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The Complex of Paranoid Schizophrenia in Edgar Allan Poe' Short Stories

Cases of the Study :

"The Tell-Tale Heart," "The Black Cat," and "The Fall of the House of Usher"

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Dedication

This thesis is dedicated to:

My dearest parents and especially my loveliest mother, who has taught me about endless love, gave endless prayer, sacrifices and supported me all the way.

My beloved sisters Nadia, Houria, Amina, Nossaiba and brothers Toufik, Abdel Kader, Mohammed, Adel Hakim, Abdel Aziz, and Ossama for their endless prayers, love, and support to success, and for being always there when I need them. Not forgetting my cutest nieces Jana and Mayar.

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Abstract

The central theme in "The Tell-Tale Heart," "The Black Cat," and "The Fall of the House of Usher" by Edgar Allan Poe is mental illness. These texts demonstrate mental disease through the psyche of the main characters. This research aims to explain how paranoid schizophrenia is shown and how the main characters' internal conflict influences their performance in each short story. The main characters' actions and utterances show symptoms of schizophrenia, proving that they have paranoid schizophrenia. Those symptoms such as hallucination, delusion, and manic depression result from their disordered internal mind and unexplained abnormalities in their characters. These circumstances result in a deadly action in which the protagonists become criminals. This study tends to apply psychoanalysis theory to investigate the characters' psyche and what is happening in their mind and also the critical criminology approach, which explores the criminal mind and the real motives behind the main characters criminal acts and proving the fact that they are just victims as the ones whom they killed.

Keywords: Mental illness, Paranoid Schizophrenia, Criminal mind, Criminal justice.

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General Introduction

Gothic fiction has gloomy, extraordinary elements designed to stun and agitate the reader throughout its dark, mysterious, and fearful atmosphere. Also, its mentally and physically tormented characters are more commonly referred to as 'horror' today. American Gothic is like the European version; however, it analyzes more obscure parts of the human psyche. For example, dysfunctional behaviour, disgrace, and also regret. Characters can often differentiate between real and unreal and whether there is a supernatural force or just a psychological illness. The reader is also left with a blurry picture of whether this work has disturbed characters or sinners.

Edgar Allan Poe is one of the greatest American gothic writers. He has written many masterpieces, several of which contain neurological condition studies. Poe puts his primary spotlight on mental stability in his stories. Throughout investigating the mind's horror with the internal gothic atmosphere. Poe's most intensive examinations are on the limit of the human psyche to trick itself and afterwards to conjecture on the idea of its destruction.

His short stories "The Tell-Tale Heart", "The Black Cat", and "The Fall of the House of Usher" are among the most famous tales of all time because they did not only focus on the common gothic elements, but also they drew the attention to the criminal mental psyche of the main characters concerning their surroundings. These three short stories are all related to characterization to the extent that each character has a particular mental disorder, which is their evasive actions and behaviours.

Paranoid Schizophrenia is the closest disease that justifies the psychological behaviour of the main characters in the three stories, and It is defined as a psychiatric condition marked by thought, vision, feeling, expression, sense of identity and behaviour and is one of the most

confusing and debilitating diseases (Weinberger & Harrison).

This mental disorder can be threatening when it is related to its mental symptoms and its physical symptoms. "The Tell-Tale Heart", "The Black Cat", and "The Fall of the House of Usher" even though the protagonists commit a specific sort of crime or physical violence, this cannot be considered as an intentional crime.

This study aims to observe and examine the behaviour and the change in the mental state of the main characters throughout the events of each story stated above and see how the psychological disorder "Paranoid Schizophrenia" is portrayed within the gothic literary works. In addition to that, we will focus on showing how it is unnecessary to see characters who commit crimes as criminals; however, they are just mentally ill characters who need special treatment. This research will provide important information on how this personality disorder is shown through the internal conflicts faced by the main characters. In addition, we will have a new perception and a better understanding of the complexity of this brain disturbance and what it can do in mind and the behaviour of the human being.

Chapter One:

Theoretical Framework of Psychoanalysis Theory and Critical Criminology Approach

Introduction

Literature is a reflection of human beings' reality, actions and state of mind. The American writer Edgar Allan Poe (1809-1849) was famous for his critical writings and short stories. However, he gained more fame for his short detective stories of psychological and psychoanalytic dimensions, and critics believe that he was the first to introduce this genre into modern literature. His short stories were well-known for their psychological analysis of the the characters' depth and the study of the criminal mind.

This chapter introduces the theoretical frameworks through which we will interpret those works of literature, first using the psychoanalytic theory of Sigmund Freud. He explains the human behaviour and the characters' psyche represented in the three short stories in general. It also highlights the mental state related to a specific type of mental disorder, particularly by exploring the depth of the elements that show the core of any mental disorder. Furthermore, it is dedicated to elucidating the critical criminology approach by examining the criminal mind of each character bearing in mind the relationship between psychosis and violence.

1-1 Psychopathology

The term psychopathology is derived from two Greek words: psyche, which means "soul," and pathos, which means "suffering." Nowadays, the term "psychopathology" describes the origins, development, and symptoms of psychiatric illnesses (Rudd 2).

The modern theories of psychopathology tend to believe that mental illness is caused by a physical disorder, where Wilhelm Griesinger, a German psychiatrist, concluded that brain dysfunction was the root of all psychiatric illnesses (Chamorro 115).

Psychopathological symptoms, according to Freud, are the product of a compromise

between unconscious and conscious powers, and they serve as a symbolic expression of disturbing or repressed events. Violence and sexual impulses, according to Freud, are the two fundamental forces that drive human nature. If there were no social or cultural restrictions, our natural response would be to release both sexual and violent tensions to reduce suffering and increase pleasure (117).

Therefore, psychopathology investigates mental illnesses and irregular or self-destructive behaviours and understands the roots of psychological illnesses. These are important for psychiatrists in psychoanalysis, psychology, and criminal justice.

1-2 Freud' s Psychoanalysis Approach

Psychoanalysis theory is a systematic framework developed by Freud in psychiatry to deal with individuals who are experiencing neurosis and other psychiatric disorders (Zaleznik 129). The Austrian neurobiologist and psychiatrist Eric Kandel describes psychoanalysis as an evolution that swept through the intellectual world in the 1950s and early 1960s, and it became the dominant way of thought about the mind. People thought this was a brand-new collection of understanding of human behaviour with tremendous therapeutic potential (Govrin 45).

Sigmund Freud was the founding father of psychoanalysis, a method for treating mental illness and a theory that explains human behaviour (McLeod). According to Freud, our behaviour is a product of the unconscious but a very active part of the mind. This unconscious is full of uncontrollable impulses, abnormal memories, conflicts, and defensive mechanisms (Freud 238). However, the development of the psychoanalytic theory was based on the relationship between two individuals, the psychiatrist and the analyzed, and how the individual's insanity, miseries, and problems were discussed through expressing, describing, and interpreting them within this relation.

Indeed the psychodynamic theory divided the mind into two sections: "*conscious*" and "*unconscious*." The conscious mind holds all the information we are aware of, while the unconscious mind contains all of the things we are unaware of.

1-2-1 The Unconscious Mind

As defined by Titchener, "the unconscious " is "not unconscious or non-mental, not possessed of mind or unconsciousness," and the word is often used in a more specific sense to denote psychophysical processes that lack their usual unconscious correlates for various reasons (Smith 49).

Simply the unconscious mind is a source of desires, impulses, behaviours, and experiences such as suffering, fear, or conflict. And many psychologists view the unconscious mind as a "shadow" of the "real" conscious mind (Bargh). For Freud, the unconscious hypothesis is necessary, as psychological data are often gaps, and treatment leads to the assumption of unconscious contents that could explain neurotic and possibly psychotic diseases.

1-2-2 Sections of the mind

What a person does, thinks, or feels, according to Sigmund Freud, is the product of a complex interaction between three psychological factors: Id, Ego, and Super Ego moreover, that any imbalance in any of these three factors creates an imbalance in the relationship between them and results in internal conflict.

a. The Id

The Id is the disordered element of the mind that holds a person's innate desires. It is the only part of the psyche at birth and is the source of our bodily demands, wants, desires, and impulses, particularly our: Eros (sexual drive) and Thanatos (the killing and aggressive drive). In addition, it is an entirely unconscious part of the psyche, and according to Freud, the Id works on the pleasure principle mainly and calls it the "source of all mental energy," which makes it an essential aspect of personality (Siegfried 1).

b. The Ego

The ego is the center of feeling and external sensory perception, internal sensory perception, and mental processes, and it is the supervisor of our voluntary motor system. It is also responsible for the defence of personality, and it works on its compatibility with the environment, bringing about integration and resolving the conflict between the demands of (the id), the demands of (the superego), and the reality.

The ego has two sides: the feeling and the subconscious, and it has two sides: one that overlooks the innate and instinctive motives in the idiom, and another overlooks the outside world through the senses. The function of the ego is to reconcile between the demands of (the idiom) and the external circumstances.

