers show that the walls dividing the seen and the unseen world are often very thin. Verma notes:

"Hawthorne creates a mysterious atmosphere of foreboding and evokes the terrors of an invisible world, utilizing soul-shaking embodiments his mind, yet on the whole he is melancholic, not morbid" (203).

He does extend his art to the domain of physical horrors. His pictures are neither crude nor harsh; rather they are shadowy and subdued.

Edgar Allan Poe, on the other hand, exploited the 'gothic' power of suggestion, and cast a hypnotic spell over his readers to comply with his fantastical theme. He made full use of the power of words and tricks of style. James Russell Lowell remarks:

In raising images of horror, Poe has a strange success, conveying to us sometimes a dusky hint, some terrible doubt, which is the secret of all horror. He leaves to imagination the task of finishing the picture, a task to which only he is competent. (qtd. in Verma 221).

The abovementioned English as well as American writers and their works with new themes and new techniques along with the methods to shock the nerves, have furnished their chamber of horror, and established themselves in the rank of important Gothic writers.

The horror Gothic opened a lot of possibilities to the coming age of Gothic; nevertheless it has an agglutinative relation with the Gothic of 1980s, which is labeled as the 'decadent gothic'. Four creative authors with their most potent works appeared –R.V. Stevenson and his *Dr. Jekyll and Mr. Hyde* (1886); Wilde and his *The Picture of Dorian Gray* (1891); H.G. Wells and his *Island of Dr. Moreau* (1896); and Bram Stoker with his

Dracula (1893). Including all the original Gothic trappings these Gothic novels slightly tilt toward the modernity of theme when they are all concerned in one way or the other with the problem of degeneration, and thus the essence of the human. As such, about the influence of Louis Stevenson, David Punter writes:

Dr. Jekyll and Mr. Hyde need no introduction for its best - known Doppelganger story. It follows on from and easily indefinable Gothic tradition, including James Hogg's *Confessions of a Justified Sinner* (1824) and Edgar Allan Poe's "William Wilson" (1839). (21)

When Freud proceeds to review things, persons, impressions, events and situations which are able to arouse in us a feeling of the uncanny in a particularly forcible and definite form, he takes a suitable example of Ernst Jentsch to start on. Jentsch has taken as a very good instance 'doubts whether an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate'; and he refers in this connection to the impression made by waxwork figures, ingeniously constructed dolls and automata. To these he adds the uncanny effect of epileptic fits, and of manifestations of insanity, because these excite in the spectator the impression of automatic, mechanical processes at work behind the 'ordinary appearance of mental activity.' Freud quotes Jentsch:

In telling a story one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an

automaton and to do it in such a way that his attention is not focused directly upon his uncertainty, so that he may not be led to go into the matter and clear it up immediately. (Freud 89)

This observation Freud refers primarily to the story of "The Sand-Man" in Hoffmann's *Nachtstücken*, which contains the original of Olympia, the doll that appears in the first act of Offenbach's opera, *Tales of Hoffmann*. The theme of the doll Olympia, who is to all appearances a living being, is by any means the only, or indeed the most important, element that must be held responsible for the quite unparalleled atmosphere of uncanniness evoked by the story. Nor is this atmosphere heightened by the fact that the author himself treats the episode of Olympia with a faint touch of satire and uses it to poke fun at the young man's idealization of his mistress.

The feeling of something uncanny is directly attached to the figure of the Sand-Man, that is, to the idea of being robbed of one's eyes, and that Jentsch's point of an intellectual uncertainty has nothing to do with the effect. Freud writes:

Uncertainty whether an object is living or inanimate, which admittedly applied to the doll Olympia, is quite irrelevant in connection with this other, more striking instance of uncanniness. It is true that the writer creates a kind of uncertainty in us in the beginning by not letting us know, no doubt purposely, whether he is taking us into the real world or into a purely fantastic one of his own creation. (79)

There is no question therefore, of any intellectual uncertainty here: the readers know now that they are not supposed to be looking on at the products of a madman's imagination, behind which they, with the superiority of rational minds, are able to detect the sober truth; and yet this knowledge does not lessen the impression of uncanniness in the least degree. The theory of intellectual uncertainty is thus incapable of explaining that impression.

One of the most uncanny and wide-spread forms of superstition is the dread of the evil eye, which has been exhaustively studied by the Hamburg oculist Seligmann. It is the belief that the other's gaze can inflict psychic harm, always a projection of the internal critical gaze.

There never seems to have been any doubt about the source of this dread. Whoever possesses something that is at once valuable and fragile is afraid of other people's envy, in so far as he projects on to them the envy he would have felt in their place. Freud further elucidates this as:

a feeling like this betrays itself by a look even though it is not put into words; and when a man is prominent owing to noticeable, and particularly owing to unattractive, attributes, other people are ready to believe that his envy is rising to a more than usual degree of intensity and that this intensity will convert it into effective action. What is feared is thus a secret intention of doing harm, and certain signs are taken to mean that that intention has the necessary power at its command.

(81)

According to the study of psychoanalysis, the fear of damaging or losing one's eyes is a terrible one in children. Many adults retain their apprehensiveness in this respect, and no physical injury is so much dreaded by them as an injury to the eye. We are accustomed to say, too, that we will treasure a thing as the apple of our eye. Freud says:

A study of dreams, fantasies and myths has taught us that anxiety about one's eyes, the fear of going blind, is often enough a substitute for the dread of being castrated. The self-blinding of the mythical criminal, Oedipus, was simply a mitigated form of the punishment of castration — the only punishment that was adequate for him by the *lex talionis*. We may try on rationalistic grounds to deny that fears about the eye are derived from the fear of castration, and may argue that it is very natural that so precious an organ as the eye should be guarded by a proportionate dread. Indeed, we might go further and say that the fear of castration itself contains no other significance and no deeper secret than a justifiable dread of this rational kind. (84)

But this view does not account adequately for the substitutive relation between the eye and the male organ which is seen to exist in dreams and myths and fantasies; nor can it dispel the impression that the threat of being castrated in especial excites a peculiarly violent and obscure emotion, and that this emotion is what first gives the idea of losing other organs its intense coloring. All further doubts are removed

when we learn the details of their 'castration complex' from the analysis of neurotic patients, and realize its immense importance in their mental life.

