

THE AVATAR IN PANAMA

**MODERN AND POSTMODERN DOUBLES AND
DOUBLING IN ENRIQUE JARAMILLO LEVI'S
WORLD OF *DUPLICACIONES***

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**A thesis submitted in fulfilment of the requirements for the Degree
of Doctor of Philosophy
Flinders University of South Australia
Faculty of Education, Humanities, Law and Theology
Department of Languages / Spanish and Portuguese
September 2008**

To my other half

THE AVATAR IN PANAMA.....	i
MODERN AND POSTMODERN DOUBLES AND DOUBLING IN ENRIQUE JARAMILLO LEVI'S WORLD OF <i>DUPLICACIONES</i>	i
Introducing the Double: The Seductive Paradox.....	1
ORIGINS, PSYCHOANALYSIS, AND THE EURODOUBLE.....	12
1.1 Double, Double, Toil and Trouble	12
Shadows, Souls, and Sinister Silhouettes	13
Self Love or Self Loathing?.....	16
Distorted Perception	19
Freud's Uncanny Stranger Within.....	21
Duplication, Division and Deathly Repetition	23
In Two Minds: Dissociative Personality	25
Fantastic Double Lives	28
Beside Oneself: Impaired Reality	32
1.2 Fantastic Psychoanalysis and the Doppelganger	36
Psychoanalysis on Tour	37
Emergence of the Modern	40
Fantasy and the Fantastic	42
Urban terror and the Gothic Shocker: <i>Dracula, Jekyll and Hyde</i> .	45
Folie à deux: "Le horla"	51
Myself, the Other	61
Substitution and Scapegoats	65
DOUBLING THE AMERICAS: NORTH AMERICA, <i>MODERNISMO</i>, LATIN AMERICA.....	73
2.1 The North American Double.....	73
Alcohol and Asphyxia: Edgar Allan Poe	74
Mister Mirror: Nathaniel Hawthorne	80
Death's Twin Brother: O. Henry.....	83
The Double Squared: F. Scott Fitzgerald.....	86
2.2 <i>Modernismo</i> and its Masters: Darío and Quiroga.....	92
The Latin American Short Story.....	95
Macabre Storyteller: Rubén Darío	99
Hospitals and hallucinogenics	102
Enrique Jaramillo Levi on Fantasy.....	104
Uruguay's Answer to Poe: Horacio Quiroga	105
The Dead and Dying: Animals and insects	108

2.3 Dobles and Duplos: Latin American Perspectives . 113

Second Nature: Julio Cortázar.....	114
Dead to the World: Enrique Anderson Imbert.....	125
A Double Trilogy: Jorge Luis Borges	127
Dolls and Dummies: Felisberto Hernández	131
Brazil and Budapest: Chico Buarque.....	137

THE MODERN, THE POSTMODERN AND THE NEW..... 142

3.1 Shoes and Mirrors: Images of Doubling 142

The Shoe: Putting Your Foot in It	143
Big Shoes to Fill: Selfhood and Status	144
Footloose and Fancy Free: Sexual Identity	146
When the Shoe's on the Other's foot: Shoes in Literature of the Double	148
Vecinos, Vigilantes y Vigilancia	149
Face to Face - The Reflected Double	162
Upon Reflection: Mirror Images	163
Looking-Glass Literature and the Loss of Likeness	164
Death of the Double.....	169
Portals and Palimpsests	172
Vanity, Fear, and Loathing.....	176

3.2 Double Whammy: Mixed Doubles..... 181

The Case for Modernism and Postmodernism	182
Fictional Déjà-vu: Unity and Repetition in Enrique Jaramillo Levi's Work	185
Haven't we met? Reappearing Characters.....	186
Siblings, Objects and Offspring	195
Where or When: Setting the Scene	196
Double-talk: Recurring Words and Phrases.....	197
Encore: Same Circumstance, Similar Scenario	199
Double Vision: Iterated Images; Obstinate Objects	201
Recurring Concepts and Themes	203
Jaramillo Levi's Revisionist Texts	205
Textual Relations.....	210
Beyond Fiction.....	211
Strategies of Identity.....	214
Modern and Postmodern Selves	217

3.3 Reinventing the Double: The Avatar in Panama 222

The Old, the Borrowed and the New	222
Twice-Told Tales: Doubling and Multiplication of Texts.....	224
Literary Double-talk	227
Metamorphosis and Mutation: A Change for the Better?.....	230
Death, Demise, Disintegration and Disappearance	239

Tricky Texts: Multiplicity and Metafiction	247
Fused Fiction and Reality	253
Avatars and Alternates: Simultaneous and Subsequent Lives ...	257
Concluding Remarks: the Paradox in Panama.....	260
APPENDICES	i
Appendix A1: Double-Speak: Interview with Enrique Jaramillo Levi.i	
Appendix A2: Dentro de los zapatos: Tres preguntas a Enrique Jaramillo Levi	i
Appendix B: Enrique Jaramillo Levi: Un hombre de letras.....	iii
Appendix C: Thematic Taxonomy of Doubles and Doubling in the Fiction of Enrique Jaramillo Levi	xv
List of Works Cited	xxxviii

Psychiatry's fugues are literature's flights

Karl Miller

Summary

The concept of the double in literature has long enjoyed controversy. Originally, its purpose was to function purely as a comic device or to create an atmosphere conducive to the theme of mistaken identity. As the artistic and social milieu changed, the double came to embody unconscious desire in the form of a projected second self. Although its popularity as a theme seems to have waned in recent times, the double has re-emerged with a new twist as it has moved into the realm of postmodernism. Panamanian writer, Enrique Jaramillo Levi, has become synonymous with the concept although to date the theme has not been researched at all in its application to his work. This thesis deals with the treatment of this literary device in the work of Jaramillo Levi from a modern and postmodern perspective by using representative writers from around the world.

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

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Acknowledgements

I would sincerely like to thank my supervisors, Dr. María Elena Lorenzin and Ms. Fiona Taler, for the many hours of reading and advice given from various parts of the globe. Without them, I may not have made it through.

Thank you also to Dr. Ian Ravenscroft for his understanding and support during my many appeals for the endless extension.

I must express my gratitude to the Higher Degree Administration and Scholarship Office for the opportunity I was given to continue this journey with a Flinders University Research Scholarship.

A special thank you must go to the Department of Spanish and Portuguese for encouraging and supporting me in my quest to continue my studies.

Introducing the Double: The Seductive Paradox

! Ay, terrible tortura la de nacer doble! ¡De no ser siempre uno y el mismo!

Miguel de Unamuno

The dark side of nature, psychology, and multiple personality have remained ever fascinating. In the literary field elements of these may combine to contribute to the literary device known as *der doppelgänger* now more commonly referred to as the double. From its earliest historical origins as soul, reflection, and shadow, to the self which adopts another identity when speaking a second language, the double is as much a product of today as it was centuries ago. The double, nevertheless, is no longer what it used to be and “is embarrassingly vague, as used in literary criticism. It need not imply autoscopic hallucination, or even close physical resemblance”, says Albert J. Guerard, in a quote from 1967 often repeated when propounding the difficulties in defining the device. When the term ‘double’ is mentioned it seems there is either a wide-ranging lack of awareness of its significance or a nebulous notion of what it may be even if it still seems to defy a clear-cut definition.

The double is the embodiment of paradox; both two and one, same and different, independent yet symbiotic. It is enticing in that it provokes a curiosity of both fear and welcoming, omen and presage, and has been seduced onto the pages of world literature, folklore, supernatural phenomena, and psychiatry. This ubiquitous double suggests a threat to the continuity of the self and an anxiety with the ideal of personal identity and existence; if there are two of me which one is really me? This has become the basic premise of literature in this field. Guerard states that “the experience of encountering a double is indeed uncanny: a response not merely to strangeness but to familiarity. For the double had once been within ourselves”.¹

Originally the double’s purpose in literature was to function as a comic device or to create an atmosphere conducive to mistaken identity in order to explain away a loose end in the plot. The modern and experimental movements exploited advances in the various psychologies of the nineteenth and twentieth centuries to exploit the ‘stranger within’ as a double in the form of man’s dark and beastly side. As the *zeitgeist* changed, the double then came to embody unconscious desire in the form of a projected second self.