Sigmund Freud sees him as a personality executor who operates the ego-based on the principle of truth and develops it to maintain and achieve ego and internal peace. The ego develops as a result of the learning experiences that the person has from childhood to adulthood. The reason, rational thinking, and defence are all agents of the ego (Lapsley 6).

c. The Superego

According to Daniel Lapsley, the Superego is the "conscience" of the personality, and it can retaliate against the imperfections of the ego by inducing guilt (6). It is the psychological aspect of the psyche that provides the ego with moral guidelines. Thus, a human's consciousness is formed by the Superego's critiques, restrictions, and inhibitions, while one's idealized self-image, or "ego ideal," is formed by the Superego's moral needs and expectations (Superego).

1-2-3 Defense Mechanisms

The concept of defensive mechanisms is made clear by Sigmund Freud. It is explained by "the ego" and "the id," which are at conflict in the neurotic struggle, with the ego using defensive mechanisms to prevent the development of such impulsive drives (Hentschel 3).

Defence mechanisms are psychological techniques that make the unconscious mind manipulate, reject, or misrepresent reality to preserve a usual social self-image. However, the use of these techniques will lead to destructive habits.

In another definition and according to Anna Freud, Defense mechanisms are "unconscious means used by the ego" to reduce inner conflict. Patients often invent these unconscious mechanisms to reduce internal tension, especially between the superego and the id. Clinicians use psychodynamic therapy to help people become more aware of their unconscious processes. Besides, it can be defined as the individuals' reasonably stable response patterns that distort reality when the motivation is insufficient to overcome internal issues or handle external threats to their well-being (Zhang 164).

Psychological defense mechanisms are neither voluntary nor conscious or intentional, as they occur without our awareness or awareness, without thinking about them or viewing them as defensive or unrealistic. So we do not see ourselves denying the problem or trying its area, and we do not feel that we are in. Instead, he developed the regression or retreat of an earlier stage in our life. Moreover, these mechanisms and others, which we have not mentioned, aim to reach the truth, coexist with disturbing reality, and avoid its troubles and tribulations.

a. Projection

It is an emotional, psychological mechanism in which the individual attributes his unacceptable self-attributes, desires, and actions to subjects, people, and other things in an

excessive way in order to reduce anxiety and tension. It is the attribution of one's unacceptable impulses and ideas to others (Hentschel 4).

Projection is a form of paranoia that has been around for a long time. Projection often decreases anxiety by enabling undesirable impulses or urges to be expressed without being aware of them; attributing one's own unacknowledged unacceptable/unwanted thoughts and emotions to another; involves extreme bias, extreme envy, anxiety to an external threat, and "unfair gathering." and according to Freud the exaggerate use of projection may cause a mental disorder such as paranoid schizophrenia (Setyaningrum 17).

b. Repression

In the essay of Lulu Guo, Freud's Repression is the act of keeping unwanted memories, feelings, and emotions hidden in the unconscious. They never go anywhere, but they are still able to emerge into consciousness (4).

It is a defense technique that Freud discovered, whereby the child suppresses thoughts of violence against the parent of the same sex according to the Oedipus complex. Suppression is the basis or rule from which most other defense mechanisms originate. It is an unconscious process that occurs until the individual closes his feelings or desires that may cause him tension or pain as if he is throwing them into the unconscious.

c. Denial

Joseph Burgo claimed in his book, *"Why Do I Do That?: Psychological Defense Mechanisms and the Hidden Ways They Shape Our Lives"*, that the presence of a conflict encourages denial (and other defences) . in classical Freudian theory: a reality clashes with our desires, or an emotion conflict with our beliefs, so we reject it (58).

This mechanism results from the individual's lack of acceptance of reality, which causes

him to behave as if nothing had happened. One of the most primitive defences is "denial," as it is frequently used in early childhood and everyday life. Examples include the individual's denial of professional error and assurance that it will not happen and the drug addict's denial that there is a problem with addiction in his life. Dismissing external reality, and instead focusing on internal explanations and thereby avoiding the uncomfortable reality of a situation.

d. Displacement of Self-Defense

Like many other psychological defence mechanisms, often occurring subconsciously, Displacement is a defensive strategy that allows people to cope with extreme anxiety by switching feelings about a source of stress to less psychologically stressful items or behaviour. For instance, we can example: eating to prevent the consciousness of challenging personal relationships or aggressive behaviour toward one person replacing original aggressiveness toward the other.

When the Id tries to do something which the Superego rejects, Displacement occurs. As a result, the Ego constructs a new method of releasing the Psychic d's force. Consequently, energy is transferred from a repressed object-cachexia towards a more suitable one (McLeod).

e. Reaction Formation

According to Sigmund Freud, reaction behaviour can be distinguished from obsessive and neurotic attitude (Feist, 40).

It works in two stages as a defense mechanism: first, the undesirable urge is suppressed, then the exact opposite is expressed on a conscious level. Reaction formation is most noticeable in obsessive, excessive, and inflexible socially appropriate attitude (Defense Mechanisms 4).

1-3 The Critical Criminology Approach

It contents that every crime must have a motive or a psychological factor behind it, let alone those with mental powers. They unconsciously commit their crimes, either on their initiative or as a result of incitement by others, taking advantage of their mental states, and their ease of counseling, harnessing and persuading them (Morse 292).

Some patients experience successive bouts of calm and others of revolution and violence, and in the end, they become a threat to the lives of others. As there are subspecialties of crimes, sex, paranoia, insanity is insane. In double personality, the individual assumes a character other than his original personality and may commit criminal acts while considering an illegal nature (Schmideberg). He feels it, whether it is a sexual or material need, and cannot control it or postpone its satisfaction.

According to the interpretation of the psychoanalytic school, his conscience did not grow sufficiently to make him hold him accountable for his sins, and it is not only a mental disorder that is responsible for the crime but also mental violence.

1-3-1 The History of the Critical Criminology Approach

Michael A. Long stated in his article "Critical Criminology" that critical criminology is a broad field of theory and study in criminology. The concept "critical criminology" was created in the 1970s, but a study in this field has long existed for more than a century. Critical criminology, in general, is a study of crime, law, and deviant behaviour that challenges traditional criminology.

At first, it was a broad intellectual movement in Europe known as the enlightenment that influenced crime and criminal justice in the 18th century. The classical school arose during this period, and it became a prominent figure in criminological thoughts. Their concerns were in the criminal justice and penology systems and, indirectly, in the causes of criminal conduct, through

the concept that "man is a calculating animal." The classical school of thought held that people have free will in making choices and that punishment can act as a warning to crime if it is reasonable, suits the crime, and is not excessive (Classical School Wikipedia).

In general, there was a new revolution in Europe at the beginning of the nineteenth century. This change was within scientific studies. The world was driven by significant developments in many fields of biology, psychology, and physics. This scientific method influenced the world and how it could be interpreted and comprehended. Many scientists at the time were inspired by Darwin's ideas and thoughts, such as Cesare Lombroso, whose work was the basis of a modern generation of criminology known as the positivist school.

1-3-2 The Positivist School in Criminology

The emergent positivist school of criminology, led primarily by three Italian thinkers Cesare Lombroso, Enrico Ferri, and Raffaele Garofalo, started to question some of the classical school's values in the late nineteenth century. The concept "criminology" first appeared in the works of Italian Raffaele Garofalo (*criminologia*) in 1885 and French anthropologist Paul Topinard (*criminologie*). They argued that the scientific study of criminals and criminal behavior should be the main subject of criminology (Burke 65).

Criminal behavior, according to positivist criminology, has its collection of characteristics. As a consequence, most positivist criminological analysis has focused on identifying essential distinctions between 'criminals' and 'non-criminals.' Many researchers concentrated on biological and psychological causes, claiming that the reason of crime is primarily within the person and bringing issues of individual pathology to the spotlight (7).

It states that particular abnormalities or pathologies are the root causes of crime. Crime is thought to be the result of a genetic, mental, psychological, or behavioral disorder. Criminals should be treated with medicine, therapy, and resocialization, and the majority's health can be

improved as a result.

a. Biological Individual Positivism

Those positivists sought to investigate the characteristics of crime using the scientific method. Early biological positivists' simplistic measurement of physical traits failed to discover the ultimate cause of crime. Others were inspired by these works to go further and look for more reasons why people commit crimes.

Physical characteristics and body language, and genetics were considered by biological positivist theorists in proving their claims, and they agree that criminal behavior is a product of biology. This approach saw criminals as sick or mentally unstable rather than evil or morally deficient, and they stated that treatment rather than punishment was required (Lombroso 18).

Lombroso classified criminals into three types: born criminals, insane or mentally ill criminals, and criminals of passion. Born criminals are people who are genetically programmed to commit crimes due to moral insanity or epilepsy. Moreover, insane criminals commit crimes due to alcoholism, a low IQ, or an impulsive personality. Positivists suggested that instead of simply punishing criminals, humans should treat and heal them because they saw criminals as sick and criminality as a disease.

Almost every type of mental abnormality contributes to criminality in some way and, as geneticist points out, even determines the type of crime committed (Hollin 35). As a result, people who have schizophrenia, alcoholism, and Cushing syndrome are more likely to commit unplanned murder and suicide (Lombroso 84).