The theme of "Doppelganger" has already been practiced before forty-seven years which makes Poe innovative to explore modern traits of Gothic fiction. Similarly, the word 'doppelganger' also came from German, literally translated; it means the 'doublegoer.' A doppelganger is often the ghostly counterpart of a living person who can also mean the double, alter ego, or even another person who has the same name. The doppelganger is also psychic projection which possesses the traits of both complementary and antithetical to the characters involved. So, the most important point regarding the double is the necessity to confront and recognize the dark aspects of one's personality. Elucidating the concept of the double Freud writes:

. . .the 'double' has with reflections mirrors, with shadows guardian spirits, with the belief in the soul and the fear of death . . . of the 'double' was originally an insurance against destruction to the ego . . . and probably the 'immortal' soul was the first 'double' of the body. This invention of doubling as preservation against extinction has its counterpart in the language of dreams . . . (82)

The phenomenon of the 'double' appears in every shape and in every degree of development. Thus there are characters that are to be considered identical because they look alike. Freud writes:

This relation is accentuated by mental processes leaping from one of these characters to another — by what we should call telepathy —, so that the one possesses knowledge, feelings and experience in common with the other. Or it is marked by the fact that the subject identifies himself with someone else, so that he is in doubt as to which his self is, or substitutes the extraneous self for his own. In other words, there is a doubling, dividing and interchanging of the self. And finally there is the constant recurrence of the same thing — the repetition of the same features or character-traits or vicissitudes, of the same crimes, or even the same names through several consecutive generations. (82)

The theme of the ‘double’ has been very thoroughly treated by Otto Rank (1914). He has gone into the connections which the ‘double’ has with reflections in mirrors, with shadows, with guardian spirits, with the belief in the soul and with the fear of death; but he also lets in a flood of light on the surprising evolution of the idea. For the ‘double’ was originally an insurance against the destruction of the ego, an ‘energetic denial of the power of death’, as Rank says; and probably the ‘immortal’ soul was the first ‘double’ of the body. This invention of doubling as preservation against extinction has its counterpart in the language of dreams, which is found of representing castration by a doubling or multiplication of a genital symbol. The same desire led the Ancient Egyptians to develop the art of making images of the dead in lasting

materials. Such ideas, however, have sprung from the soil of unbounded self-love, from the primary narcissism which dominates the mind of the child and of primitive man. But when this stage has been surmounted, the 'double' reverses its aspect. From having been an assurance of immortality, it becomes the uncanny harbinger of death.

The idea of the 'double' does not necessarily disappear with the passing of primary narcissism, for it can receive fresh meaning from the later stages of the ego's development. A special agency is slowly formed there, which is able to stand over against the rest of the ego, which has the function of observing and criticizing the self and of exercising a censorship within the mind, and which we become aware of as our 'conscience'. In the pathological case of delusions of being watched, this mental agency becomes isolated, dissociated from the ego, and discernible to the physician's eye. The fact that an agency of this kind exists, which is able to treat the rest of the ego like an object — the fact, that is, that man is capable of self-observation — renders it possible to invest the old idea of a 'double' with a new meaning and to ascribe a number of things to it — above all, those things which seem to self-criticism to belong to the old surmounted narcissism of earliest times.

But it is not only this latter material, offensive as it is to the criticism of the ego, which may be incorporated in the idea of a double. There are also all the unfulfilled but possible futures to which we still like to cling in fantasy, all the strivings of the ego which adverse external

circumstances have crushed, and all our suppressed acts of volition which nourish in us the illusion of 'Free Will (Freud 84).

But after having thus considered the manifest motivation of the figure of a 'double', Freud admits that none of this helps one to understand the extraordinarily strong feeling of something uncanny that pervades the conception; and our knowledge of pathological mental processes enables us to add that nothing in this more superficial material could account for the urge towards defense which has caused the ego to project that material outward as something foreign to itself. So, the quality of uncanniness can only come from the fact of the 'double' being a creation dating back to a very early mental stage, long since surmounted — a stage, incidentally, at which it wore a more friendly aspect. The 'double' has become a thing of terror, just as, after the collapse of their religion, the gods turned into demons.

The other forms of ego-disturbance exploited by Hoffmann can easily be estimated along the same lines as the theme of the 'double'. They are a harking-back to particular phases in the evolution of the self-regarding feeling, a regression to a time when the ego had not yet marked itself off sharply from the external world and from other people. Freud believes that these factors are partly responsible for the impression of uncanniness, although it is not easy to isolate and determine exactly their share of it.

The factor of the repetition of the same thing will perhaps not appeal to everyone as a source of uncanny feeling. This phenomenon does

undoubtedly, subject to certain conditions and combined with certain circumstances, arouse an uncanny feeling, which, furthermore, recalls the sense of helplessness experienced in some dream-states. Freud gives his own example:

As I was walking, one hot summer afternoon, through the deserted streets of a provincial town in Italy which was unknown to me, I found myself in a quarter of whose character I could not long remain in doubt, nothing but painted women were to be seen at the windows of the small houses, and I hastened to leave the narrow street at the next turning. But after having wandered about for a time without enquiring my way, I suddenly found myself back in the same street, where my presence was now beginning to excite attention. I hurried away once more, only to arrive by another detour at the same place yet a third time. Now, however, a feeling overcame me which I can only describe as uncanny, and I was glad enough to find myself back at the piazza I had left a short while before, without any further voyages of discovery. Other situations which have in common with my adventure an unintended recurrence of the same situation, but which differ radically from it in other respects also result in the same feeling of helplessness and of uncanniness. (85)

So, for instance, when, caught in a mist perhaps, one has lost one's way in a mountain forest, every attempt to find the marked or familiar path

may bring one back again and again to one and the same spot, which one can identify by some particular landmark. Or one may wander about in a dark, strange room, looking for the door or the electric switch, and collide time after time with the same piece of furniture -- though it is true that Mark Twain succeeded by wild exaggeration in turning this latter situation into something irresistibly comic.