As the Gothic tradition is hardly represented in Spain, Portugal and therefore Latin America, one must turn to Europe where the idea of

¹ Albert J. Guerard. ed. *Stories of the Double* (Philadelphia: J.B. Lippincott, 1967) 3-4.

the doppelganger emerges. It was here that the double enjoyed the greater part of its success and controversy partly due to the spread of psychoanalysis and the changes in artistic and social milieux. Since its transcontinental passage the double appears to have kept an exceptionally low profile, so much so that in the initial stages of this research it appeared challenging to find much Latin American fiction dealing with it. However, contemporary Panamanian author Enrique Jaramillo Levi, recognised as one of the most innovative and prolific writers in Central America, was to become synonymous with the concept of the double in part due to his much celebrated short story collection *Duplicaciones*. While there is no denying that other authors have treated the subject matter, with the exception of Jorge Luis Borges and Julio Cortázar, they appear to have dabbled sporadically in the double in one or two stories; conversely with Jaramillo Levi, the theme is pivotal to the understanding of his entire narrative collection. *Duplicaciones* is unique in that most of its contents and even its cover are linked to the theme of the double and showcase diverse facets of doubling.² Doubles and associated sub-themes like identity and the search for the other are so prolific, and not only in *Duplicaciones*, that one might use the term *idée fixe* in describing Jaramillo Levi's chosen leitmotif.³

A theme is truly universal when one can find parallels in world fiction, written in various languages, and spanning different centuries. Thus, to find a Panamanian writer today who produces work dealing with the timeless theme of the double, which is comparable to the work of European and American writers in the eighteenth and nineteenth centuries, really is a testament to the popularity of the device and a credit to its Central American manipulator. Irrespective of Jaramillo Levi's precedence, his literary categorisation and the direct comparison of his work with that of these classic practitioners of double literature is high praise indeed.

² *Duplicaciones* has enjoyed four editions: México, 1973; México, 1982; Madrid, 1990; Barcelona, 2001. The cover of the fourth features a drawing by Luis Cruz-Azaceta called *Alter-Ego*

³ When asked why he used the theme of the double in *Duplicaciones*, Jaramillo Levi states: "Porque la idea de duplicidad, en sus muchas variantes, es un elemento vital en mi concepción del mundo, a partir de mi propia experiencia. Somos nosotros mismos y, a la vez, somos otros. Vivimos simultáneamente vidas paralelas, contradictorias a menudo. La realidad que experimentamos de manera cotidiana y los estados de ensueño en que realizamos otro tipo de experiencia, son caras distintas de una misma moneda. Hay sutiles circunstancias en que los hechos se repiten, se copian, se metamorfosean conservando su esencia original" (356). Oscar Wong, "Habla Jaramillo Levi. La creación literaria: Acto gozoso y doloroso a la vez", *Referencias cruzadas: Entrevistas al escritor panameño Enrique Jaramillo Levi*, eds. Elba D Birmingham-Pokorny, Clementina R. Adams, (San José, Costa Rica: Perro Azul, 1999) 355-364.

There are, it would seem, innumerable means of depicting doubles and doubling. As a matter of course, in the literature of the divided self or double, there is a situation, an action, a thought, a locale, an agent or an object, which is used consciously or unconsciously by the subject in order to provoke the emergence of a double. The creation and facilitation of doubles and doubling by the fictional characters are forms of conscious or unconscious interior communication with the self. A fascinating aspect to note is that frequently these situations, actions, and thoughts, and their representation are strangely similar despite the cultural and chronological differences of the literature. Although in recent times its popularity as a theme seems to have waned, the double has successfully re-emerged with a new twist as it has moved into the sphere of postmodernism. Although it has employed elements of these precedents, more recently postmodernism has deconstructed the narrative structure of the text itself and manipulated the realms of time and space.

Regarding critical studies on Jaramillo Levi, there have been several general collections of essays and articles compiled by Elba D. Birmingham-Pokorny (*Critical Perspectives in Enrique Jaramillo Levi's Work: A Collection of Critical Essays; Referencias cruzadas: Entrevistas al escritor panameño Enrique Jaramillo Levi*); Yolanda J. Hackshaw M. (*La confabulación creativa de Enrique Jaramillo Levi*); Ricardo Segura J. (*Mar de fondo: 10 breves estudios en torno a la obra literaria de Enrique Jaramillo Levi; Puertas y ventanas: Acercamientos a la obra literaria de Enrique Jaramillo Levi*); and Margarita Vásquez de Pérez (*Inventario crítico: Duplicaciones y Tocar fondo*).⁴

Despite the fact that the theme of the double has a personal relevance to Jaramillo Levi and that it figures so abundantly in his literary output, the critical research has been somewhat limited as only selected collections of his works have been studied. Few of the studies solely analyse Jaramillo Levi's employment of the double, none of them do so comparatively, nor from more than a particular point of view. With the exception of one major study by Ángela Romero Pérez (*La mirada oblicua: Voces, siluetas y texturas en 'Duplicaciones' de Enrique Jaramillo Levi*), and Patricia M. Mosier's article on treating the concept of the double in certain stories from *Duplicaciones* ("Caja de

⁴ Elba D. Birmingham-Pokorny, ed., *Critical Perspectives in Enrique Jaramillo Levi's Work: A Collection of Critical Essays* (Miami, Florida: Universal, 1996); *Referencias cruzadas: Entrevistas al escritor panameño Enrique Jaramillo Levi* (San José, Costa Rica: Perro Azul, 1999); Yolanda J. Hackshaw M. ed., *La confabulación creativa de Enrique Jaramillo Levi* (Panamá: Universal, 2001); Ricardo Segura J., *Mar de fondo: 10 breves estudios en torno a la obra literaria de Enrique Jaramillo Levi* (Panamá: Instituto Nacional de Cultura, 1992); *Puertas y ventanas: Acercamientos a la obra literaria de Enrique Jaramillo Levi* (San José Costa Rica: Editorial Universitaria Centroamericana, 1999); and Margarita Vásquez de Pérez, *Inventario crítico: Duplicaciones y Tocar fondo* (Panamá: Universidad Tecnológica de Panamá, 1998).

resonancias: resonancias de dobles”), there has been no serious or objective criticism, or previous academic study related specifically to doubles in Jaramillo Levi’s fiction.⁵ The literary device has not received the critical attention that Jaramillo Levi himself has given it. The double has not been examined expressly as a theme; its application to Jaramillo Levi’s fiction has not been comprehensively dealt with; nor has the Panamanian author’s fiction been scrutinised in any comparative context: no parallels have been drawn or comparative studies carried out with any other fiction. The existing criticism appears to be almost devoid of any mention of modernism, its proponents and their contributions to Jaramillo Levi’s body of work, making the absence in this area noticeable. The available critical literature has focused almost entirely on the postmodern attributes of Jaramillo Levi’s work perhaps because critics are reacting to the ongoing criticism from a postmodern view: Almost all of the articles in Birmingham-Pokorny’s *Critical Perspectives* and Hackshaw’s *Confabulación creativa* deal with postmodern and metafictional aspects; Humberto López Cruz’s *Encuentro con la literatura panameña*, María Elvira Villamil’s, “Artificio en *Caracol y otros cuentos*: Historias visibles e historias secretas”, Fernando Burgos’s, “Las preguntas del tiempo y las confesiones: *Caracol y otros cuentos*”, and Jerry Hoeg’s, “Enrique Jaramillo Levi looks at Writing and Being Written in *Caracol y otros cuentos*”, among others, have a particular postmodern bent.⁶

The objective of this project is to break that cycle by introducing a critique of the double inclusive of modern authors and their stories germane to the literature of the double. To that end, this thesis deals with the treatment of the double in Jaramillo Levi’s work and compares it with other Latin American, European and North American writers who also treat the theme and whose work is similar in either content, symbolism or narrative structure to that of Jaramillo Levi. He employs elements and features of both the modern and the postmodern in both his portrayal of the double and his narrative technique. His stories allow the reader various interpretations but essentially tackle the ontological anxiety that plagues many of his characters. The intention of this study is to consider the emergence of the double and its use as a literary

⁵ Ángela Romero Pérez, *La mirada oblicua: Voces, siluetas y texturas en ‘Duplicaciones’ de Enrique Jaramillo Levi*. (Panama: Panamá: Universal, 2003). Patricia M. Mosier, “Caja de resonancias: resonancias de dobles”, *Chasqui*, 19:1, (1990): 3-9.