Mentally ill criminals may imitate insanity at the request of others, but they are rarely convincing because they attempt to impersonate insane rages or complete imbecility. They have no guilt, just like actual criminals, but they confess everything, whereas true criminals hide it.

Furthermore, while criminals are aware that their actions are repulsive to the general public, the mentally ill are rarely capable of doing so.

b. Psychological Individual Positivism

Psychodynamic explanations of crime and criminal behavior can be traced back to Sigmund Freud's groundbreaking work. According to Sigmund Freud's studies, human behavior is driven by two fundamental instincts: the existence instinct (Eros) and the killing instinct (Thanatos). In the struggle between life and death impulses when the presenting behaviors are not physical, such as hearing voices, believing people are plotting against him or her, or having a pathological compulsive disorder, the individual is considered insane (Hollin 100).

These psychiatric issues are crucial for understanding criminal behavior in various aspects. The first view that could be taken is that criminal, abusive behavior is a symptom of mental illness, thus attempting to apply a simple psychiatric paradigm of crime and seeing criminal behavior as a symptom of mental illness.

Psychoanalysis continues to illustrate factors linked to crime, but instead of using criminological theories to describe the crime, it turns to psychological theories. Consequently, criminal behavior is reduced to a defense mechanism due to failed parental attachment or extreme personality growth rather than a phenomenon that requires explanation.

Siegal points out that psychological theories help explain the behavior of deeply disturbed, impulsive, or destructive people (61). However, the destructive force is shifted to the outside world, and by his points, he explains the importance of internal conflicts and dynamics as causes of behavior. As claimed by Clive R. Hollin in his book *"Cognitive-behavioral Interventions with Young Offenders"* that:

"Contemporary behaviorists adopt a philosophical position which does not commit them to

the assertion that people are no more than puppets, pushed and pulled by forces beyond their control and unable to enjoy or suffer private experiences. Instead, they adopt a way of looking at behavioral phenomena which emphasize the functional importance of environmental influences on what we do, which seeks to find an appropriate way of incorporating private experiences, and which sets these elements within a dynamic and interactive system." (16).

As a significant factor in the development of criminal behavior, complex mechanisms have been identified. Ferri, on the other hand, neglected Lombroso's focus on criminals' genetic features. Instead, he focused on psychological factors, which he claimed contributed to creating crime in an individual (Wolfgang 367).

The psychological trend in understanding the criminal phenomenon was through the progress made by psychology, especially the steps taken by the school of psychoanalysis and its research techniques. So pioneering studies focused on the feeling, the unconscious, and the repression resulting from the existence of a psychological conflict, and crime was considered an expression of energy. It is an instinctive inherent in the unconscious looking for a way out, and it is not socially acceptable.

Hence we can say that the psychological theory did not give the criminal act great importance, but instead gave it a symbolic value and an occasional value and calculated that this behavior is the direct expression of the instinctive needs and the symbolic expression of repressed desires.

Research on the subject of crime from the light of psychological interpretation has become the specialty of a new science known as "La Psychologie Criminelle," which examines the psychological factors of crime through the various trends belonging to the psychological school.

Conclusion

To conclude, the psychoanalysis theory pays attention to the human psyche and behavior and studied psychological issues and phenomena that need to be explained, while the critical criminology approach focuses mainly on the criminal mind and its motives. Both of those theoretical frameworks are very helpful in this study to show the link between mental illness and the crime committed and justify the how and the why of such acts by giving a reasonable explanation to it.

A psychoanalytical view of criminology is always essential because it helps people understand that there is always something hidden behind it, no matter what the crime is. That urges us as human beings not to generalize conducts in individuals, but to try and understand their motivations, not to dehumanize the offender considering him a monstrous being, yet to investigate deeper what is going on.

Chapter two

The Representation of Paranoid Schizophrenia in Poe's "*The Tell-Tale Heart*", "*The Black Cat*" and "*The Fall of the House of Usher*"

Introduction :

Literary works had always been a way to go deeper and discover the secrets and the hidden spots of each human being by reflecting that on grotesque characters and scenes. However, mental disorders often beautify the literary world with their magical strangeness and profound expression of the fragility of the human psyche; however, it is also a destructive factor, as it makes the aesthetic of writing a nightmare inhabited by the complexities of troubled souls.

In the interaction between science and literature, Edgar Allan Poe succeeded in playing the role of writer and psychoanalyst simultaneously, as he preferred to arbitrate his thought on diving into the sentiments and the world of wounded feelings. He expressed an honest and harsh experience through a realistic and profound insight into the human psyche. His short stories "*The Tell-Tale Heart*," "*The Black Cat*," and "*The Fall of the House of Usher*" are some of his well-known tales of all time that put much focus on the dark, devastating, and frightening mood of the characters.

This chapter aims to prove that each story's main character suffers from a mental disease called "Paranoid Schizophrenia," which appears in their actions and way of behaving through the events of every single story mentioned before. Thus we will study this mental disease and examine its different causative forms first, concentrating on brain development, including genetics, and the psychoanalytic model, which focuses on personality analysis. Additionally, it will show how Edgar Allan Poe manages to picture this mental illness by observing and analyzing the deeds of each protagonist. This chapter will also try to reveal that the three short stories are indeed complicated works with deep and dark psychoanalytic frameworks emphasizing the mental state of the main characters.

1-1 Paranoid Schizophrenia as Mental Disorder

This section sheds light on the definition and the symptoms of paranoid schizophrenia in general. Moreover, it will provide us with a detailed description of this dysfunctional disorder and explain how to spot it.

2-1-1 Defintion of Schizophrenia

Brain disorder like schizophrenia is considered brain and neural illnesses caused by injury, psychological trauma, and even genetic issues that show mental disorders are born out of psychological problems and genetics. Emil Kraepelin, a German psychiatrist in the late nineteenth and early twentieth centuries, came up with the term "dementia praecox" to describe this disease (Neurological Psychiatric Developmental Disorders 14).

However, Freud argued that neurosis or schizophrenia arises from conflicts, which means when the desire for detachment and attachment simultaneously conflict; however that psychosis does not vary in terms of conflicts only but also in terms of the ego's ability to cope with it them (Ping-Nie).

The concepts of Insanity and Schizophrenia are pretty modern. Madness, or what we call now a mental disorder, has been known from the beginning of mental health history for that psychosis is a severe type of mental illness in which the person experiences illusions, hallucinations and even more, the patient became more detached from reality. Schizophrenia is one of the most common mental illnesses (Frith and Johnstone 35). It is a complicated issue to deal with and control, especially for individuals who do not understand this psychosis and interact with such a sick person (Ernest 1,2).

The specific causes of schizophrenia are still unknown, and we cannot predict who will get it. However, researchers have discovered that physical, genetic, psychological, and environmental factors can make a person more likely to develop it. Biologists argued that genetics plays a

significant role in developing schizophrenia; a chemical deficiency in the mind causes the symptoms or the signs of schizophrenia (Groves 21).

Schizophrenia is also known to cause violence; however, most patients with schizophrenia are not violent; but schizophrenia is left untreated. Any people with schizophrenia have auditory hallucinations in which they are ordered to hurt others or paranoid delusions in which they are forced to defend themselves by aggression (17,18).

Schizophrenic patients exhibit the same aggressive behavior, as organic factors lead some people with schizophrenia to violence. Nevertheless, schizophrenia remains one of the mental illnesses that may cause patients to separate from their reality, which may generate a false impression that suggests that some things in their surroundings may threaten their lives, which may push some schizophrenic patients to act aggressively.

2-1-2 The symptoms of schizophrenia

Schizophrenia includes a range of problems with the mind, way of thinking, behavior, and emotions. Symptoms and signs may vary but most often include delusions, hallucinations, and anxiety, reflecting impaired ability to function. It can be tough to know what is true and what we are feeling when experiencing symptoms. Syndromes are commonly referred to as "positive" or "negative" symptoms.

Positive symptoms are activities or behaviors that occur due to someone's schizophrenia diagnosis; having hallucinations, seeing things others do not, believing something is real or true when it is not, or feeling our thinking are being watched or controlled are all examples of hallucinations.

2-1-4 Positive Symptoms

a. Delusion

It is fake personal beliefs about the world can take many forms, such as persecution, depression, and reference (Birchwood and Jackson 8). Persecution delusion believes that schizophrenic people are being plotted, attacked, or spied on, threatened, or deliberately victimized; however, delusions of reference are when the individual attaches special personal meaning to actions of others or various objects and events when there is no information to confirm it. The depressive delusion in which an individual thinks they are guilty of a brutal act, for instance (What is Schizophrenia 3).

Like most psychopathological problems, delusions result from a struggle between mental forces, the id, ego, and super-ego, for Freud and many of his early students. Delusion is described as an unconscious mind's inner state or conflict projected outwards and blamed on the outside system. (Kiran and Chaudhury)

b. Auditory and Visual Hallucination

Auditory hallucinations, or hearing things that no one else can hear, are the most common form of hallucination. For certain people, this means hearing voices that seem to come from either inside their heads or their surroundings. It may seem to be extremely real, as if someone is talking beside us. Also, they are disturbing for most individuals; they can be very irritating, making it impossible to focus (Groves 12). In schizophrenia, auditory hallucinations are linked to specific differences in brain anatomy (94).