If we take another class of things, it is easy to see that there, too, it is only this factor of involuntary repetition which surrounds what would otherwise be innocent enough with an uncanny atmosphere, and forces upon us the idea of something fateful and inescapable when otherwise we should have spoken only of 'chance'. For instance, we naturally attach no importance to the event when we hand in an overcoat and get a cloakroom ticket with the number, let us say, 62 or when we find that our cabin on a ship bears that number. But the impression is altered if two such events, each in itself indifferent, happen close together — if we come across the number 62 several times in a single day, or if we begin to notice that everything which has a number — addresses, hotel rooms, compartments in railway trains — invariably has the same one, or at all events one which contains the same figures. We do feel this to be uncanny. And unless a man is utterly hardened and proof against the lure of superstition, he will be tempted to ascribe a secret meaning to this obstinate recurrence of a number; he will take it, perhaps, as an indication of the span of life allotted to him. Or suppose one is engaged in reading the works of the famous physiologist, Hering, and within the space of a few days receives

two letters from two different countries, each from a person called Hering, though one has never before had any dealings with anyone of that name. Not long ago an ingenious scientist (Kammerer, 191) attempted to reduce coincidences of this kind to certain laws, and so deprive them of their uncanny effect. I will not venture to decide whether he has succeeded or not.

How exactly we can trace back to infantile psychology the uncanny effect of such similar recurrences is a question Freud can only lightly touch on in these pages; and he must refer the reader instead to another work, already completed, in which this has been gone into in detail, but in a different connection. For it is possible to recognize the dominance in the unconscious mind of a 'compulsion to repeat' proceeding from the instinctual impulses and probably inherent in the very nature of the instincts — a compulsion powerful enough to overrule the pleasure principle, lending to certain aspects of the mind their daemonic character, and still very clearly expressed in the impulses of small children; a compulsion, too, which is responsible for a part of the course taken by the analyses of neurotic patients. All these considerations prepare us for the discovery that whatever reminds us of this inner 'compulsion to repeat' is perceived as uncanny.

These categories, and Freud's general description the uncanny, enable us to locate the sources of psychic disturbances in *Wise Blood's* principal characters, Hazel Motes and Enoch Emory. Beyond this, Freud's analysis helps us identify the reader's sense of uncanniness, created through the

narrator's treatment of the physical world, particularly of the human body of as 'Other.'

The ideas of fantasy are relevant to Gothic because it also to reveal the dark side of psyche. It is generally accepted that happy person never fantasizes, but only unsatisfied one. The motive forces of fantasies are unsatisfied one. Therefore, every single fantasy is the fulfillment of a wish. So, the value of fantasy fiction is to provide the denied hopes and aspiration of a culture. The writers of Gothic fiction pay their attention to the world of dream and nightmare. That's why the real world for characters in a Gothic novel is one of nightmare.

Traditional stocked characters like decadent monks, heedless nuns, terrifying brigands change into the drugs addicts, sadists and hopeless victims, which are the representative of the modern man who have fallen in the chasm of technologisation. Modern Gothic also reflects discussion of pre occupation of our time just eclipsed life, capitalist inhumanity, and information over load, child abuse, serial murder, pollution, corruption of society, and schizophrenic conditions.

Gothic, therefore, often reveals that man is inherently evil in nature; whatever, outwardly, civilized he may be, inwardly deeply-rooted violence, cruelty and evil come out when they find chances even though man tries his best to suppress them. Modern Gothic also makes an inescapable link between the world of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical

entities as monsters, ghost or vampires, but real terror and horror lurking in us.

Flannery O'Connor has employed the most mechanical plots with an atmosphere of weird and eerie horror with similar horrible characters such as misfits, murderers and freaks. She, thus, attempts to explore Gothic spirits in her novels and short stories. She incorporates traditional as well as modern traits of Gothic described as uncanny by Freud. This is, therefore, a survey over Gothic history from its origin of the term to modern spirits and traits. On the basis of this theory, the present study aims to see Gothic elements in the novel, *Wise Blood*.

III. Study of Uncanny in *Wise Blood*

Conventional Interpretation of Uncanny

O'Connor's *Wise Blood* is a comic novel as it presents grotesque characters involving themselves in unreasonable violence, murder, sexual perversion and self-immolation in a non-realist and supernatural way. The characters become the source of terror to the common reader. Moreover, their disoriented personality, character double, dread of evil eye and random repetitions and recurrences become the perfect material for analysis that demands Freudian perspective of "Uncanny." The novel becomes a bitter satire on the modern man as it is filled with profuse animal and bird images which represent the lack of spiritual and moral aspects. Thus, O'Connor presents the characters as eccentric and grotesque who oppose Christianity and morality. There is not a single page in the novel where strange activities and references are not used. On nearly every page of the book, human figures are well on their way to being absorbed into grotesque beings or the lower orders of beings. While people are frequently depicted as aggressive or gaudy birds in *Wise Blood*, they are often more disgusting or bizarre creatures.