⁶ Johanna Ramos, “La fragmentación diluida en *Duplicaciones* de Enrique Jaramillo Levi”, *Encuentro con la literatura panameña*, ed. Humberto López Cruz (Panamá: Universal, 2003) 81- 92; María Elvira Villamil, “Artificio en *Caracol y otros cuentos*: Historias visibles e historias secretas”, *Maga*; Fernando Burgos, “Las preguntas del tiempo y las confesiones: *Caracol y otros cuentos*”, *Alpha*. dic. 2005, no.21 [citado 23 Marzo 2007], 9-24. <http://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0718-22012005000100002&lng=es&nrm=iso>; Jerry Hoeg, “Enrique Jaramillo Levi looks at Writing and Being Written in *Caracol y otros cuentos*” *Diáspora* 13 (2003): 22-32.

device initially from a psychoanalytic point of view and to investigate how it relates to the theme of identity and the concept of the self from a modern and postmodern perspective. This study will compare the traditional development of the theme of the double in Europe and its postmodern, non-traditional development in Latin America. The purpose is to critically review, in light of this, Jaramillo Levi's short stories which utilise the theme of the double and then to analyse his employment and reinvention of the theme of the double by examining and comparing classic, modern, and non-traditional postmodern elements of doubling in his fiction. The primary texts of Jaramillo Levi's that have been used begin in 1973 with the first edition of *Duplicaciones* (México: Joaquín Mortiz), and end in 2002 with the publication of *En un abrir y cerrar de ojos* (Alfaguara).⁷

It is not the intention of the thesis to add another comprehensive analysis of the double throughout literary history although a perfunctory summary of the evolution of the double seems appropriate as it may reveal contributing factors to its advancement. What is fundamental to this study is to scrutinise the means by which the concept has been applied and how. Before its development can be assessed, the origin of the double must first be examined as it is from here that many authors have borrowed images in use today. From this point, selected literature treating the same theme in a particular way will be briefly considered and recurrent concepts in technique will be noted. In this manner a classical context will be established from which any deviation or distortion will be evident.

If the popular conception of a double as a flesh and blood mirror image bearing an exact physical resemblance is adhered to, then superficially there is not much doubling nor are there many traditional doubles in Jaramillo Levi's work. The following instances of characterisation would not, by this definition, be considered examples of doubles: Edward Hyde, the alter-ego of Robert Louis Stevenson's Henry Jekyll, does not bear a physical resemblance to the latter; the invisible tormenter of the narrating protagonist in Guy de Maupassant's "Le horla" cannot be seen at all to determine his doubleness; nor are the multiple personalities of Sybil Dorsett or Eve White ever spatially seen; and the physical portrait of Oscar Wilde's Dorian Gray would not

⁷ The texts in between this period include *Ahora que soy él* (San José: Editorial Costa Rica, 1985), *Caracol y otros cuentos* (México: Alfaguara, 1998), *Cuentos de bolsillo* (Panamá: Fundación Cultural Signos, 2001), *De tiempos y destiempos* (Salta, Argentina: Editorial Biblioteca de Textos Universitarios, 2002), *La voz despalabrada* (San José: Editorial Universitaria Centroamericana, 1986), *Luminoso tiempo gris* (Madrid: Editorial Páginas de Espuma, 2002), *Renuncia al tiempo* (Guadalajara, México: Bellas Artes, 1975), *Senderos retorcidos* (Querétaro: Ediciones Vieira, 2001).

be considered Dorian's double as it is (ostensibly) an inanimate object.⁸ However, there have been many other conceptions, such as those of souls, reflections, shadows, photographs, portraits, statues, and dolls, all originating from primitive ideas of the soul, which became popular in Romantic and Gothic literature. These types of doubles and their origins are examined in 1.1, "Double, Double, Toil and Trouble", the first section of Part One: "Origins, Psychoanalysis, and the Eurodouble".

In the nineteenth century, when science and psychology contended with established religion, the double became a common motif. Doppelgangers and split personality were devices used to explore issues of identity, sexuality and morality. The modern and experimental movements exploited advances in the various psychologies of the time to promote the "stranger within" as a projected double in the form of man's dark and beastly side. Section 1.2, "Fantastic Psychoanalysis and the Doppelganger", considers the effect of psychoanalysis and its influence on European modernism and on the fantastic, the genre to which the literature of the double belongs. Jaramillo Levi's stories share common themes, vocabulary, situations, and concepts with modern work of the European creators of fiction of the double. As an example, in almost every story of the double there is a notion of an invisible presence, stalking and suffocation. This section also focuses on some of those themes in seminal literature of the double and compares them with several of Jaramillo Levi's stories.

Part Two is named "Doubling the Americas", and 2.1 "The North American Double" moves to the United States and some of its literature relevant to the field. The proponents of the North American fiction of the double have been included because several have apparently influenced Jaramillo Levi. They include Edgar Allan Poe, Nathaniel Hawthorne, O. Henry, and F. Scott Fitzgerald.

2.2 "*Modernismo* and its Masters: Darío and Quiroga" will examine Rubén Darío and the modernist movement in Latin America and in Panama, and the contribution of Horacio Quiroga to the short story. The fiction chosen features elements of doubling that bear similarities to that of Jaramillo Levi. The Latin American conception of the fantastic genre is looked at with a focus on the double and its connections with Jaramillo Levi.

⁸ R. L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde, the Merry Men and Other Stories* (Hertfordshire: Wordsworth, 1993); Guy de Maupassant, "Le horla", *Le Maupassant du "Horla"*, ed. Pierre Cogny (Paris: Minard, 1970); Cornett H. Thigpen and Hervey M. Cleckley, *The Three Faces of Eve* (Kingsport, Tenn.: Arcata, 1992); Flora Rheta Schreiber, *Sybil* (Chicago: Penguin, 1973); Oscar Wilde, *The Picture of Dorian Gray* (London: Minster, 1968).

Doubles in Latin America from Argentina and Uruguay to Brazil are analysed in 2.3 “*Dobles* and *Duplos*: Latin American Perspectives”. It includes works by the two major exponents of the device who most exploited the postmodern aspect of the double, Julio Cortázar and Jorge Luis Borges. Enrique Anderson Imbert has been included as a proponent of the *caso*, and so too has Felisberto Hernández due to his thematic influence. Contemporary Brazilian writer Chico Buarque has been chosen as his work deals with the bi-cultural experience, and the duplication of texts. The inclusion of these stories leads the chapter to a discussion about metafictional elements, the different strategies of identity, and the concepts of modern and postmodern selves.

Part Three, “The Modern, The Postmodern, and The New”, comprises three sections. In 3.1 “Shoes and Mirrors: Images of Doubling”, two significant images are scrutinised as are several stories that showcase them in a manner highlighting the double. The mirror is universally prominent in literature of the double due to its role as a symbol of deception in European literature.⁹ The shoe also traditionally has ties to identity and although it is not as prolific, it can be found in this genre and in Jaramillo Levi’s work.

“Double Whammy: Mixed Doubles” is the title of 3.2, which addresses the modern, in particular those elements which deal with plot or characters, and the postmodern, reflected in the narrative structure rather than characters, in Jaramillo Levi’s work. The repetition of characters, words and phrases, circumstance and scenario, concept and theme, which ironically creates a unity, accounts for the modern while the postmodern is represented by narrative and textual doubling, the manipulation of narration, roles, the realms of time and space, other metafictional devices, intertextuality, and the author’s revisionist texts.

Unlike preceding chapters sorted by continent, the final chapter is thematically arranged as Jaramillo Levi utilises universal themes not belonging to any one set of countries. 3.3 “Reinventing the Double: The Avatar in Panama” looks at how the concepts have been employed from both theoretical viewpoints and what Jaramillo Levi has brought to the literature of the double.

Finally, the concluding remarks are an assessment of the fulfillment of the project based on its stated premise outlined below.

During the compilation of this study two electronic interviews with Enrique Jaramillo Levi were conducted: “Double-Speak: Interview with Enrique Jaramillo Levi” and “Dentro de los zapatos: Tres preguntas

⁹ Herbert Grabes, *The Mutable Glass: Mirror-imagery in Titles and Texts of the Middle Ages and English Renaissance*, trans., Gordon Collier (Cambridge: Cambridge UP, 1982) 31.

a Enrique Jaramillo Levi”, which can be found in Appendices A1 and A2. A concise biography, “Enrique Jaramillo Levi: Un hombre de letras” constitutes Appendix B, and Appendix C contains “A Thematic Taxonomy of Doubles and Doubling in the Fiction of Enrique Jaramillo Levi”. This document is a thematic categorisation which includes vocabulary links, recurrent images, replicated situations and objects, and concepts and themes, within Jaramillo Levi’s fiction.

Throughout the project several problems were encountered involving materials, publications, and the critical literature. Difficulties ranged from accessing texts due to the publishers’ location, limited editions of publications, and their unavailability on-line. Due to Jaramillo Levi’s prolific output keeping track of publications has proven difficult; some editions did not exist, presumably because they had been documented in references and bibliographies before being published, and many stories were revised, retitled and republished in other collections. Jaramillo Levi’s influence within the academic field in Panama posed a potential conflict of interest in his capacity as the editor of Panama’s only literary cultural magazine, as an academic at the Institute of Technology in Panama, and as the head of the Editorial Signos publishing house. Consequently, the criticism that exists in Panama may be compromised and less impartial than it should be while very little exists outside the Americas. Jaramillo Levi is said to be original and unique. He absolutely is but he has done this as any innovative author does by studying the prototype, by reading the preceding literature and by appropriating and individualising the classic elements of a genre.