Moreover, *The National Institute of Mental Health* stated that other hallucinations involve seeing people or things that are not there and smelling smells that no one else can identify and experiencing emotions that no one else can feel (Schizophrenia 3). In addition, They may be

aggressive, violent, and terrifying at points, and they can order the person to do extremely harmful actions (Learning About Schizophrenia: Rays Of Hope 22).

c. Paranoia

According to *The National Council of Educational Research and Training*, paranoia is the belief and sensation that we are being threatened in a certain way, even though there is little proof to support this assumption. The majority of paranoid thoughts revolve around our perceptions of other people and what they may do. It is difficult to determine whether a suspicious thought is paranoid or not, mainly if someone else thinks our thoughts are suspicious when we do not believe them (82).

Early in his essays, Sigmund Freud argues that paranoia is caused by the suppression of painful experiences, similar to hysteria and obsessive-compulsive neurosis. The difference is that paranoia uses a unique psychological mechanism known as projection (Carlin).

d. Anxiety

According to The American Psychiatric Association, Anxiety is a natural response to stress that can be helpful in some circumstances. It can warn us of approaching threats and helps us in planning and paying attention. Anxiety is marked by excessive fear or worry instead of typical emotions of nervousness or Anxiety (Parekh).

Moreover, in his "*Five Lectures on Psychoanalysis*" book, Sigmund Freud explains Anxiety as follows: "Anxiety is one of the ego's reactions to determinants of repressed wishes that have become powerful, and its occurrence in dreams is very easily understood when the dream is formed with too much of an eye towards to the fulfillment of these repressed wants (25). It concerning an unknown risk is called paranoid Anxiety, and the risk that has yet to be found, or an inherent danger, is referred to as psychological risk. In this situation, the risk arises from an unstated fear that the

Id's arousal impulses may take over at an inopportune time.

3-1-4 Negative Symptoms

The negative symptom is a broad word that does not consider the source, transverse instability, or length of the symptoms. While a therapist can notice some negative symptoms like emotional depression, apathy, difficulties talking, and other elements of behavior, such as social disconnection or decreased involvement in creative or pleasant tasks, may or may not be linked with depression (Correll 520).

Negative symptoms are events or attitudes that we no longer have (or have less of) due to your schizophrenia diagnosis. We may discover that people or activities are fascinating or pleasurable, use our physique less, are detached from our feelings, or are less motivated to perform tasks.

2-2 The Portrayal of Paranoid Schizophrenia as Expressed in the Three Short Stories

This section describes the main characters in Edgar Allan Poe's short stories, as described by him, and an examination of the connection between this description and the mental disorder Paranoid Schizophrenia. Furthermore, it discusses the internal conflicts and problems faced by "*The Tell-Tale Heart*" narrator, "*The Black Cat*" narrator, and "*The Fall of The House of Usher*" Roderick Usher.

2-2-1 In "*The Tell-Tale Heart*"

In his short story "*The Tell-Tale Heart*," published in 1843, Edgar Allan Poe represented a new perception of the detective horror genre by telling the story of an unnamed main character who refuses to be called insane or sick. In this short story, Poe describes the mindest and psychological conditions of the main character by expressing his way of thinking, emotion, and behavior to put the reader in the mood of suspense and fear. However, on the other hand, the

narrator is sure and believed that he is normal and not crazy or sick in a way in which he describes and explains the crime he committed with the greatest clarity and technique.

Nevertheless, the protagonist or the main character in "*The Tell-Tale Heart*" is the most critical and complicated character because he begins by insisting that he is not a psychotic or mentally ill person. However, as the story develops, it gives proof the absolute opposite of what he states, but the narrator appears to deny and defend himself at first until he could not do it anymore at the end.

By the first-person narrator and through his voice, Poe tried to show a character's psyche as accurately as possible. Hence, it is interesting to know how the narrator experiences the psychological problems and mental illnesses in one of Poe's best-known works.

a. Conflicts Experienced by the Main Character "*The Narrator*"

When we initially read "*The Tell-Tale Heart*", we could think that it is not his id that is driving him, especially at first when he agreed on the idea that he is ill but insisted on denying and rejecting the fact that he is mad or insane "TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad" (Poe 286). However, While examining deeper, it seems that his id is more in control of his action, yet still, his id, ego, and superego play a part in his way of behaving; still, the ego and the superego only play a small part in the narrator's thoughts. The imbalance between these three components can create a huge problem or a psychological issue.

According to Freud's perspective, mental disease happens when the ego cannot control the id and superego, and their drives are too powerful. He stated that mental disorders, including Schizophrenia, arise when the id, ego, and superego's impulses are in conflict or are out of harmony (Bocock 109).

For instance, when the ego notices that the id is pushing extremely hard to get satisfaction,

it tries to fix it. Additionally, the fact that the main character or the narrator has murdered without being discovered in the first place then revealing his crime by a force which may be identified as madness instead the narrator is focused on carrying out his crime with excellent planning. However, his ego forces him to admit his awful deed, in the end, is a sign of an internal conflict in the mind of the narrator.

Firstly, the mind of "*The Tell-Tale Heart*'s protagonist is in such a mess; he is paranoid and mentally and physically sick; also, he cannot distinguish between the "real" and the "unreal." He claims that he is and always has been frightened from his surroundings, especially the older man's eye. However, still, he admires and appreciates the old man as a person "I loved the old man. He had never wronged me." (286), except that he despised the old man's eye since it reminded him of a vulture, which is known for eating dead things and hence took the form of death "I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it." (286), he thought that the eye is going to haunt him down and kill him, and the idea that the eye is watching him is delusional.

The narrator admits to putting a stop to the police's ridiculing of him, which was caused by his "persecution illusions." Though his persecution delusions are a sign of paranoid schizophrenia, they are brought on by his regret. If the narrator had not been aware that the murder was unjust, he would not have felt forced to hide the corpse from himself or the investigators. The narrator makes the false assumption that the old guy is threatening him.

Secondly, The narrator's psychosis is abnormal due to his actions and way of behaving. He suffers from extreme anxiety due to the fear of the older man's eye; this can be seen in the feelings the narrator had when the police entered the older man's room "I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears." (288). He got nervous about the beating heart that is hidden under the floor in the room where the cops are sitting; furthermore, he

did not contribute anything at all to the talk with the police; instead, he kept talking nonsense to keep the cops busy from hearing the old man heart pumping. This anxiety became even more apparent when the narrator was being questioned by the police that led to his confession when he believed they heard the beating of the older man's heart too, and that precisely what triggered his illness to confess his crime :

"Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! louder!—"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!" (Poe 288).

Poe created more suspension through anxiety and fear by the way the narrator kept repeating the same word "Louder" over and over in his mind to overlap his stress, and as a result, anxiety is the consequence of a specific type of pain and fear of the unknown. According to Chris Kearney and Timothy J. Trull in their book *"Abnormal Psychology and Life: A Dimensional Approach"*, the symptoms of paranoia develops more when there is an anxiety "when sin is drawn into aesthetics, the mood becomes either frivolous or melancholic, for the category under which sin lies is a contradiction and this is either comic or tragic" (Kearney 19).

Thirdly, the protagonist of *"The Tell-Tale Heart"* experiences auditory hallucinations as well, and according to *"The American Psychological Association"*, people with schizophrenia suffer from this symptom the most recognizing signs. At first, he hears lots of things in heaven, earth, and hell. This experience of intense auditory hallucination from numerous things from many places causes the narrator to react when he is described as a madman.

The criticism is mentioned in the first story "Above all was the sense of hearing acute. I heard all things in the heaven and the earth. I heard many things in hell."(286). In this case, the protagonist hears a frightening ticking noise that grows louder and louder. "It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton until" (287,288). The narrator loses control, confesses, and leads the police to the old man's body, believing that the sound is coming from his heart and this "disease" made all of his senses, especially his hearing, very acute. Since the narrator had already murdered the elderly guy, there was no sound of his heart pumping. The narrator has a hallucination that he hears something within his mind instead of outside.

Finally, The narrator is classified as paranoid schizophrenic by psychiatrists based on the symptoms he presents, which include hallucinations, delusions, paranoia, anxiety attacks, and voices in his head. Indeed, in "*The Tell-Tale Heart*", the narrator confesses due to paranoia and overwhelming guilt.

For the most part, the main character deals with actual psychological disorder traits such as a disdain for right and wrong, a pattern of deception or lying to harm others, and ongoing legal problems, including criminal actions, which lead to an anti-social mental illness diagnosis. He was motivated by a fear of the man's hideous eye, not by desire or pursuit of wealth. He maintains that he is not insane since his calm and controlled acts, though criminal, are not those of a psychotic.