One of the major characters, Hazel Motes is the most eccentric and grotesque characters in the novel. In the novel's opening paragraph, Hazel Motes, is sitting at a forward angle on the train seat, "looking one minute at the window as if he might want jump out of it" (3). This abnormal behavior shows his grotesque nature. The predatory Hazel, though he will hunt and kill his prey with his broken-down "rat-colored car" rather than

his sharp beak, has "a nose like a shrike's bill," and pushes his way through the crowd "with his elbows spreading out like sharp wings" (35). Hazel can always be seen in motion in the novel. By presenting Hazel in a frenetic but futile motion, O'Connor exposes human eccentricity and absurdity. As the novel begins, he has just come back "from half way around the world" (11), where the army had sent him to some unnamed war. After returning from the war, he visits his old deserted home place. The war has devastated his house and thus the atmosphere looks gloomy and terrifying. He is now one of O'Connor's displaced people – a restless wanderer in search of a place to be as his relatives are all dead and neighbors displaced because of the war. He is seen moving in a small, closed system that is itself being carried along within a larger moving system. But Hazel seems completely oblivious to the absurdity of his restless movements on the train, for example: As he lurches up and down the aisles, he is pushed by the porter and the steward; next he is humiliated in the packed dining car as the steward prevents Hazel from going inside. O'Connor writes, "The man stopped him and said 'Only Two,' and pushed him to the doorway" (6). Again, as Hazel returns to his berth, he is blocked by Mrs. Hitchcock, and when "she tried to get past him he tried to let her pass but they were both moving the same way each time" (8). Ironically, his incessant movements within the train are meaningless.

Hazel's strange activities are in perfect parallel with his rusty old car. The emblem of Haze's absurd motion is of course his battered car, Essex, his symbolic home, pulpit and coffin. This works for Hazel as a

dungeon as well because he cannot escape it. He stays into it until his death. He uses the rusty old car as his home as well, and the irony is that he dies at the hands of police in the car. He can never escape this enclosed place as long as his body is not cremated. Despite his claim that "I don't have to run away from anything because I don't believe in anything" (39), he spends most of his time driving around in the car, which "lurches forward about six inches and then back about four" (79), mimicking Haze's unsteady movements on the train. Ironically, he brags to anyone he meets about his car, although several mechanics warn that his good-for-nothing car will soon stop for good.

Haze's motions, be it on the train, in the car or even on a ship is absurd.

Hazel often dreams of frightful and unusual events such as "that he is trapped in his car while people file past and gawk at him, some showing "considerable reverence, like the boy from the zoo" (82). While he was traveling on the train, "he thought where he was lying was like a coffin in his half-sleep" (9). Again, "he saw his mother in his sleep, terrible, like "a huge bat,' dart from the closing, fly out of there [. . .]" (13). Later while sleeping in the Essex he dreams that "he was not dead but only buried [. . .] and waiting on nothing" (94). In this dream he becomes – like the despised mummy – a man on display whom people can see but not touch. The cage which Hazel subconsciously fears becomes finally the tunnel – in Mrs. Flood's perception – into which he disappears. Hazel has chosen isolation and dies defiantly alone.

Asa Hawks is another grotesque character in the novel. He is ironically named in that he is spiritually blind, fake preacher whose physical vision is acute. When O'Connor writes that "most of the Hawk's tail was gone." She alludes in a pun on "tale" (64) to Hazel's having gotten away in the previous chapter – with one of Asa's two newspaper clippings – the one about his plan to blind himself at a revival ceremony. Hawks keeps two newspaper clippings - the first saying, EVANGELIST PROMISES TO BLIND SELF, and the second, EVANGELIST'S NERVE FAILS (58-59). Although Hawks tries to blind himself for religious reason, he cannot do so because of his failure of nerve. Hazel does not know about the other clipping which describes Asa's failure of nerve; yet, because he has plucked half of the Hawks' tale and he will soon pluck the other when he discovers Asa can see.

As he is impulsive, Hazel is openly hostile towards all other characters throughout the novel. While traveling on the train, at the beginning of the novel, he speaks to his fellow passengers in a rude and abrupt way as he says to everybody he meets, "I reckon you think you been redeemed" (6). Sabbath Lily Hawks who has "the disposition of yellow jacket" (111) becomes his girlfriend for some time. Hazel's sexual approach towards her is aggressive as she refers to him as "King of the Beasts" (87). In actual fact, he thinks of himself as one who hunts down his enemies without adequate reason. This aggressive nature of Hazel can be found in his note that he had written on his mother's sole remaining possession in their old house. The note reads: "this shiffer-robe belongs to

Hazel Motes. Do not steal it or you will be hunted down and killed" (13). Later, from the hood of his battered car, Essex, he proclaims to the crowd gathered around the movie theatre, "your conscience is a trick [. . .] you had best get it out in the open and hunt it down and kill it" (84-85). All this ominous threatening foreshadows Haze's tracking down and killing of Solace Layfield, a hired prophet to preach just to make money. There is no reason why the prophet must be killed, yet Hazel murders the man in cold blood.

Another important thing that makes Hazel grotesque is his enchantment with dark and horror-inspiring confined and lonely places. Throughout the novel, he can be seen in these places, or he cannot resist his temptation for such places. After getting off the train in Taulkinham, Haze searches for a lonely place. O'Connor writes, "He walked up and down the crowded waiting room two or three times, but he did not want to sit on the benches there. He wanted 'a private place' to go to" (14). There is a reference of the "toilet stall" in the train station which is an example of another enclosed place in the novel (15). Hazel, then, heads towards the prostitute, Leora Watt's place, upon seeing her address in the toilet stall. Her secret "private chamber" attracts Haze rather than his sexual desire (16). Here, O'Connor links her to a prisoner by placing her in "a cage-like white iron bed" cutting her toenails with a large pair of scissors (16).