The majority of critics have labelled Jaramillo Levi as a postmodern writer. There has been little mention of modernism, nor has there been any comparative study with modern writers treating the theme.¹⁰ Consequently, the response to the previous postmodern literary criticism has been from the postmodern perspective. This study is not just an analysis of how the double is depicted in Enrique Jaramillo Levi’s fiction; if it were, he would be the only writer mentioned, and there would be no comparative detail. The premise of this thesis is that the Panamanian has employed both modern and postmodern elements and features of the double and doubling to create his own personalised versions of the device and its manipulation in literature. His capacity for innovation and creativity together with an ability to think laterally, have justified his reputation as a highly original writer in his field. He has succeeded in cementing his position by determining and selecting those elements of classic, modern, and more recent literature of the double

¹⁰ “La dirección de su ensayo es completamente pertinente y necesaria ya que el tema del doble no puede separarse de la producción artística moderna”. Fernando Burgos, “Doctoral thesis: Enrique Jaramillo Levi”, e-mail to Denise MacLeod, 7 Feb. 2007.

which appeal to the reader; and by integrating them into a new style of hybrid *jaramilloleviana* story. He has, in effect, drawn from the best to reinvent his *idée fixe* --the theme of the double, his avatar.

“*Duplicaciones*, el que más me ha dado ‘fama’”.¹¹

Jaramillo Levi has said, “[e]n esta parcela del mundo [América Latina] la literatura busca más que nunca nuevas y trascendentes maneras de decir las cosas que han sido, son y pueden ser”.¹² The dilemma is how to represent a device imbued in European folklore and tradition, maintain its integrity so that it is recognisable, and yet situate it in the twentieth and twenty first centuries in Latin America.

While Jaramillo Levi’s work covers many creative areas, forms, and themes, this study is interested in the Panamanian’s portrayal of the double today in his short fiction using “el espeso bosque narrativo de *Duplicaciones*” as a point of reference.¹³ The rationale for this is that *Duplicaciones* remains Jaramillo Levi’s favourite book, and it is without doubt the most influential collection of his writing in Panama’s literature today:¹⁴

En efecto, *Duplicaciones* continuó ejerciendo influencia temática, de actitud, de técnicas en relación con lo fantástico, e incluso filosófica, en mis textos posteriores. Pero ya está en los cuentos anteriores de *El búho que dejó de latir*, y luego de *Renuncia al tiempo* y de *Ahora que soy él*, libro anterior en su escritura, el primero y más o menos de la misma época que los otros dos; además de en algunos de *El fabricante de máscaras* (especie de cajón de sastre en que metí todo lo que no estaba en los demás libros).

¹¹ Birmingham-Pokorny, “Las realidades de Enrique Jaramillo Levi: una entrevista”. 185-198. 190.

¹² Jaramillo Levi, “Autorreflexión y epifanía de la escritura”, *Los escritores y la creación en Hispanoamérica*, ed. Fernando Burgos (Madrid: Editorial Castalia, c2004) 427.

¹³ This quote summarises Ángela Romero Pérez’s description of the collection. Romero Pérez, *La mirada oblicua: Voces, siluetas y texturas en “Duplicaciones” de Enrique Jaramillo Levi*, (Panamá: Universal, 2003) 29.

¹⁴ Followed by *Renuncia al tiempo* and *Ahora que soy él*. Birmingham-Pokorny, “Las realidades de Enrique Jaramillo Levi”, 186-187.

En cambio se rompe en *Caracol y otros cuentos*.¹⁵

Jaramillo Levi also remarks “[*Duplicaciones*] Es un libro muy experimental; experimento con prácticamente todas las técnicas habidas y por haber en referencia al tema del doble dentro de cierta modalidad de la literatura fantástica”.¹⁶ Given that the interest of this study is an examination of the device of the double in Jaramillo Levi’s fiction, and given his abovementioned comments, it would seem an obvious choice to begin with his ground-breaking collection, *Duplicaciones*.¹⁷

Doubles, doppelgangers, and dark-sides have intrigued readers and artists worldwide for centuries and the twenty-first century should be no different. Based on this premise the theme of the double deserves more attention in Latin America, and because it is not and cannot be what it used to be in Europe and North America, there are few who can deliver an imaginative reworking. It is fascinating to compare how the same concept is dealt with centuries later and hemispheres apart. Jaramillo Levi is considered innovative and postmodern but there are similarities between him and the great masters of Gothic fiction. There is no question he is inventive but not because he is postmodern. To appreciate these similarities, and as the thesis is thematically structured, it is necessary to compare selected texts side by side within their thematic divisions rather than laying out the devices and techniques found in other literature and saving all the analyses of Jaramillo Levi’s fiction until the last two chapters. To do otherwise would leave no option but to endlessly refer to, or even repeat, those examples given earlier in the thesis, and compromise the balance of the study.

With this in mind the eight chapters (excluding the introduction and conclusion) have been arranged into three parts: Part One: Origins, Psychoanalysis and the Eurodouble; Part Two: Doubling the Americas; (North America, Modernism, Latin America); Part Three: the Modern, the Postmodern and the New, puts the modern and postmodern together as does the transition itself. A meticulous analysis of the author’s stories from various collections was carried out and used in this

¹⁵ Romero Pérez, “Un escritor de largo aliento: Entrevista a Enrique Jaramillo Levi”, *Quimera* 246-247, (Julio-Agosto, 2004). 99-107.

¹⁶ Edward Waters Hood. “En torno al cuento: entrevista con Enrique Jaramillo Levi”. *Espéculo*. 13 Feb. 2002. <<http://www.ucm.es/info/especulo/numero9/jaramill.html/2/13/2002>>.

¹⁷ Jaramillo Levi states “En un estudio que aún está por hacerse, Ricardo Segura, profesor de la Universidad de Panamá ha dicho que *Duplicaciones* es la matriz de lo que se ha hecho después en otras generaciones de cuentistas panameños”. Romero Pérez, “Un escritor de largo aliento”, 103.

study.¹⁸ Stories were deconstructed by narrative perspective, structure, character type, vocabulary links, themes, and instances of doubles and doubling. This was later detailed and sectioned into themes, character, concepts, images and vocabulary. This document can be found in Appendix C. The selected comparative texts, secondary sources, the author's numerous interviews, essays, and articles, all available literary criticism in the field, and a list of all relevant subject matter consulted is detailed in the "List of Works Cited", following the Appendices.

One final note: the purpose of this study is not to pit the modern against the postmodern as they are not to be viewed as opposing theories but more a transition from one to the other. The modern is to be recognised in Jaramillo Levi's work, not disregarded.

¹⁸ The publications spanned from 1973-2002, and included *Duplicaciones* (edition 1 and 4), *Luminoso tiempo gris* (LTG), *El fabricante de máscaras* (FM), *Cuentos de bolsillo* (CB), *Senderos retorcidos* (SR), *Caracol y otros cuentos* (CC), *La voz despalabrada* (VD), *En un abrir y cerrar de ojos* (ACO), and *Ahora que soy él* (ASE).

ORIGINS, PSYCHOANALYSIS, AND THE EURODOUBLE

1.1 Double, Double, Toil and Trouble

“Get thee gone, for I have no need of thee,” cried the young Fisherman, and he took the little knife with its handle of green viper’s skin, and cut away his shadow from around his feet, and it rose up and stood before him, and looked at him, and it was even as himself.

Oscar Wilde

The double is a truly universal theme which has been given a variety of treatments over the centuries. It has been represented and interpreted in every possible field and has, in turn, been transformed by that portrayal. Whether in religion or ethnology, mesmerism or occultism, philosophy or psychology, and modernism or postmodernism, this creative device has proven itself an enduring, dynamic force in the genre of fantasy literature.

What remains fascinating regarding the study of the literature of the double is two-fold: the way in which this intriguing conception has been altered and continues to be so, and the factors that have provoked these changes and consequently affected the depiction of the double in modern day literature. As literary suppositions dictating narrative, perspective and conflict blur, and the layers of character development and plot are seemingly peeled away, this once formulaic literary device now appears to hold its own in the maelstrom of postmodern meaninglessness. It may be argued that this fictional technique has simply been renamed and rehashed in, literally, another language, another place, and at another time but this in itself can be pronounced postmodern. Paradoxically, that which was called ‘the modern’ in the early twentieth century appears to have become the traditional, and the ‘postmodern’, the modern. It would seem the so-called postmodern writing of today has adopted the novelty value of the then modern writing which was emerging in Europe at the turn of the twentieth century. This distinction does not, however, in any way mean that today elements of modernism and postmodernism are unable to co-exist within the same body of work. In fact, the very essence of the double and, by association, its literature, is based upon a contrary premise: that, in the absence of coexisting conflict and the possibility of diametrically opposed solutions within the subject or literary character’s psyche, the fictional device under discussion would not exist at all. The double is at once a dichotomous unit and a divided whole; it is the product of both variance and inconsistency, it is simultaneously diverse and alike, and therein lies its mystery and attraction.