Everything about his acts is consistent with the schizophrenia and paranoia concepts. The choice of the first-person narrative with the main character who is deeply engaged in the story highlights these symptoms, which is why the tried and proven diagnostic is used. Schizophrenia is a prevalent psychological disorder among criminals and serial killers, and it creates disturbed thoughts and behavior skills and severe paranoia that can eventually lead to hallucinations.

2-2-2 In "*The Black Cat*"

Edgar Allan Poe's "*The Black Cat*" brings all the frightening elements that create a horrific and haunting story. It deals with regret, loyalty, and destruction, and it was published in January 1843. This dark short story combines fear and guilt with brutality and violence for both the human body and mind, which ultimately leads to the murder of the narrator's wife. However, it also explores themes of the depths of the flaws in the human spirit, including the fight against alcoholism, the dangers of the mental illness symptoms, and the final judgment that follows the most severe of sins.

The story is told by an unnamed main character who is the story's narrator and responsible for its events, and he puts the reader in confusion from the beginning due to his actions make them wondering if he is mentally ill or just a sane person. Also, the reader is introduced to the confession of a killer. Poe, who is considered one of the most original writers in presenting the deep and mysterious mental aspects, leaves the reader in a dilemma.

a. Conflicts Experienced by the Main Character "*The Narrator*"

The psychological study is the subject of "*The Black Cat*". In this narrative, the main character is portrayed as a person who has a mental illness, as he murders his spouse and his black cat. At first, he was characterized as a gentle, caring person with a great relationship with his wife and the pets. However, later, everything changed to the total opposite, especially when he got back to drinking alcohol; he became a horrible person, more moody, aggressive, and careless about other people's feelings. He reflects this as he begins to express his rage on his black cat and his wife. Because he cannot control himself, he became a killer, and this behavior essentially confirms his insanity and psychological state in total.

The mental sickness of the main character in "*The Black Cat*" is one of the earliest symptoms

of schizophrenia that arises because he thinks irrationally. After being sentenced to jail for murdering his wife, the protagonist attempts to write about his life before the crime "Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not -- and very surely do I not dream." (Poe 187). He confesses that he is mad indeed, nonetheless, after that, he starts to blame the sequence and other things for his death sentence, not of himself or what he did, then he considers it as just "a cause and effect."

Since he thinks proper, he should feel guilty for murdering his wife, but instead, he accuses the sequence and other factors, claiming that it is the actions that torment, ruin, and horrify him, but he refuses to explain them to the reader yet he is hoping that someone with a more logical mind would understand his case and the cause of his crime.

In fact, he tried to prove that his wife's murder was reasonable because he claims that what happened was just a normal thing to do "a series of mere household events" (187). This can show that he may be suffering from negative symptoms of schizophrenia, such as a lack of emotions in which he did not feel sad, terrified, or shame for killing his wife.

Also, he stated that when he got married, his schizophrenic symptoms worsen as a result of his alcoholism. It begins to manifest new symptoms, such as a shift in mood or feelings, and he becomes moody, irritable, and unconcerned with the feelings of everyone around him. "I grew, day by day, more moody, more irritable, more regardless of the feelings of others." (187).

As a result, his alcohol addiction made him more delusional in the sense that when he returns to his home in an intoxicated haze, he assumes the cat is ignoring him because he believes the cat despises him, and this might be classified as persecution delusion. When he took his cat's eye, he has a delusion that a demon is possessing him, and he transforms into a horrible character that he no longer recognizes. "The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish

malevolence, gin-nurtured, thrilled every fibre of my frame." (188).

Just after the cat recovers, the main character's irrational reasoning reappears by murdering his cat by hanging it on a tree as he loves it is illogical behaviour; if he genuinely loves the cat, he would never do such an awful thing to it.

"One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree; -- hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart; -- hung it because I knew that it had loved me, and because I felt it had given me no reason of offence; -- hung it because I knew that in so doing I was sinning -- a deadly sin that would so jeopardize my immortal soul as to place it -- if such a thing were possible -- even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God." (Poe 188).

Afterwards, he claims that the image of the cat has been haunting his soul for months "For months I could not rid myself of the phantasm of the cat" (189). The fact that he remains tormented by the picture of the cat proves that his guilt delusions are real and have not gone away for months, but he refuses to accept it.

Later, he finds another cat that he considers to be identical to Pluto, whom he tries not to harm; meanwhile, his irrational hate for the cat continues to grow until he killed it too because he thought that this cat is seeking revenge for his previous actions and that what makes his hatred turn into a delusion of persecution. Persecution delusion is defined as the belief that someone or something is out to harm them. "What added, no doubt, to my hatred of the beast, was the discovery, on the morning after I brought it home, that, like Pluto, it also had been deprived of one of its eyes." (189). He stated that the cat was following him to take its revenge ;

"It followed my footsteps with a pertinacity which it would be difficult to make the reader comprehend. Whenever I sat, it would crouch beneath my chair, or spring upon my knees,

covering me with its loathsome caresses If I arose to walk it would get between my feet and thus nearly throw me down, or, fastening its long and sharp claws in my dress, clamber, in this manner, to my breast." (Poe 190).

The cat has no thought and merely acts on instincts, but the protagonist believes that the cat is trying to harm him. Cats have impulses to follow their owners' steps, kneel underneath their masters' chairs, leap between their masters' knees, and stroll between their masters' feet because they seek attention or want to play without worrying about hurting their masters.

Plus, the killing of his wife is a result of his mental condition as well in which he shows no remorse and even considers torturing then burning his wife's body, burying her corpse in the center of the wall basement "Finally I hit upon what I considered a far better expedient than either of these. I determined to wall it up in the cellar -- as the monks of the middle ages are recorded to have walled up their victims." (191).

Auditory hallucination symptoms appear after he hits on the wall that houses his wife's body. After knocking on the wall, he is shocked to hear sounds coming from it. The sound coming from his wife's "grave" is similar to human cries. however, this sound gradually changes into the sound of a cat meowing.

"than I was answered by a voice from within the tomb! -- by a cry, at first muffled and broken, like the sobbing of a child, and then quickly swelling into one long, loud, and continuous scream, utterly anomalous and inhuman -- a howl -- a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in the damnation." (Poe192).

Furthermore, at the end of the story, the main character seems to show visual hallucination too "Upon its head, with red extended mouth and solitary eye of fire" (192). The cat's presence

after the tale also indicates that he had a visual hallucination when he placed his wife on the wall because it was impossible for him not to notice that the cat was also within the wall at the time, except he could not see it. An average individual, who is not experiencing hallucinations, will see a cat in a confined area such as the basement wall.

Overall, the narrator of the short story "*The Black Cat*" is controlled by his id, accompanied by his ego and superego. This created an internal conflict within his mind, and negative and positive symptoms of schizophrenia characterized this inner conflict. As a consequence and according to Zimbardo, the main character in "*The Black Cat*" suffers from paranoid schizophrenia, which includes "prominent delusions, irrational thinking many times, visual and auditory hallucinations, and even irregular discourse"(659), and that explains his condition is the most similar to psychopathology. Due to his condition, the narrator becomes obsessed with killing the two black cats in his house, and his addiction leads to his death. Moreover, by this, Poe establishes an aura of evil throughout the tale, and the evil in the short story is a mental phenomenon.

2-2-3 In "*The Fall of the House of Usher*"

Edgar Allan Poe is considered the first who shifted the focus of the 19th detective story from the aesthetics of the setting to a more rational reality. His stories moved from focusing on the external vocabulary of the surrounding environment and its terrifying atmosphere and exciting events to the psychological analysis of the depths of his characters and the study of the criminal mind. Among his most important short stories with psychological dimensions is "*The Fall of the House of Usher*".

The story examines both biological and psychological disorders as well as the impact they have on individuals. there are only three characters in this story the main characteres are Roderick usher, his sister Madeline and his friend "The Narrator". Nevertheless, the most disturbing character in this short story is Roderick Usher, who is the last member of the usher family left after

the death of his sister mandoline, he is shown as a man who is always frightened and doomed, and as a result, this sensation brings up his inner conflicts and mental illness.

a. Roderick Usher' Psychic Strife

First, the mindest of the psychological state of Roderick Usher is shown in the letter he wrote to his friend "The Narrator" at the beginning of the story, which says that he is an ill person who is tormented by his mental sickness and he is in need for a company " He wrote of an illness of the body — of a sickness of the mind — and of a desire to see me —his best and indeed his only friend" (Poe 194). So from the beginning, Roderick usher is admitting that he is mentally sick and needs help.

Throughout the tale, Roderick Usher's persona is the most prominent sign of instability. The narrator refers to Usher as "the hypochondriac" multiple times, although the narrator is in the mansion just because of Usher. At first, he thought that his mental condition was related to his family, assuming that it is a biological illness and the syndromes he is having are just its result. His disease is the result of it "a constitutional and a family evil," he claims. Eventually, the narrator rejected this by saying it is a mental issue, "nervous affection" .but still, the actual reason for Roderick's mindset is shown throughout the events of the story.