In the novel, O'Connor depicts sexual perversion in modern man. By this she attacks the modern man who lacks spiritual and meditative aspect. As Haze examines the walls of the toilet stall in the train station where he

searches for a dark private place, for instance, he sees a phallic drawing "that looked like a snake" (14). Another similar sexual association is the image of the coffin-like box containing naked woman Haze has seen when he was a boy at the carnival. The carnival woman, who had first looked like "a skinned animal" to Haze, had set off the unfortunate linking in the boy's mind or sexuality and death, a fusion encouraged by his father's crude remark that "had one of themther [SIC] built into ever' casket [. . .] be a heap ready to go sooner" (32). Besides his similarities to disgusting birds, bears, and jungle cats, Haze too is linked with apes because of his perverse sexual instinct.

Haze's parallel, Enoch Emery bears several resemblances to him in the novel. He is another uncanny character. Enoch who has horrible "a fox-shaped" face or looks "like a friendly hound dog with light mange" (18) works at the city zoo. Zoo symbolizes something wild and barbarous. Although he is friendly to the master of the zoo, he cannot gain Hazel's and others' affection. He wanders about the zoo, whore-houses, movie theaters, etc. for the human company. As Enoch himself remarks, "This is one hard place to make friends, in. I been here for six months and I don't know nobody" (24). Later, when he finds it very difficult to get human company, he decides to become Gongga, the gorilla in ape-suit in order to win human affection. Enoch who claims that he has got "wise blood" does not know what he is going to do next (30). As he prepares to steal the "new jesus" from the city museum which he frequently visits, Enoch operates as always on instinct, for he is like "a bird that finds itself

building a nest when it hasn't been planning to" (66). He is not aware of anything else except his material needs. He does not believe in religion and Jesus. When he hears Haze talking about Jesus, he asks Haze, "You go in for lot of Jesus business?" (22).

His animal-like nature is grotesque. Once in his room, he anthropomorphizes the picture of a "moose" on his wall (68). He finds the superiority on the animal's face [. . .] insufferable," and laments that "if he hadn't been afraid of him, he would have done something about it long ago" (68). Enoch triumphs over the 'moose' by "taking the frame off him," which is to Enoch, equal "to taking the clothes of him (although he didn't have on any)" (68). Apart from comically foreshadowing Enoch's taking the clothes off' another 'animal' – the man in the ape suit--this episode shows Enoch reduced to the level of envying beasts. Since he desires a life of animal ease and comfort avoiding work, slurping milk shakes at the Frosty Bottle, eating candy bars, pursuing random sexual encounters at whore- houses, Enoch naturally envies the luxurious life of the animals at the zoo:

After that he would go to see the animals. They were in a long set of steel cages like Alcatraz Penitentiary in the movies. The cages were electrically heated in the winter and air-conditioned in the summer and there were six men hired to wait on the animals and feed them T-bone steaks. The animals did not do anything but lie around. Enoch watched them everyday, full of awe and hate. (42)

Unlike Hazel, Enoch completely accepts the perverse commercialization of human sexuality, which links him to animal. Here, he totally lacks spiritual aspect. Enoch seeks out enclosed 'sexy' places even though he fears them. Though he promises himself he will not enter because of the uncontrollable urges it will arouse in him, Enoch obsessively gravitates to the place of perverse sexuality, the movie theaters where he frequently visits. After seeing the poster of the monster stuffing the woman in the incinerator, Enoch is mesmerized by films about a sadistic scientist, Devil's Island Penitentiary, and "a baboon" whose heroic exploits win him a medal from "a nice-looking girl" (71). Parallel to Enoch's voyeurism at the movies is his spying on the woman at the swimming pool and his obsessive gawking at the animals at the zoo. O'Connor describes Enoch at the swimming pool, "At first he thought she didn't know it, and instead of watching openly on the bank, he had crawled into some bushes, snickering to himself, and watched from there" (40).

The examples of Enoch's fascination with dark dungeon-like enclosed places extend beyond those with explicitly sexual associations, even though his first encounter with one had been painful for him. The fake box of candy labeled "A Nutty Surprise" his father had brought home for Enoch from the penitentiary had contained only a coiled steel spring that broke off Enoch's front teeth when he had opened his "present" (91). This scene is comically prefigured in the same chapter when Enoch, while peering in at the "new jesus" (30) in his gold-painted shrine in the museum, sneezes violently and cracks his head. His obsession with the

museum, apparently an enclosed place--its cool, tomb-like rooms and its mummy cases – reflects his primitive wild desire.

As the novel teems with the images of confinement and entrapment, *Wise Blood* is permeated with the terror of claustrophobia. There are pervasive such references: to walling up cats as Mrs. Flood, Haze's landlady, says to him of this practice, that "Its something people have quit doing" (116), stuffing people up chimneys-- a horror that occurs in a story Sabbath Lily Hawks tells about a woman and her lover who murders the woman's child (26), and being buried alive that Asals and others have noted the unmistakable echoes of Poe's claustrophobic tales in *Wise Blood* (24-29). O'Connor encloses her characters in a graveyard of symbolic coffins, and often her living corpses are women, all of whom recall the naked woman Haze had seen in the box at the carnival. The grotesque swimmer, a middle-aged woman Enoch always looks at lustfully as she climbs out of the pool and pulls down her swim-suit straps is perhaps the most obvious of these character doubles. Others are the women at the movie theater, Sabbath Lily Hawks hiding in the back seat of Haze's car, the grandmother who kills herself by jumping into a well in another of Sabbath Lily Hawk's macabre stories, the various waitresses behind counters whom Enoch torments with his crude advances, and a woman on a movie poster being stuffed into an incinerator by a monster. In this last example in particular O'Connor points out the sadism implicit in the commercial idea of sexuality, in which women are turned into objects to be imprisoned, tortured or killed by aggressive males.