Shadows, Souls, and Sinister Silhouettes

The origins of this marvellous device are undeniably steeped in superstition and folklore, mythology and legends from all corners of the globe. These four elements form the basis for a primitive theory of the soul and the theory of narcissism both of which are central to the belief in the concept of the double. At the most basic level, phenomena such as shadows, mirror images and reflections have been linked by diverse races of primitive people to the existence of a person's soul since the beginning of time. This ultimately formed the conception of an immortal soul. Later these phenomena came to include physical objects such as sculptures, statues, portraiture and photographs, dolls, robots, waxen images and other effigies.¹

Popular thought made much of the symbols and images of human shadows and reflections being extensions of the soul. James George Frazer in his widely cited *The Golden Bough* states that the presence of this soul, which often took the form of a 'mannikin' (sic) of exact resemblance and who functioned inside the man himself, was the reason for man's physical activity.² Sleep was explained by a temporary absence of the 'wandering soul' which would perform the acts about which the dreamer dreamed. Logically, death was therefore seen as its permanent absence. The soul was thought of as a physical replica of man and so the fact that it was able to be 'seen', indicated its absence from the body. This encounter with the soul-double would presage, in one way or another, death or the potential for death. Consequently, the appearance of the double invoked, without fail, feelings of dread and fear in all who saw it.³

Frazer reports that on occasions the soul may not leave the body of its own volition but be induced "from the body against its will by ghosts, demons, or sorcerers".⁴ This view is particularly relevant when

¹ Other types of belief also arose from superstition. A. E. Crawley mentions astral bodies as potential doubles and the European concept of the guardian angel as another example of a double eternal counterpart although it is rarely visibly represented. Crawley documents the sanctity of the number two cross-culturally as being connected with duplication and multiplication. Correlations are made between the magical qualities of eating double stemmed fruits with the birth of twins, and the double faces of idols in Latin American processions have been traced back to the deity Janus. See "Doubles" *Encyclopaedia of Religion and Ethics*. ed. James Hastings. vol. 4. (New York: Scribner's, n.d.) 853.

² James George Frazer, *The Golden Bough: A Study in Magic and Religion*, abridged ed., Vol. 1 (London: MacMillan, 1957) 235. Crawley also sees the soul-double as being represented by a 'miniature duplicate'. Crawley 856.

³ This spiritual double, wraith, or visible counterpart, was also seen before, during or just after death. Crawley 855.

⁴ Frazer 244.

the conscious or unconscious summoning of doubles by many authors' characters is examined. When these facts are taken into consideration, it becomes clear that shadows and reflections, being inextricably linked to the soul, are valued as paramount to a person's identity and that the privation of either heralds the disintegration or instability of an individual at the very least, or imminent death at its most extreme.

According to Crawley, to determine then whether the spiritual double is a counterfeit, conjured, or induced soul from the original physical person, it is imperative to discover whether the form in question casts a shadow or reflection. The reasoning is that "the 'spiritual' double, being itself a sort of reflexion, a visible but 'immaterial' copy, obviously cannot produce a reflexion itself." This presents two possibilities: that "a supposed real person is unreal, or that a real person, casting no shadow [or reflection] has *ipso facto* lost his soul", and is therefore dead not whole (860). The ascertainment of a form as a double can be traced as far back as the Bible from which Crawley cites Luke as proof that the resurrected Jesus was not a ghost, double, or revenant:

Jesus himself stood in the midst of them, and saith unto them, Peace be unto you. But they were terrified and affrighted, and supposed that they had seen a spirit. And he said unto them, Why are ye troubled? And why do thoughts arise in your hearts? Behold my hands and my feet, that it is I myself: handle me, and see, for a spirit hath not flesh and bones, as ye see me have.⁵

Resurrection and reanimation of the dead has long been a critical issue in primitive folklore and superstition. In direct contravention to the laws of nature, the reanimated represents all that is unacceptable, unnatural and unreal and consequently has found itself the subject of many short stories showcasing the theme of the second self.

In his chapter entitled "The Double in Anthropology", Otto Rank, after citing both Frazer's and Crawley's examples from many primeval superstitions, highlights the importance of the meaning of death with regards to the double: that the person who casts no shadow will soon die and that the size of the shadow is indicative of a person's health.⁶ These primordial beliefs instigated the development of a genre of literature, during the eighteenth and nineteenth centuries, around which

⁵ Luke 24: 36-39.

⁶ Otto Rank, "The Double in Anthropology", *The Double: A Psychoanalytic Study*. 1925. Ed. and trans. Harry Tucker Jr. (Chapel Hill: U of North Carolina P, 1971) 52.

short stories dealing with a protagonist-double who failed to cast a shadow or reflection were based.⁷ John Herdman names this sub-genre 'shadow' fiction which represented a type of character deriving from superstition and folklore who was less sophisticated than that which was to follow, the psychological double.⁸

Many stories and novels included in early modern literature of the double featured shadowless or soulless protagonists: Hans Christian Andersen's "The Shadow" (early 1840s), Oscar Wilde's "The Fisherman and his Soul" (1891) and J. M. Barrie's *Peter and Wendy* (1911). Adelbert von Chamisso's *Peter Schlemihls wundersame Geschichte* (1814), (*Peter Schlemihl* (trans. 1927)), was a definitive creation in the history of the literature of the double. In this work it is the conception of the shadow or soul's absence and its consequent significance to the protagonist's psychic and physical unity which is the principal concern. Conversely, in Andersen's tale, the shadow is depicted as an independent entity which ironically forces its previous owner into the role of his shadow. The shadow's depiction here, that of the sinister silhouette, is in keeping with the Jungian description of the shadow as an archetype which serves as a model for animal instincts in humans and for malevolent, socially objectionable ideas. One's shadow corresponded to "the dark side of our nature", the equivalent of Freud's id.⁹

The manifestation or embodiment of the soul as reflection, shadow, or even portrait was considered such a vital part of the physical being that it was believed to contain the soul of the person portrayed and that any injury inflicted upon them would be felt as if it were done to that very person.¹⁰ With this in mind, the destruction of the usually inanimate object symbolising the double has furnished many authors with a supernatural conclusion that has been imitated universally throughout the literature of the double. Indeed, the wilful destruction of one's double has resulted in being an inadvertently popular method of destroying one's own life.¹¹ Oscar Wilde's Dorian

⁷ Johann Wolfgang von Goethe's *Faust* and E. T. A. Hoffmann's "Die Abenteuer der Silvester-Nacht", ("A New Year's Eve Adventure") are eighteenth-century representatives while Edgar Allan Poe's "William Wilson" represents the nineteenth.

⁸ John Herdman, *The Double in Nineteenth-Century Fiction* (London: MacMillan, 1990) 21.

⁹ Carl G Jung, M. L. von Franz, and John Freeman, eds. *Man and his Symbols* (London: Pan, 1978) 73.

¹⁰ Frazer 250-254

¹¹ Conrad Veidt's 1929 film version of *The Student of Prague*, scripted by Hans Heinz Ewers, has the protagonist, the impoverished student Balduin, tricked into surrendering his reflection to the Devil in return for wealth. Subsequently, after being tortured and tormented by his reflection, Balduin shoots his mirror image, which then disappears, and as a result he fatally injures his self. This tale is well documented and indeed provides the basis for Otto Rank's analysis in *The Double* 4-6.

Gray plunges a dagger into his self-portrait; Amado Nervo's protagonist Gabriel shoots his own reflection. Invariably, these actions bring about the unexpected demise of the central character. In a variation on this theme, instances abound where the long-suffering leading character attempts to rid himself of his torturous double by actively bringing about its death. While the protagonist murders his double, he simultaneously suicides: Edgar Allan Poe's William Wilson gores his double with a sword, Mário de Sá-Carneiro and Guy de Maupassant have their characters take their lives (as they themselves did in real life) to put an end to their torment; and Robert Louis Stevenson has Henry Jekyll ingest a toxic concoction to liberate himself of his pursuing double and to destroy his own self.

Self Love or Self Loathing?