Basically, the house of Usher was described as an abandoned and antique mansion, with the memories left behind by the owners and passers-by " I do not know how it was — but, with my first sight of the building, a sense of heavy sadness filled my spirit" (Poe 194). Usher, though , is shown in the story as a depressed, lonely, and sad character, and still he is a bookish person, he loves to read books to escape his tragic reality "Many books and musical instruments lay scattered about, but failed to give any vitality to the scene" (196).

This hobby gave him the ability to connect his world of reality with the world of fantasy,

so far this contributed to his illness somehow since the material of the literature he read were resembles aspects of his own life, particularly Niccolo Machiavelli's *Belphagor* novella, as we can see both of the main characters are portrayed in ways that suggest they are powerful men who have difficulties to pass. However, they both fall short due to the presence of a woman. In the same manner, Usher is torn between good and evil in his head. He falls victim to Madeline's influence as she continues to affect his sanity. His obsession with this story draws an image in his mind that covers his reality and way of thinking and that made him delusional.

Right after the death of his sister, his paranoia and fear also increased ultimately due to the sensations and feelings he went through. The delusional idea that his house is responsible for family's misfortune and breakdown made him seem more ill, and although he had the sense to seek the help of his friend (the narrator), he is continually checking to see if the narrator has lost to the same paranoia that impacts him as if anyone who enters the house will get the same feeling as Roderick feels.

Roderick Usher becomes not only lonely and passive but also miserable and in tremendous psychological trauma.

"I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but their results. [...] In this unnerved [...] condition, I feel that the period will sooner or later arrive when I must abandon life and reason together [...]" (Poe 197).

These cannot possibly be the statements of a psychologically normal person. Roderick's thoughts, in reality, seemed to be tormented by anxiety and fear, particularly the fear of his death. With all of Usher's other attitudes and behaviours, and abnormalities, it is reasonable to indicate that he has a mental illness.

Furthermore, Roderick's sensations grow extremely sensitive due to his fear and psychosis,

which have some strange consequences. He cannot handle bright light, strong smells, strong tastes, or any other bodily feeling. His voice varied rapidly from a tremulous indecision " (when the animal spirits seemed utterly in abeyance) to that species of energetic concision" This type of behavioural imbalance is a sign of schizophrenia (Cave 38).

Besides, Roderick's fear of death is more than just fear; he suffers from delusions or hallucinations. As a consequence, it would not surprise me if his belief that Madeline is still alive is only a hallucination. Plus, even her revived body is probably a hallucination of Roderick's mind. The idea that Roderick "hears things" classifies him as schizophrenic until the reader discovers at the end of the story that the voices were truly coming from his sister Madeleine, who was buried alive and attempting to escape. Finally, she does so, but Roderick's fear of seeing her is his downfall, and the house falls to the ground at the same time.

It may be stated that literature can represent human existence and situations. Through the fiction he produces in his short tale, Edgar Allan Poe is a literary writer who may express the psychiatric issues faced by the male main character. Roderick Usher has a problem with his thoughts. In other terms, he is dealing with delusion. He has hearing hallucinations as well. He hears sounds that he believes are flowing from within his own body, which frustrates him and causes him to get anxious. Fear, delusions, hallucinations, depression, and lack of emotions are symptoms that the narrator is dealing with from schizophrenia.

Conclusion

Poe was a genius at enabling his readers to enter the psyche of his protagonists and identify the suffering they are dealing with. His short tales "*The Tell-Tale Heart*," "*The Black Cat*," "*The Fall of the House of Usher*" were a remarkable resemblance of Paranoid Schizophrenia, this mental illness which was presented and seen through the way the characters were behaving and acting.

The protagonist of "*The Black Cat*" kills his wife, and yet his only worry after burying her corpse is whether the cat that haunts him is still alive. Also, The narrator in "*The Tell-Tale Heart*" prepares for a man's death for eight days in order to get free of his dread, and for Roderick Usher in "*The Fall of the House of Usher*," in order to escape his reality and pain, he destroyed his body, mind, and house.

In this view, the suffering represented in the three short tales is seen as a sign and symbol for a psychotic sickness, and the psychological part of mental disorder in these stories is portrayed by the sense of being "tormented," which leads to a more substantial effect, which is the act of killing and destruction.

Chapter Three:
The Relationship between Paranoid Schizophrenia,
Criminality, and Destruction

Introduction

Considering criminality is an act/behavior of a person, and psychology as a discipline allows us to comprehend criminal mind behavior and motives, the two are connected. It also aims to explain problems about the causes of criminal behavior. It is controlling and shaping criminal behavior through intervention is also more feasible when the two approaches, psychology, and justice, work together.

Edgar Allan Poe's short stories "*The Tell-Tale Heart*," "*The Black Cat*," and "*The Fall of the House of Usher*" have embodied the psychological delusion of crime and destruction, which has been a greater integration in the 19th Century. The three short stories have shown an intricate interplay of criminal psychology and literature. The protagonist of each story has had a mental illness called "Paranoid Schizophrenia", justifying his crime on moral and logical retribution reasons.

This chapter is an attempt to shed light on the main character of the three short stories "*The Tell-Tale Heart*," "*The Black Cat*," and "*The Fall of the House of Usher*" criminal mind and the murder or the destruction they have done by focusing on how their mental instability led them to commit such acts. Moreover, this chapter proves a relationship between criminality and paranoid schizophrenia and shows how this mental illness is the reason for their horrible deeds and how schizophrenic people are not responsible for their acts and how they are just trying to defend themselves.

3-1 Criminal Mind in "*The Tell-Tale Heart*", "*The Black Cat*", and "*The Fall of the House of Usher*"

The human soul is a closed world, it does not reveal its interactive feelings and emotions, and the only phenomenon that can reveal the veil of this closed world is human behavior. If this behavior is calm and conforms to society's values, customs, and morals, it shows that the soul is ordinary. If the form of this behavior is violent, violates the values and morals of the society, and undermines its security and stability, it indicates that the soul is sick or mentally disordered.

3-1-1 Depicting the Criminal Scene in "*The Tell-Tale Heart*"

"*The Tell-Tale Heart*" is a crime fiction short story that deals with the criminal mind in which the narrator is considered a killer and the one who committed such an act. At the beginning of the narrative, the main character is already guilty of killing the older man and confessing how he did it. For a whole week, the narrator sneaks into the older man's chamber every night to keep an eye on him. Instead of resting, the narrator sits with his face in the older man's door for hours, developing his hate for the older man's eye. Nevertheless, this hate was only partly, which means he only hated the older man's eye, not him as a person.

The narrator eventually commits the dreadful crime on the eighth night. He sneaked into the old man's room quietly without causing any noise that will wake the old man, and the moment he opens his light, it aims towards the awful, glassy blue "Evil Eye," and the narrator becomes increasingly agitated. As a result, the narrator attacks the older man, murders him, hides his body, and buries the pieces in the floorboard. Later on, the police inspected the protagonist's house when a neighbor heard screams and reported it to the authorities, suspecting horrible behavior. Again he welcomed the cops in and even showed them around the older man's chamber; then, the narrator's worry and anxiety made him admits his acts. The tale suddenly stops here. Furthermore, lastly,

what is strange is that the narrator, who claims to be extremely intelligent at the beginning of the story, would confess to a crime he would not have been convicted of otherwise.

As we can see from the description of the crime that it is a crime based on fear and hesitation; although it was planned, the narrator intended to get rid of the evil eye, not the older man as a whole.

3-1-2 Depicting the Criminal Scene in "*The Black Cat*"

"*The Black Cat*" is presented from the point of view of alcohol addicted and a schizophrenic person who only wants to show that his crimes were not for pleasure and personal needs; instead, they were the baby born of his medical condition. First, The narrator tells the reader about a cat named Pluto that he used to own as a pet. Pluto, he says, is a big, lovely, and black cat. Both the protagonist and Pluto have a close relationship in which Pluto chases him around the house because he looks after him. It is a touchy connection.

Suddenly, it all goes wrong. The narrator, who is an alcoholic, becomes furious with everyone. He harasses his wife and their other pets, but he never harms Pluto. However, one night the narrator returns home drunk and thought that Pluto is ignoring him, so he trapped him and took off his eye as an act of revenge.

After, when the narrator becomes aware and woke up from being drunk, he got shocked by what he did, but that was not enough to urge him to quit drinking. When the cat's eyehole started to recover, pluto started to avoid the narrator at all costs, and that was a reason for another violent act of the narrator, but this time he committed a crime on Pluto. He hangs the cat from a tree, and his house was destroyed due to a fire, yet the only survivors of this destruction were him, his wife thier servants but other than that were all destroyed.

Months go by, and the narrator meets another cat strikingly like Pluto, except for a white

patch on his chest. He liked the cat at first, but after noticing that one of its eyes is gone, he could not take it anymore, so he becomes so angry that he tries to murder the cat with an ax, but his wife intervenes, and the narrator kills his wife instead. Nevertheless, He chooses to bury the body within his house, behind the basement wall. And also, he tried to find the cat, but it is nowhere to be found, so he stopped searching and had three nights of sleep.