Modern Interpretation of Uncanny

The body is figured as "Other" from the novel's opening scene, when Mrs. Wally Bee Hitchcock, sitting across from Hazel on the train, studies his face and notices that "the outline of a skull under his skin was plain and insistent" (3). The phrase recurs as a 'memento mori' at the end of the novel: "The outline of a skull was plain under his and skin and the deep burned eyes sockets seemed to lead into the dark tunnel where he had disappeared" (120). Hazel's eyes are a subject worth returning to, and certainly the dark tunnel, along with Hazel's imputed "longing for home," is recognizable as the primal uncanniness which Freud identified as the forgotten, memory of the womb. But what is most curious in these two passages is the power of the substitution of the indefinite for the definite article in "the outline of a skull under his skin." Conventional diction would dictate "the" or "his skull." The use of "a skull" suggests that something besides a skull could conceivably have been discernible under Hazel's skin and that the facet that a skull should be there is somehow novel. The eerie predominates over the comic in this case, but certainly both elements result from an implicit view of the body as not belonging to the subject, as, in effect, inanimate or animated by as unknowable no-subject.

The most highly developed figuring of the body as 'Other' is the one which leads us into the violence at the heart of the novel and which is, as noted above, reflected in the novel's title. 'Blood' continually threatens to emerge and spill itself. Enoch feels his "secret blood," "at the center of the

city," after Hazel has hit him on the head (50). As his blood awakens, the novel's action heightens. Driven by his blood, Enoch "finds himself doing this or that, like a bird finds itself building a nest when it hasn't actually been planning to" (66). His blood "wrote doom all through him" (66), "his blood as in secret conference with itself" (69); "his blood was rushing around like a woman who cleans up the house after the company has come" (69); "his blood was not going to put up with an attitude like this" (69), "his mind . . . was chasing around after his blood, like a boy with a mop and a bucket" (69). And his tongue, "which edges out every few minutes to test his fever blister, knew more than he did" (66). Blood is thus figured as a housekeeper whose rules are strict and who will brook no disobedience. Blood inhabits the body, or is the inner body, imbued with a power and awareness the outer lacks; it peeks out from time to time to assess the world, then retreats to keep its house and organize demands upon its vehicle.

We can, in this context, view the "fallen" world as one that has suffered a rupture not between human and God but between subject and body. Understood as such, *Wise Blood* gains a lucidity which preserves its mystery. The subject/ body split reveals itself repeatedly, as if bodies were dolls or as if people were automata. At one point, Hazel's "heart began to grip him like a little ape clutching the bars of its cage" (31). At another, Mrs. Flood "thought of her own heads as a switchbox where she controlled from" (113). The stolen homunculus, which Haze, later smashes against a door and hurls out a window, is thought by Enoch to make human noises.

Gonga, the ape with the man inside is a figure not only of Enoch but for Hazel, who is body with a fractured will inside. The Hazel clone, constructed by Hoover out of (what might be called) a spare human named "solace," is a body dressed up and made to speak but disconnected operator. At the novel's end, the, the police and Mrs. Flood cannot tell whether Hazel is dead. All for these instances suggest the indistinct boundary between the animate and the inanimate, which Freud saw as a central feature of the uncanny.

A second of the types of the uncanny which Freud discusses is that of the eyes or the gaze. Freud's essay, like O'Connor's novel, is full of references to eyes: visual impairments, fears of the loss of eyes (children's tales of the "Sandman," for example, who comes to tear them out), anecdotes about being lost in a fog or trapped in a dark room, and, most importantly, references to that visual power on the part of the Other known as the "evil eyes." The dread of the evil eyes, of a point of view with the power to do psychic harm, is always a projection, says Freud (204). It is the internal vantage projected outward.

At the zoo, Enoch has daily "watching" contests with the animals, which both disgust him and excite his envy. They don't do nothing but sit there all day and stink. But he fears their gaze: "He saw the animals waiting evil-eyed for him" (45). After he spits on one of the wolves, it gives him "a slanted evil look" (46). When Enoch leads the unwilling Hazel through the zoo, Hazel stops, transfixed, in front of what appears to be an empty cage. But Enoch sees:

It wasn't empty. Over in one corner of the floor of the cage there was an eye. The eye was in the middle of something that looked like a piece mop sitting on an old rag. He squinted close to the wire and saw that the mp was an owl with one eyes pen. It was looking directly at Hazel Motes . . .

"I AM clean," Hazel said to the eye. (47)

Enoch's pathetic stupidity is actually eclipsed by Haze's; Enoch has to explain: "That ain't nothing but a ole hoot owl,' he moaned. You seen them things before" (49). At that moment, Enoch senses the depth of Hazel's guilt and thinks, "He's done murdered somebody," suspicion soon to be fulfilled (47).

The fear of the animal gaze is of course an extension of the already pathological fear of the human gaze. When Hazel tracks down Asa and Sabbath Hawks, the first thing he says to the "blind" man who opens the door is "I thought if your girl wanted to give me so much eye, I might return her some of it," to which the daughter replies, "it was you give me the eyes. You should have seen him, Papa . . . looked me up and down" (54). When Hazel and Sabbath later have an outing in the county, Sabbath begins, much to Hazel's displeasure, to play peek-a-boo. Hazel, finally unable to avoid her gaze, flees in a panic: He trained his eyes into her neck. Gradually she lowered her head until the tips of their noses almost touched but still he didn't look at her. "I see you, "she said in a playful voice. "Git away!" he said, jumping violently. (63)