Legend and myth are at the foundation of the theory of narcissism which is in part responsible for the mirror image or exact duplicate.¹² In Ancient Greece, gazing at one-self's image or even dreaming of it reflected in water was regarded as an omen of death. The fear was that water spirits would drag under the reflection and, by association, the soul, leaving the victim to perish soulless.¹³ The term narcissism derives from the Greek mythological character Narcissus and is popularly defined as extreme, literal self-love during the early stages of psychosexual development. During this period the individual is exceedingly preoccupied with their own concerns.¹⁴ Psychoanalytically, the manifestation of narcissistic behaviour is due to the redirection of the sexual instinct toward the ego or self rather than toward an external object. This trait can be carried into adulthood, exhibited as an indication of narcissistic personality disorder and, as will be seen, also has implications for the confrontation of the double. Together with projection and denial, another of the narcissistic defences is that of distortion which immediately affects the subject's perceived

¹² Narcissism plays a significant role in the myths and beliefs of primitive people who attribute the occurrence of external events to the magical omnipotence of their own thought processes. Harold I. Kaplan, Alfred M. Freedman, and Benjamin J. Sadock, eds., *Comprehensive Textbook of Psychiatry / III*, 3rd ed. vol. 1 (Baltimore: Williams, 1980) 671.

¹³ Frazer 253.

¹⁴ Narcissus was a youth who was so vain that he rejected the beautiful nymph Echo in favour of his own reflection. Aphrodite was enraged by this and rooted him to the river bank by turning him into a flower, where he sat admiring his face in the water. There are various versions of this myth including one that has Narcissus drowning as he tries to embrace his own reflection unaware that it is his own. Bernard Evslin, *Gods, DemiGods & Demons: An Encyclopedia of Greek Mythology* (New York: Scholastic, 1975) 144.

reality.¹⁵ These psychological mechanisms function symbiotically and it is exactly the character's interpretation of external events which influences the effect and nature of the double. Analytically, narcissistic theory is enormously important in this genre of literature. Otto Rank based his entire study of the double on Freud's psychoanalytic theory of the concept and Rank's work has been seminal for all subsequent investigation into the concept of the double.

As with any type of interpersonal association, the narcissistic relationship relies on the reciprocity of two people. In the narcissist's case however, the relationship is between the self and the same self as if it were another living person. In another significant work *A Psychoanalytic Study of the Double in Literature*, Robert Rogers suggests a hallucination of one's own image as opposed to any other image is evidence of a "morbid preoccupation of the individual with his own essence" and can be interpreted as nothing other than narcissistic.¹⁶ The appearance of the double is a defensive reduplication of the self/ego and is achieved by splitting and pitting one part of the ego against the other so that a subject and object are created just as in a regular relationship.¹⁷ Even though subject and object appear to be separate and distinct entities, the fact they are born of the same ego compels the created and projected object –the double- to remain dependent upon the subject or original to varying degrees.

Psychologically, Rank refers to the double's creation as "an inner division and projection", but just how exactly is this achieved? The suggestion is that an encroaching awareness of guilt forces the protagonist to deny or at least reject responsibility for some of his actions. Consequently he places the burden upon another ego or self -a double- which becomes a measure against the ego's total destruction. By executing this, the character's instincts and desires are personified. The protagonist's guilt is perpetuated by a fear of death and creates suicidal tendencies as a type of self-punishment although Rank

¹⁵ The "perceiving and reacting to inner impulses as though they were outside the self" is known as projection. That of denial manifests itself by the "avoidance of becoming aware of a painful aspect of reality" and at the psychotic level 'may be replaced by a fantasy or delusion". The narcissistic defence of distortion is defined as "grossly reshaping external reality to suit inner needs – including unrealistic megalomaniacal beliefs, hallucinations, and wish fulfilling delusions – and using sustained feelings of delusional superiority or entitlement." Kaplan, Freedman, and Sadock 691.

¹⁶ These types of hallucinations are clinically known as autoscopic phenomena. They are defined as "hallucinatory experiences in which all or part of the person's own body often only the face or bust but sometimes the whole body is perceived as appearing in a mirror. This spectre is usually colourless and transparent, but it is seen clearly, appears suddenly and without warning, and imitates the person's movements." Kaplan, Freedman, and Sadock vol. 2 1992.

¹⁷ Robert Rogers, *A Psychoanalytic Study of the Double in Literature* (Detroit: Wayne State UP, 1970) 18-19.

maintains it is not death itself which is feared rather its expectation or imminence.¹⁸ Ironically then, the character commits suicide by slaughtering the double to be rid of this dreaded fear: the character actually assassinates another part of his ego. Perversely, the fear of death and ageing, together with a narcissistic attitude manifests in the wish to remain young as depicted in Wilde's *The Picture of Dorian Gray*.

Rank proposes two main defences employed against narcissism: the adoption of an attitude of fear and revulsion in the face of the double, and the suffering the loss of the shadow or mirrored self. In the second, the presumed lost image becomes increasingly autonomous and superior to the extent that it is not lost at all. Its transformation indicates an extreme interest in the self which is in fact the definition of narcissism itself (73-74). This potentially gives rise to two eventualities: a pathological self-love like that experienced by Dorian Gray, or the defensive pathological fear of one's own self. The latter often leads to paranoia and insanity and appears personified in the pursuing shadow, mirror image or double found in Andersen's "The Shadow", Dostoevsky's *The Double* or Poe's "William Wilson" respectively. As noted, this downward spiral into madness is linked to the apparently perceived pursuit of the protagonist by the double and regularly leads to suicide in this genre of literature.

While Rank contends that the pursuer often symbolises a substitute for the paternal figure, there is a tradition of the double portrayed as sibling or more specifically a twin (75). Rank cites an early variation on the Narcissus myth, that of Narcissus believing he sees his identical twin sister in his own image, as a possible cause (20). In instances where this type of double was employed, it acted as a fraternal rival for the affections of the protagonist's object of desire and so thwarted the former's love life. This role was one of the double's main original functions. Bearing this in mind, the principal character's death wish and impulse toward murdering the rival or double "becomes reasonably understandable" and is eventually fulfilled by either the annihilation of the double and/or the downfall of the character it is pursuing (76). Time and again the double drives the protagonist to the brink of both sanity and reality and it is only when the character is teetering on the precipice of psychosis and reason that the double achieves its goal.

A noteworthy deviation of Rank's familial connection is "the rebirth of the father in the son". Superstitions associated with this belief imply the likeness of a child to its parent results in the parent's death as the child has "adopted his image or silhouette" (53). Given this, the connection of parent and child can easily be interpreted as indicative of a legitimate doubling relationship. Accordingly, as family resemblance,

¹⁸ Rank 76-77.

or replication in the case of twins, was considered evidence of duality, the idea of a child being the reincarnation of a parent or ancestor was embraced.¹⁹

Distorted Perception

The intrinsic duality of man's nature has been a vexing matter since antiquity. Plato's proposition of severed souls in search of unification has been cited as one of the most influential in the philosophy surrounding dualism.²⁰ The traditional western thinking of the individual as a unity was based on Rene Descartes' distinction between mind-soul, body and matter. These two entities were not as divergent as expected as mind and body formed a union producing a complete human being. This thought was at the philosophical core of Cartesian dualism. The revelation that appearances may be misleading led Descartes to his famous dreaming argument that "there are no certain marks to distinguish being awake from being asleep". This was an extension of his statement about the deceptive abilities of the senses and brought about discussion on the nature of reality and the reliability of the existence of external objects.²¹ What the individual perceived as real in other altered states of consciousness became the subject of much debate and consequently the disturbed unity of personality became the fashionable topic of modern philosophy and later, psychology.

It is universally acknowledged that Jean Paul Richter introduced the term *doppelgänger*. The German word literally meant "pairs of friends (in the original sense of 'fellows, two of a pair'), who together form a unit, but individually appear as a 'half', dependent on the alter-ego".²² It was brought into language and literary tradition by Richter who in 1796 defined it in a one-sentence footnote in his novel *Siebenkäs*: "So heissen Leute, die sich selbst sehen" ("So people who see themselves are called").²³ Richter employed the device of the double as a pure plot complicating technique and this became the norm. The

¹⁹ For familial doubles in Enrique Jaramillo Levi's work, see 3.2 Siblings, Objects and Offspring, 195.

²⁰ In his *Symposium*, Plato posits the idea of a complementary double, in the form of a soul, actively seeking out a person's significant other half. This individual soul remains perpetually in search of its twin in an effort to unify the self. Plato, "Symposium" trans. A. Nehamas and P. Woodruff, *Plato: Complete Works*, ed. John M Cooper (Indianapolis/Cambridge: Hackett, 1997) 473–476.

²¹ Ted Honderich, ed., *The Oxford Companion to Philosophy* (Oxford: Oxford UP, 1995) 189.

²² Ralph Tymms, *The Double in Literary Psychology* (Cambridge: Bowes, 1949) 29.

²³ Clifford Hallam, "The Double as Incomplete Self: Towards a Definition of the *Doppelgänger*", *Fearful Symmetry: Doubles and Doubling in Literature and Film*, ed. Eugene J., Crook (Tallahassee, Florida: U P of Florida, 1981) 1-31. 5.

double was soon utilised for humour, farce, mistaken identity and folklore, and was incorporated into early romantic literature. Sometimes its usage consisted of nothing more than its presentation at the end of a work to explain the preceding confusion or to explain away something that required the readers' prolonged suspension of disbelief.