On the fourth day, the police arrived at his home to interrogate him about his wife's absence. During their inquiry, the narrator raps on the wall he has built to hide his wife's body. The sound of his tapping leads the cat, who had been trapped within the wall by mistake, to make a sound, notifying the police of the presence of the narrator's wife.

3-1-3 Depicting the Criminal Scene in "*The Fall of the House of Usher*"

"*The Fall of the House of Usher*" is another short story of Edgar Allan Poe that represent an awful act which Roderick usher did, yet when we read the story, and there is no direct information that puts Roderick as a criminal; however, when we go deep, we find that there is an evidence of his criminality.

First, when Roderick decides to keep his sisters body for a whole week after she was buried even though he knew she was still alive and breathing the moment he buried her. Roderick decides to keep his sister's body for a fortnight after she has been buried (presumably so that no one can save her);second, Roderick's actions, as well as the narrative's settings expose his guilt; third, Roderick confesses that he knew Madeline was still alive.

His criminal mind was seen in his acts, and it started to emerge in the middle of the story when Roderick guide his friend to believe that she was dead and that he needs his help to bury Madeline. Madeline is still breathing and suffering from a cataclysmic episode; Roderick told the narrator that Madeline's catalepsy had made her lost the ability to move all of her body.

Therefore, Roderick Ushery buried Madeline alive, but he did it intentionally, as proven by his refusal to free her body for two weeks. Finally, in the last pages of the short tale, Roderick confesses to murdering Madeline, putting an end to all claims of innocence. He hears what he thinks is his sister rising from the dead and approaching him. "We have put her living in the tomb ... I now tell you that I heard her first feeble movements in the hollow coffin. I heard them ... yet I dared not – I dared not speak!" (203). This statement proves beyond a shade of uncertainty that Madeline's death was the cause of Roderick's prior guilt and "secret." The criminal has finally admitted to the crime.

Roderick Usher's killing of Madeline was cruel. He developed a plot to bury his ill sister alive because of his delusional idea that her catalepsy might spread. Roderick was sure that his still-living sister's body would not be discovered after she was buried; understandably, he felt terrible, but he ignored the pain of his mind rather than save his sister while he still had the chance. He eventually surrendered to the crime when the guilt became too much for him to handle. As a result, the final two Ushers killed themselves, and the symbolic House of Usher collapsed with them.

3-3 Aspects of Defense Mechanism

The protagonist in each short story used psychological techniques and strategies to reduce their fear and anxiety so they can be seen as normal human beings.

3-2-1 The Aspects of Defense Mechanism In “*The Tell-Tale Heart*”

a. Denial

Poe establishes a dark, frightening atmosphere in the narrative via the protagonist's denial of madness "Yeah, yeah, I am nervous, but—crazy? No, not crazy!" (P 286). The unnamed narrator used this technique because he refused to be called insane, and the fact that he did not

accept the fact that he is mentally disturbed so he kept denying his sickness by showing how his planning on killing the old man is well organized and planned.

b. Reaction Formation

This defense mechanism is shown through the way the narrator talked about the older man, he applied reaction formation to say that he loved the old mad and respected him, and he does not know how the idea of killing him came up to his mind. "I loved the old man. He had never wronged me. He had never given me insult. For his gold, I had no desire. I think it was his eye! Yes, it was this ! one of his eyes resembled that of a vulture" (286). Thus, it is like doing the opposite of what he was thinking or feeling.

c. Displacement

The narrator's dislike for the older man's eye indicates the narrator's use of displacement in which he transfer his fear and displace it into the old man eye.

"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day & night. ... I think it was his eye! Yes, it was this ! one of his eyes resembled that of a vulture---a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; & so by degrees--- very gradually---I made up my mind to take the life of the old man, & thus rid myself of the eye forever" (Poe 286).

3-2-2 Aspects of Defense Mechanism in "*The Black Cat*"

a. Denial

To deal with his stress, the main protagonist developed denial defensive mechanism and he expressed it in the way he told himself that he does not feel guilty after causing harm to his cat. It was done to help him relax. "but it was, at best, a feeble and equivocal feeling, and the soul remained untouched (188).

b. Projection

Projection is a term used to describe someone who refuses to accept beliefs, emotions, or motives that are not shared by others and instead blames the actions of others. The main character is used to blaming the cat for its errors. The protagonist accused the cat of turning him into a murderer. In truth, it was entirely his responsibility. "Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb" (192).

c. Displacement

When one's primary emotions cannot be expressed, some people employ this defensive mechanism to focus on another person, pet, or item to fulfill their Id. The protagonist dealt with his frustration by turning to alcohol; he drinks such a wine to forget his sin of murdering his pet. "I again plunged into excess, and soon drowned in wine all memory of the deed"(188).

d. Repression

His ego, acting as a mediating mechanism to reduce tension, shows self-control, despite the fact that he is ignorant of what impulses are being blocked. The narrator did not realize that he was repressing the desire to murder the cat and simply tried to contain his aggression. For a short while, this defensive mechanism managed to stop the conflicting feelings and bring out a peaceful sensation, but it didn't solve the actual dilemma of how to handle the cat.

3-2-3 Aspects of Defense Mechanism in "The Fall of the House of Usher"

a. Reaction Formation

It was used when the Roderick usher buried his sister to keep her safe; however, she was

alive, so he used reaction formation to remove the pain of her body to the point that he wanted to kill her. "The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis" (197).

In this way, defense mechanisms, on the other hand, do not just defend one from instinctive wants. They also save one from the discomfort that comes with facing one's weaknesses and faults. When it comes to the oppressive features of paranoid schizophrenia, such as hallucinations and delusions, psychological suffering can become so intense that the schizophrenic person escapes into "repression" as a defensive strategy against the delusional system's and experiences' painful elements.

Hallucinations can be devastating if they are continuous and robust. Hence the defensive mechanism may rapidly become excessively aggressive and harmful, and it takes much mental work to sustain the mechanism while also addressing the actual issues at hand, which led the main characters to defend themselves in another way.

3-3 The Motives Behind the Criminal Mind of the Main Characters in the Three Short Stories

The relationship between schizophrenia and crime is not so clear-cut. This relationship is complex; However, it can be examined in two ways; The first is by looking at the crime and criminals and exploring the depths of the forensic evidence that links the relationship between specific types of crimes and some segments of criminals, and secondly by looking for the aspects of particular symptoms or mental disorders that can lead an individual to delinquency towards criminal behavior.

At first the reasons for committing crimes in the three short stories were different in which

each one of the characters explained it in his way. In "*The Tell-Tale Heart*", the narrator argued that he has no idea why he killed his old friend except that the pale blue eye irritated him. Again, for "*The Black Cat*", the narrator had many reasons justifying his crime, saying that alcohol ruined his usually kind character and turned him into a beast, also how he blamed the cat for his deed and said, "the devil made me do it." Additionally, Roderick Usher in "*The Fall of the House of Usher*" buried his sister alive since he was terrified that her sickness would spread to him due to his hypochondria, and this is the reason for his murder.

The main characters were proven to have a mental condition called "Paranoid Schizophrenia" that gave them false impressions and understanding of their situation. For example, in the tell-tale heart, the narrator killed the older man because of his eye; however, he hesitates to do so because he did not want to kill him and wanted to get rid of the eye that made him imagine things that are not real. The same thing in the black cat, the unnamed character struggle with paranoid schizophrenia symptoms, and his alcohol addiction helped; this contributed to his psychological problem, which led him to commit violence. Furthermore, for the third short story, "*The Fall of the House of Usher*", Roderick usher was hunted by his thoughts and misbelieved caused by his mental instability, which drove him to act insanely and do a horrible act.

According to *World Health Organization* 2003, schizophrenia is one of the most dangerous mental illnesses and the most related to criminality. It was found from research conducted in the United States of America that schizophrenic patients amounted to 52% of the total of 1585 criminals afflicted with various organic and functional mental illnesses, and due to the disintegration of the manifestations of the mental procedure of the person with schizophrenia, most of his crimes are impulsively committed by them without thinking and without prior measure (Investing Mental Health 6).

It is commonly acknowledged that there are at least two types of human aggression, each

of which is supported by separate neurophysiological systems. Affective violence is an instant defense response in which an individual develops a fight or flight reaction to a felt danger. It includes engagement of the autonomic nervous system leading to a high level of agitation and fear. On the other hand, instrumental or predatory violence is devoid of emotional engagement: it is planned and intentional, and it is marked by an absence of empathy for the victims (Meloy 23).

We cannot separate the phenomenon of crime from the causes or factors that caused it because crime requires motives and motives that sometimes produce psychological causes and prepares the soul to perform actions that fall within the scope of the danger. Indeed, if we are going to argue that someone murdered due to schizophrenia, it would have been demonstrated that at the time of the murder, the person acted while under the influence of hallucinatory and delusional thoughts.

According to *The Journal of The Nervous and Mental Disease*, some studies support the idea that people with schizophrenia are involved with criminal activity (Sentissi 374). Additionally, some schizophrenic people have killed or attacked another person because "Voices" told them to. On the other hand, the criminal heard these sounds and did not understand the difference between good and evil at the moment of the crime.