Hazel's fear of the gaze is compounded, or at least complicated, the fact that his own gaze, like that of a doll, sees nothing. That he ultimately blinds himself is almost redundant. Of the many pairs of eyes in *Wise Blood*, Hazel's are described most often and most thoroughly, yet they are always looked at rather than looking. On the train, observed by Mrs. Hitchcock, Hazel's eyes "were the color of pecan shells and set in deep sockets" (4). Sabbath Hawes also refers to Hazel's "pecan eyes" (86) and tells her father, "I like his eyes . . . They don't look like they see what he's looking at but they keep on looking" (54). Peering into the glass case at the museum, while Enoch studies him, Hazel's eyes are "like two clean bullet holes" (49). Toward the novel's end, Mrs. Flood paces back and forth worrying about Hazel, and "thinking of his eyes without any bottom in them and of the blindness of death" (119). At both the beginning and the end of the novel – like the bookend lines about "a" skull under the skin – Hazel's eyes are described as tunnels. In the train scene, his eyes are set "so deep that they seemed . . . almost like passages leading somewhere" (4). Mrs. Flood, whose point of view commands the last twenty pages of novel, and whose commentary shapes our critical perception of the novel, finally, in an act of empathy, relinquishes the gaze she has directed at the blind Hazel by closing her own eyes. After scrutinizing his face very closely and not seeing anything, she

shut her eyes and saw the pin point of light but so far away that she could not hold it steady in her mind. She felt as if she were blocked at the entrance of something's. She sat staring

with her eyes shut, into his eyes, and felt as if she had finally got to the beginning of something she couldn't begin, and she saw him moving farther and farther a way, farther and farther into the darkness until he was the pin point of light. (120)

This is one of those passages that have led critics to read Hazel's death as an ascension. But the transcendence is, of course, entirely Mrs. Flood's, who, in the last days before Hazel's death, moves from, exploiting Hazel to adoring and mystifying him "This head big enough to include the sky and planets and whatever was or had been or would be" (9). Her moment of sight or insight – of 'finally [getting] to the beginning of something' – comes with her closing of her eyes, emblematic of O'Connor's theme of the virtue and power of inability and non-mastery. "It is doubtful that Hazel Motes ever experiences that moment, though earlier he proposes a theory about the merit of blindness when he tells Mrs. Flood, "If there's no bottom in your eyes, they hold more" (115).

The facet of the uncanny which most pervades *Wise Blood* – as plot, character, and theme – is that of the double. For Freud, drawing on Otto Rank's work, the double may be a character who looks like oneself or shares one's mental processes or is linked to oneself by telepathy; or the double may be the effect of a division between the critical agency and the rest of the ego, a sort of exteriorized conscience, especially "in the pathological case of delusions of being watched" (235). Here the idea of the double overlaps with, on the one hand, the evil eye, and, on the other, the uncanniness of recurrences of features, characters traits, or crimes.

Doubles are famous and deadly in O'Connor's fiction. The look-alike grandfather and granddaughter of "A View of the Woods" literally kill each other, while the encounter in "Everything That Rises Must Converge" of the two women – one black, one white, wearing the same hat--leaves at least one of them dead. In *Wise Blood*, Hazel Motes murders his double, Solace Layfield, a man he does not know but two wears the same suit and hat as Hazel and who resembles Hazel physically. In response to a spectator's question "You and him twins?" Haze replies, apparently without relevance, "If you don't hunt it down and kill it, it'll hunt you down and kill you" (85). Just moments before Solace's appearance, Haze had been preaching that "your conscience is a trick," and that "you had best get it out in the open and bunt it down and kill it, because no more than your face in the mirror is or your shadow behind you" (84). The conscience is the "it" Haze refers to, but it is Solace – his "face in the mirror" – whom he kills. Haze backs the car over the body for good measure, then walks back to see if his victim is dead. He leans over Solace's head, which lies in a puddle of blood, and hears fragments of what seems to be a dying confession, to which he reacts with a combination of interest and revulsion: "You shut up" Haze said, leaning his head closer to hear the confession" (105). He strikes Solace once more on the back, determines he is no longer breathing, wipes the blood off his bumper, and drives back to town.

The "it" which Haze hunts down and kills, O'Connor suggests, is his repressed longing for Jesus. Solace too longs for Jesus, "You believe in

Jesus." Haze accuses him before murdering him, but that alone would not sentence him to death. It is the fact that Solace resembles Haze which brings the repressed content too close for comfort. Moreover, Solace is a deliberately constructed replica, whose conscious impersonation, as Frederick Asals suggests, reflects Haze's unconscious attempt to create a false self (Asals 27). He is "a man that ain't true and one that mocks what is" (103), according to Hazel. The idea of a simulacrum of a man returns us to the first of the uncanny categories, that uncertainty concerning the difference between animate and inanimate, human and non-human.

The murderous doubles start early in *Wise Blood*. Hazel had wanted to be preacher like his grandfather, who in fact disliked Haze because "his own face was repeated almost exactly in the child's and seemed to mock him" (11). There is the recurrent appearance of two mirroring figures: the two little boys at the pool, the two attendants at the parking lot, the Paris of listeners to Haze's sermons, the two identical, blonde, obese policemen who find him dying. And there is the double of the two "blind" men, Hazel and Asa, the former becoming "truly" blind, the later like Solace, a man "That ain't true" and "that mocks what is."

But the most developed double of Hazel is Enoch Emory. Both Haze and Enoch are friendless country boys in the city, longing for home. Both are secular humanists and utilitarian; neither sees the hypothesis of God as necessary. But they are two parts of a split self. While Haze is surrounded by images of mechanisms (most prominently, the Essex), Enoch is associated with animals, at the zoo where he works and also in his final

disguise as a gorilla. It is Enoch who claims the intuitivism, the "wise blood," opposite Hazel's intellectualism. Haze repeatedly abuses Enoch, either verbally "I seen all of you I want" (31) or physical, one by hurling stack of religious tracts at him, later by pushing him onto the ground and throwing a rock at his head (52). The violence of this repression of the physical by the mental prefigures the extreme and premeditated violence in the hunting down and killing of Hazel's "conscience," his "twin" Solace. As the subject cannot know, or refuses to know, its other, so the subject as exterior cannot know its interior, cannot subdue the autonomy of the interior "blood" or "conscience" or instinct/wisdom.