The German romantic obsession with otherness came from traditional eighteenth century adult fairytales or *Märchen* which drew upon British Gothic writing and which, in turn, were influenced by the German *Schauerroman* or tale of terror.²⁴ The ensuing literature became a vehicle for tales dealing with split personality. It seemed evidently clear the best way of presenting a character's internal opposing forces was their external embodiment and so romantic authors used the doppelgänger to give concrete form to the duality of personality manifested by their heroes. Usually, there was no depth to the created double, merely a physical likeness as the characters were really only replicated. Eventually, duality came to be represented as both opposition and likeness or as the complement of separate characters. The contribution that Jean Paul Richter made to the success of the double motif is best seen in the influence he had on the work of Ernst Theodor Amadeus Hoffmann.²⁵

Considered the foundation for modern psychoanalysis, Franz Anton Mesmer's theory of magnetic union of the soul provided the origins for the 'animal magnetism' theory of romantic philosopher, G.H. Schubert.²⁶ In Mesmer's premise the fusion of the therapist's soul with that of the patient explained the surfacing of previously unknown character traits during the magnetic or somnambulistic trance. However it became apparent that these personality characteristics could not be attributed to the therapist's influence. The idea of a second personality, alien to the first personality in the extreme, took hold and it was concluded that these traits had always been present just hitherto inaccessible to consciousness. This revelation of the 'night-side' of the mind and the thought that a second personality existed but only

²⁴ Romantic writers knew how to reveal dark forces within man and focused on areas not accessible to reason. The depiction of these dark forces used various techniques, but myths, fairytales and dreams were the three elements that were combined in the literature of the *Märchen*. Leonard J Kent and Elizabeth C. Knight, eds. and trans. *Selected Writings of E. T. A. Hoffmann* (Chicago: U of Chicago P, 1969) 14.

²⁵ See Hoffmann's "A New Year's Eve Adventure" in 3.1 Looking-Glass Literature and the Loss of Likeness, 164.

²⁶ Franz Anton Mesmer (1734–1815) was a Viennese doctor who went to Paris in 1778. He claimed the cause of illness was due to an uneven distribution of fluid which was redistributed during inducement of convulsive attacks or 'crises' brought on by magnetic trances. It was during these states that the souls of the therapist/magnetist and the patient fused. Leon Chertok, and Raymond de Saussure, *The Therapeutic Revolution: From Mesmer to Freud*, trans. Dr. R. H. Ahrenfeldt (New York: Brunner/Mazel, 1979) 4.

emerged during an altered state of consciousness certainly advanced the theme and enabled a new way of seducing the double onto the pages of literature.²⁷ E. T. A. Hoffmann represented this second self as a projected physical double which importantly could be either real or imaginary and who usually embodied the malevolent, hostile side of personality (55). Dual personality lent itself to the revelation of a character's double life, which was either conscious or unconscious, as potential subject matter. Hoffmann's stories "The Mines at Falun" and "Mademoiselle de Scudery" are cases in point. This prototypical depiction of the double alone makes Hoffmann's contribution invaluable in revolutionising the theme at this early stage.

From the 1820s onward, German romanticism declined but, although Mesmerism lost influential ground, it did not disappear completely. Mesmer's theory had a crucial influence on French psychologists, who at the time were investigating hypnosis and hysteria. As these investigators and their experiments became more prestigious, hypnotism became almost *de rigueur* in the doppelganger stories of the era. This altered state of consciousness lent its original name to Hoffmann's "The Magnetiser" and appears in both Edgar Allan Poe's "A Tale of the Ragged Mountains", and Guy de Maupassant's "Le horla" in which the narrator comments on "the extraordinary phenomena produced by recent experiments in hypnotism and suggestion".²⁸ He then refers to the Nancy School where the future founder of psychoanalysis, Sigmund Freud, witnessed experiments during which orders, suggested under hypnosis, were carried out by patients in their waking states.²⁹

Freud's Uncanny Stranger Within

Freud's theories were popularised during the late nineteenth and early twentieth century, a time which heralded a period of massive economic growth marked by important developments in many different fields. These developments were accompanied by daring, almost radical, ideas on social anthropology and the human condition; the most relevant to the establishment of the psychoanalytic theory being those

²⁷ Tymms 26–27.

²⁸ All translations are from "The Horla", *Selected Short Stories*. Trans. Roger Colet. (Middlesex: Penguin, 1971) 324. "des manifestations extraordinaires auxquelles donnent lieu en ce moment les expériences sur l'hypnotisme et la suggestion". Guy de Maupassant, "Le horla", *Le Maupassant du "Horla"*, ed. Pierre Cogny (Paris: Minard, 1970) 74.

²⁹ Chertok and de Saussure 150.

of biologist, Charles Darwin, and philosophers, Arthur Schopenhauer and Friedrich Nietzsche.³⁰

Although Freud's work in the areas of neurology and psychopathology had been developing gradually, it was the publication of *The Interpretation of Dreams* (1900) which raised his profile.³¹ Freud's revelation, that the mind contained dimensions inaccessible to the conscious except through indirect means like dreams and neurotic symptoms, was completely radical as the mind had been seen as a unified accessible whole by western society since the early seventeenth century. It was in *The Interpretation of Dreams* that the term 'unconscious' was mentioned for the first time, the meaning of which was roughly translated as a melting pot of sexual and aggressive drives, repressed desires, memories and feelings.³²

Freud's groundbreaking paper "The Uncanny" ("Das Unheimlich" 1919) helped advance, in psychological terms, the expansion and employment of the theme of the double.³³ Defined as "that class of the terrifying which leads back to something long known to us, once very familiar", the uncanny did not refer to anything new or foreign but rather harked back to something established long ago in the mind which had been repressed.³⁴ The *unheimlich* was based on the premise that repression of biological and instinctual drives, those animal urges which were then channelled into acceptable civil behaviour, created a second self or a stranger within and that this led one to

³⁰ The naturalistic theory of evolution proposed by Darwin in 1871 postulated that human life form evolved from other life forms through environmental selection and random variation. All forms were motivated by two forces: the will to survive, and the urge to reproduce. Schopenhauer and Nietzsche stated that human behaviour was impelled by forces that were neither conscious nor rational. Schopenhauer maintained sexual drive was the most crucial basic instinct while Nietzsche believed repression and inverted aggression formed the basis for the existence of conscience and ethics. Robert M. Liebert and Michael D. Spiegler, eds., *Personality* (Illinois: Dorsey, 1982) 54. Within their exclusive areas of biology and philosophy, these emerging ideas were revolutionary and Freud was heavily influenced by them as his dual theory of drives, which assumed both sexual and aggressive instincts were involved in all human behaviour, drew from the two theories. Freud's psychoanalytic theory enabled a clear expression of all these concepts, which were ultimately widely embraced and accepted by intellectual Europe, and later the Americas.

³¹ Originally published in German under the title *Die Traumdeutung* in 1899.

³² Sigmund Freud, *The Interpretation of Dreams, The Basic Writings of Sigmund Freud*, ed. and trans. Dr. A. A. Brill (New York: Random, 1938) 491.

³³ Freud, "The Uncanny," *Collected Papers* ed. John D. Sutherland, M.B., PhD. Trans. Joan Riviere. vol 4. (London: Hogarth, 1957). "The Uncanny" marks a turning point in the area of literary criticism as Freud's psychoanalysis of E. T. A. Hoffmann's "The Sandman" can be said to be the first critical analysis in this genre.

³⁴ Freud, "The Uncanny" 369–370.

consider and experience feelings of doubleness.³⁵ These unfamiliar sentiments invariably manifested themselves as impulses and behaviours realised, ostensibly, beyond one's control. Little conscious power was exerted over these actions and forces as they originated from beyond the realm of consciousness, the unconscious. In terms of classification, the double fits neatly within the sphere of the uncanny as there would be few ordeals more terrifying and familiar than being confronted by a vision of horror, a portent of misfortune in the three dimensional form of one's own image.

Many of the literary devices ensuing from the uncanny can be seen in the characters' psychological makeup. The omnipotence of thoughts, the appearance of moving or dismembered body parts, the fear of being buried alive, reanimation of the dead, and animation of inanimate objects all create an uncanny ambient which becomes fertile ground for the double's appearance.³⁶ Whether from the enigmatic eeriness of *déjà vu*, the existence of double lives, inscrutable instances of premonitions and presentiments, or the notion of being possessed and consequently the victim of an inescapable fate, the characters in many short stories treating the theme of the double may be tormented by one or all of these ploys.