Going back to the definition of the unconscious, Freud stated that almost all of our thoughts, desires, and impulses begin in the unconscious mind, over which we have no power or even knowledge. He also claimed that all people had criminal desires on an unconscious level and that every one of us is always fighting these impulses (42). This supported the idea that untreated mental illness can cause violence due to the loss of control.

Likewise, it is often impossible to reach a logical justification For the crime committed by a mentally sick person; however, he is in many cases unable to explain the reason that prompted him to commit his crime, and sometimes it happens that the patient commits the crime out of his

hallucinations or these deviations (McGuire 6).

For instance, attacking a person and killing him in response to orders that he thinks he hears or because he believes that person intends to kill him like what happened in the tell-tale heart when the narrator justified his criminal act with paranoid schizophrenia, which means the excessive hallucination and delusion that the eye is going to kill him made him commit such crime, the same thing in the black cat when he blamed his alcohol addiction and delusions in killing his beloved ones.

Based on studies, alcohol addiction is linked to a variety of negative results and weak performance of life in individuals with schizophrenia, including improved progression of psychotic illnesses, psychological and social instability, other addiction, violent behavior, victimization, legal issues, and health difficulties (Drake, and Mueser 100). Certainly, even moderate alcohol or drug usage improves the possibility that a schizophrenic would act aggressively.

Also, when the offender sometimes explains his crimes with strange, abnormal interpretations, such as his claim that he killed the victim intending to revive him afterward or that he killed him in order to bring him into the radiation limits for the sake of his safety. Moreover, this was represented in the fall of the house of usher when Roderick hide his sister's body although she was alive as he was protecting her from the experiments that the doctors were willing o do in her body.

The article intituled Understanding Offenders with Serious Mental Illness in the Criminal Justice System stated that :

" People with mental illness can commit crimes as a direct response to their symptoms, such as attacking a stranger due to one's paranoid delusions or people with mental illness can commit crimes unrelated to their symptoms, such as burglarizing a house when one is not experiencing any symptoms" (Peterson, and Heinz 544).

Briefly, the real reason and motive that led the main characters to do such deeds is their mental illness paranoid schizophrenia because it distorts them from reality and makes them imagine things that it is not accurate which they felt danger so to relieve their souls from such danger and fear they commit their crimes.

3-4 Mental Illness and Criminal Justice

Mental sicknesses are significant as they have an impact on a person's desires, whereas others have an impact on an individual's beliefs. Psychoses, like schizophrenia, are mental illnesses that influence a person's beliefs and other psychological skills. Likewise, serious mental illnesses like schizophrenia can relieve people of moral responsibility for their acts in various ways, including urge and ignorance.

The lead characters' experiences with hallucination are only a sign of a more significant issue that impacts their decision-making capacity and, as a result, their capacity to behave in ethically and legally legitimate ways. In the journal *Moral Responsibility and Mental Illness: A Case Study*: “Disorders that manifest themselves as impairments of memory or imagination might then in some cases be accompanied by an impairment of the ability to behave in morally and legally acceptable ways” (Broome 184).

From the positivist point of view, abnormal and criminal behavior emerged from biological, psychological, and social pathological changes present in the human body, what he named the "born criminal." Wilhelm Griesinger is recognized as one of the founding fathers of modern psychiatry, who claimed that the brain is the source of all psychological disorders (Kruger 125).

The knowledge is now thrown throughout a wide range of options. Certain criminals may have inherent criminal impulses, while others may have brain disorders. Another study suggests that some criminals could have blood chemistry abnormalities that increase criminal behavior (Dechant 8).

On the other hand, the individual positivism school came up with the term of non-criminal, in which instead of focusing on penalty, Positivists respond to criminality by providing psychotherapy to the mentally ill criminals. The behavior of offenders is examined in terms of elements that could be beyond the offender's power. Because for them they are passive and controlled (Moyer 30), and as it is shown in the three short stories, the portraits are only a toy in the hand of their mental instability, which guides them to their destiny.

According to the Criminal Code of Canada, were suffering from a mental illness that made them incapable of understanding their actions at the time they committed a criminal offense. These individuals are provided with treatment through the forensic mental health system instead of being punished in the criminal justice system (Mental Health And Criminal Justice Policy Framework 6).

Hence, in the three short stories, the main characters are not criminals as they are shown but instead, they are just victims of their mental illness as it is explained in the following passage of the article intitled Criminal Victimization of Persons With Severe Mental Illness :

"Most studies of victimization of persons with mental illness have focused on domestic violence. Their victimization outside the home has not been studied as much, people with severe mental illness are particularly likely to be victimized because of both their mental illness and the social conditions in which they live. Their visible vulnerabilities, isolation, lack of work, lack of protected environments, and problems with alcohol and drugs can make them easy targets for criminal violence" (Swartz 14).

Furthermore, the schizophrenic patient is not responsible for his actions; most of them are unaware that they suffer from it until a doctor or therapist informs them. They will be utterly oblivious to the fact that something is severely wrong. If they do notice symptoms such as being unable to focus clearly, they may reject them due to anxiety or exhaustion. Nevertheless, a mentally

unaware person of his actions and deeds should not be 100 percent guilty of his acts.

Conclusion

To conclude with and for many crimes committed under the umbrella of mental illness, including evidence that the offender has the disease, and other crimes in which the accused tries to pretend to be insane to evade criminal punishment. A sick person undergoes the fact that he has the disease or not. That paranoid schizophrenia drives the three main characters to commit crimes against their beloved and closed ones, driven by disturbances and obsessions.

However, the schizophrenic patient is not responsible for his actions because he has many obsessions that push him to implement the ideas dictated to him, such as imagining that he hears voices asking him to kill someone or set fire to his house, and is forced to carry out those fantasies, believing that he will rest after carrying out those orders he receives. So they are not in charge of their deed.

General Conclusion

The objective of this research was to observe and analyze the complexity of mental illness portrayed in the stories of Edgar Allan Poe. This writer is known for his short stories, which provide an early unique glimpse at what it is like to have a mental disease from the perspective of the ill individual. The majority of his protagonists are not classified as having a particular condition, yet many claim to have gone insane or lost control of themselves.

Therefore, the symptom or signs that Poe inserted into the three short stories is the symptoms of paranoid schizophrenia. The ultimate aim of its symptoms is to provoke fear and frustration in the mind of the protagonist. Mental illness and criminality were the major themes represented in those short stories in which they contributed to the creation.

Criminality, which defined all three narratives I investigated in different ways, is shown in its most bizarre forms: Killing, rapid burying, or murder due to a mystery sickness or strange circumstance. The theme of psychosis is indeed highly striking. A schizophrenic man is characterized by abnormal thoughts and behavior and becoming unpredictable and uncontrolled, and these characteristics are the cause of such a character's dreadfulness.

The reader is given access to a diseased mentality. The difference between an ordinary, mentally stable human and the blurred viewpoint of the reality revealed by the insane person is the cause of the theme's dreadfulness. The concept is anger-fueled violence. The behavior of an angry character is thoughtless and irrational, which is why it generally results in aggression which is frequently directed towards an innocent victim. The symptoms of this sickness do not follow our reality's logical rules; they are unpredictable, often inexplicable, and potentially dangerous.

Suppose we accept that Paranoid Schizophrenia is when someone performs something extremely frustrating while making it appear extremely easy. In that case, I believe it is correct to say that Edgar Allan Poe perfected the combination of mental instability and aggressive behavior because the stories seem to be precise. Still, when you look carefully enough, you find that underneath that clarity is a complex system of different components that Poe carefully selected and formed to achieve the wanted influence.

الملخص

ان الموضوع الرئيسي في "القلب الواشي" ، "القط الأسود" و "سقوط منزل أشتر" هو المرض العقلي ، حيث توضح هذه النصوص المرض العقلي من خلال نفسية الشخصيات الرئيسية. يهدف هذا البحث الى شرح كيفية عرض الفصام البارانويدي و كيف يؤثر على الصراع الداخلي لشخصيات الأساسية على تصرفاتهم في كل قصة . تظهر أفعال هاته الشخصيات و أقوالهم أعراض الفصام البارانويدي مما يثبت أنهم فعلا مصابون به هذه الأعراض مثل الهلوسة ، الوهم و الاكتئاب الهوسي ناتج عن عقلهم الباطني و التشوّهات النفسية الغير مبررة في شخصياتهم . تؤدي هذه العوامل الى ارتكاب عمل مميت يصبح فيه أبطال القصة الثلاث مجرمين في هذه الدراسة قمت بتطبيق نظرية التحليل النفسي للغوص في نفسية الشخصيات و تفسير ما يحدث في أذهانهم ، و أيضا قمت باستخدام نهج علم الجريمة النقدي الذي يستكشف العقل الإجرامي و الدوافع الحقيقية وراء الأفعال الإجرامية للشخصيات الرئيسية مع اثبات حقيقة انهم مجرد ضحايا كالذين قتلوهم .

الكلمات المفتاحية: المرض العقلي ، الفصام البارانويدي ، العقل الإجرامي ، العدالة الجنائية .

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