The uncanniness of repetition, in one sense, replays the uncanniness of doubles. But there are numerous forms of recurrence beyond the doubling of the split self. In *Wise Blood*, coincidental repetition often operates as a descriptive motif, creating, within realistic description, as sense of "both uncanny. Thus, to cite one of many instances, the two policemen who find Haze in the ditch "both had on tall new boots and new policemen's clothes; they both had yellow hair with sideburns, and they were both fat . . ." (119).

Freud discusses such incidental recurrences and the point at which they become uncanny. We attach no importance, he says, to receiving a cloakroom ticket with the number sixty-two or to finding that our ship cabin bears that numbers, but

The impression is altered if two such events, each in itself indifferent, happen close together – if we come across the

number sixty- two several times in a single day, or if we begin to notice that everything which has a number-- addresses, hotel rooms, compartments in railway trains-- invariably has the same one we do feel this to be uncanny. (Freud 237-38)

In Enoch's world, particularly, this sort of repetition is rampant and disturbing. The soda foundation where Enoch, agitated and driven by his "blood," sits down for a moment, presents a color scheme which crosses the line between animate and inanimate, repeating its colors everywhere Enoch looks:

The fountain color was pink and green marble linoleum and behind it there was a red-headed waitress in a lime-colored uniform and pink apron. She had green eyes set in pink and they resembled a picture behind her of a Lime-Cherry Surprise . . . (70)

The latter are fundamentally instances of repetition of spaces, but Freud also stresses the uncanniness of temporal recurrence, particularly of locations, places one returns to – as in *deja vu* – in spite of efforts to get away. That place in *Wise Blood* is the confined, coffin-like space which so fascinates and disturbs Hazel. We first encounter this space by way of Hazel's memories and dreams of coffins. In his dread in the train berth, the family members about to be interred are still alive. He sees his mother, "terrible, like a huge bat, dart from the closing, fly out of there, but it was falling dark on top of her, closing all the time" (13); Hazel then takes her place in the coffin, sees it closing, and wakes up screaming. But Hazel cannot help returning to one narrow box after another:

train berth, lavatory stall, narrow room, and car. What these boxes have in common, and what they reveal to us of Hazel, takes us beyond the mere repetition of a motif of the principal uncanny element in Freud's discussion. "To some people the idea of being buried alive by mistake is most uncanny thing of all," writes Freud (244). This fantasy is the vestige of the memory, originally not terrifying at all, of intra- uterine existence. The "abysses" are perhaps less explicit in O'Connor than they are in Poe, but Hazel's recurrent coffin dreams, the carnival tent floor where young Hazel looks down on sex and death, the swimming pool in the park, the valley of the museum, the sudden drop outside his room, and something within him "yawning beneath him" (91) – all frighten with their uncanny familiarity. Haze's obsessive restlessness is undercut by his growing realization that he is confined, that there is nowhere to go. Even in his car, itself a moving box, "he had the sense that he was not gaining ground" (106); indeed, that option for mobility is blocked when the policeman pulls Hazel over and destroys the Essex before his eyes. When Hazel takes his last walk, Mrs. Flood accurately predicts, "He'll be back" (118). Far from ascending spiritually as many critics have suggested, Hazel never emerges from his limitations. His fears, more revealing than his far from novel ideas, all inform him that he is inescapably contained, buried alive in an alien physical world.

IV. Conclusion

Freud's essay "The Uncanny," provides an adequate instrument for an analysis of *Wise Blood*. When O'Connor's religious concern is avoided, Freud helps us to understand the novel's strange violence, sexual perversion troubling and disoriented subjectivities and indeterminate genre. With "The Uncanny" Freud also offers us an alternative term to "grotesque" and "gothic."

The title of *Wise Blood* is the first key to the novel's strangeness as well as to the reader's uneasiness. In this story of an ignorant religious obsessive who turns to murder and self-mortification, the body – his and that of every other character in the novel – is depicted as irretrievably other. "Blood," in this bloody novel, is conscious, volitional, and "wise," while the characters themselves, the carriers and frequent letters of blood, are plainly not wise. Blood inhabits the body, and yet the body, as outside, is not the subject. Where, in such a universe, does the subject stand in relation to the body? If, following Cartesian convention, we take the body to be material, imbued with or inhabited by spirit, we soon run a foul of contradictions. Subject, in fact, seems to be neither an inside nor an outside. Indeed, the violence of the novel transpires virtually without subjects. Bodies and other objects hurl themselves at each other in vacuum of will and consciousness

All the characters in the novel appear grotesque and do eccentric activities like preaching against Christianity and Jesus Christ, making money out of preaching and torturing others and themselves. They all act

on impulse. They have no idea what they are going to do and where they are going. This projection is the greatest satire on human beings.

The writer in the novel links all of her characters to animals and birds by their names and animalistic nature they possess. By linking the human beings to animals and birds, O'Connor attacks human beings as she shows the animalistic nature of human beings. The characters either deliberately or unknowingly avoid the spiritual and meditative aspect of human life. They indulge themselves in material comforts to such an extent that they talk irreverently of religion and Jesus. One of the major characters, Haze rejects God, and starts a crusade against Jesus. He preaches his self-professed new "church without Christ" though he eventually realizes his grave mistake that brings him a lot of suffering and alienation in his life. His parallel, Enoch Emery searches for a new Jesus. He even steals a dried-up, shrunken mummy of an Arab to worship as a new Jesus. Later, he totally regresses into animalism by beating up a man in an ape-suit and wearing the suit. Another eccentric character Asa Hawks, who bears name of a predatory bird, waits on the street to beg money by distributing religious tracts. He even pretends that he has blinded himself for religious reason. In this way, all the characters remain grotesque in *Wise blood*.

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