Duplication, Division and Deathly Repetition

The uncanniness Hoffmann succeeds in creating in his fiction is largely due to his canny manipulation of the double. According to Freud, Hoffmann exudes mastery at conjuring up uncanny emotions by exploiting the doppelgänger theme not only in the physical sense but by having his character identify mentally on all cognitive levels with the identical other. The original self then becomes indefinable or is consumed by that other. By producing an alternate self in the first instance, the fictional character is doubled; by sharing its cognitive processes with another, the self is divided; and by substituting one with the other, the self is interchanged. This duplication, multiplication, division and substitution remain paramount to modern and postmodern theories concerning the double as it is through these processes that the

³⁵ Uncanny is the approximation of the German word unheimlich which literally means unhomely.

³⁶ Poe's "Berenice", Hoffmann's "Sandman", Maupassant's "The Hand", Jaramillo Levi's "El búho que dejó de latir" all feature severed body parts. Poe had a phobia of being buried alive and this leitmotif is found in much of his work. Poe's "Fall of the House of Usher" and "Ligeia", Stoker's *Dracula*, and Shelley's "Frankenstein or The Modern Prometheus" all treat the theme of reanimation of the dead. "Dismembered limbs, a severed head, a hand cut off at the wrist, feet which dance by themselves, -- all these have something peculiarly uncanny about them, especially when, as in the last instance, they prove able to move by themselves in addition. [...] To many people the idea of being buried alive while appearing to be dead is the most uncanny thing of all". Freud, "The Uncanny" 397.

splitting of the self is felt.³⁷ The overt duplication of the individual is portrayed through a physical or characteristic similarity, by an exact replica, or through an indescribable empathy with another character. This doppelganger is superficially an independent entity experienced by the physical senses on all levels, yet it is actually dependent on the original and is, in many cases, a mirror image. By contrast, the division of personality is represented through the appearance of contrasting or complementary characters who embody rather exaggerated aspects of the protagonist's individuality. The covert double is depicted as an independent character in the narrative sense yet it is extremely subtle, sometimes to the point of remaining completely unacknowledged by other characters or indeed the author.³⁸

In his assessment of Hoffmann's writing, Freud remarks on the steady recurrence of situations, events, names, faces, traits, habits, symbols and images. This repetition of an event or incident in itself may not induce an uncanny response in everyone but, given the presence of a certain atmosphere, may evoke a powerlessness like that experienced in dreams and nightmares. Uncontrolled repetition, often deemed as uncanny, leads to the suspicion that something fateful, unavoidable or inescapable is at hand. Thus, Freud's principle of repetition-compulsion is inherently uncanny inasmuch as that which unconsciously calls to mind this compelling urge is construed as uncanny. In any other scenario these persistent similarities and recurring elements which ultimately can be linked to childhood memories would have been attributed to coincidence and chance.³⁹

Psychoanalytically, the death or *Thanatos* instinct is at the core of this compulsion to repeat as it betrays an urge to revisit an earlier state of things, to regress to the state from which life began. Essentially, it is equivalent to the death wish. Satisfaction and pleasure are gained from perpetually re-experiencing that which is identical and, for this reason, repeating what one considers stable and familiar may superficially appear to assure self-preservation when, in actual fact, it manifests a will to die. Freud states the psychoanalyst's aim is for the

³⁷ Crawley first made a distinction between the two categories of double: those created through the process of duplication and those through division. Subjects related to duplication include personal identity, originality and the copied, and those he linked to the idea of division include duality, substitution, representation and impersonation. The two latter topics he allegorises in the profession of acting but this applies equally to writers. See "Doubles", *Encyclopaedia of Religion and Ethics* 853 - 854.

³⁸ Herdman 1-2, 14-15. Rogers also makes an important distinction between two types of doubles; those which are manifest or explicit, like the mirror image or exact duplicate (the classic double), and those doubles which are latent or implicit. In the latter case the understated doubling is felt to be emblematic of complementarity, or in stark contrast to the central character. Rogers 4.

³⁹ Freud, "The Uncanny" 389-391.

patient to re-experience a portion of their forgotten life so they can recognise that what seems to be real is only a reflection of a forgotten past. As the individual is not aware of everything that has been repressed, the repressed material is repeated instead of being remembered as belonging to the past.⁴⁰ Paradoxically, the repetition of ideas, gestures, situations and dreams which may be unpleasant is brought about by compulsive repressed desires over which there is no control. The innate dualism upon which the compulsion to repeat is founded, that it can be both painful and pleasurable simultaneously, contributes to the contradictory stances and conduct assumed by literary characters especially in their often obsessional behaviour patterns.

As its name suggests, repetition-compulsion is a type of neurosis often accompanying obsessive behaviour and taking the form of repeated ruminations and repetitive actions. These appear to be the most commonly depicted personality traits of characters who, in many short stories, are not only at odds consciously or unconsciously with a double but may also feel tortured and pursued by a relentless unknown entity they cannot accurately discern. Often protagonists of literature of the double are swayed by the influence of invisible forces at work, causing them to deviate from their preferred course of action. The characters' comportment might suddenly reveal marked changes, inconsistent with usual personality traits, yet they may still exhibit coherent patterns of behaviour. Their affect may seem incongruous, given their surrounding unremarkable circumstances, and characters might display dissociative behaviour such as automatism and obsessive-compulsive actions.

In Two Minds: Dissociative Personality

The idea of a person being possessed by an unidentified power dates back to superstitious and primitive beliefs about physical and mental illness.⁴¹ The metaphorical 'split' or dual personality indicated the existence of two souls in one person and conditions such as epilepsy and madness were considered materialisations of both a demonic presence and previously unsuspected involuntary behaviour. The Brazilian philosophy of *Kardecismo* teaches the doctrine of reincarnation and holds that people suffering from multiple personality disorder are either possessed by spirits or possessed by their previous

⁴⁰ Freud, "Beyond the Pleasure Principle," *The Standard Edition of the Complete Psychological Works of Sigmund Freud* trans. James Strachey. ed. James Strachey in collaboration with Anna Freud and assisted by Alix Strachey and Alan Tyson, vol. 18 (London: Hogarth, 1953 – 1974) 18-19.

⁴¹ "In naïve cultural settings the dissociative phenomena may give rise to a belief that the victim has been possessed by an alien spirit." Kaplan, Freedman and Sadock 1007.

lives. The latter belief has the potential to result in periods “during which our past lives emerge into consciousness, usurp our present sense of identity, and control the body for extended periods of time”.⁴² This division and perspective of characters together with the fusion of different temporal phases from diverse eras are features of some of the postmodern writing that will be scrutinised.⁴³

Dissociation or the splitting of personality is defined as the “temporary but drastic modification of character or sense of personal identity to avoid emotional distress”. It is exhibited in various ways including dissociative fugue, ‘losing time’, trance states, hysteria, automatic writing, somnambulism and amnesia.⁴⁴ These conditions themselves are not remarkable but what is uncanny is that the emergent alternating personality or self often appears autonomous and unaware of the existence of the other while experiencing these altered planes of consciousness.⁴⁵ Indeed, if one alternate personality can disclose itself in this fashion then surely so can two or more, for, logically, a double is a multiple because it is not a single.

Multiple personality then is an extension of doubling and is founded on the same principle; that as an individual’s personal crises cannot be resolved as one being, the creation of multiple personae is the solution.⁴⁶ One of the potential catalysts for this dissociation is the unbearable, oppressing presence of conflicting social and personal demands or standards, a double bind situation over which the individual

⁴² D. Scott Rogo, *The Infinite Boundary: Spirit Possession, Madness, and Multiple Personality* (Northamptonshire: Aquarian, 1988) 220-221.

⁴³ Examples of stories featuring these techniques include Poe’s “A Tale of the Ragged Mountains”, Cortázar’s “La noche boca arriba”, and Jaramillo Levi’s “Ofertorio”.

⁴⁴ Kaplan, Freedman, and Sadock 691. In Jaramillo Levi’s “Ofertorio”, “Escribiendo a máquina”, “Underwood” and “Escritura automática” (LTG) the protagonists have no control over their emerging writing.

⁴⁵ The concept of automatic writing was described as a ‘*dictée intérieure*’, an interior dictation, used by the Surrealists, during which the artist “had to place himself in an oneiric climate so as to be able to listen to his inner discourse”. They wrote that which emerged, a sort of free association on paper. Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (London: Penguin, 1970) 835.

⁴⁶ Morton Prince prefers to call double or multiple personality ‘disintegrated personality’, “for each secondary personality is a part only of a normal whole self”. Morton Prince, *The Dissociation of a Personality: The Hunt for the Real Miss Beauchamp*, 2nd ed. (Oxford: Oxford UP, 1908) 3.

wields no power.⁴⁷ The subject or literary character becomes so emotionally alienated that their “mind may be disintegrated in all sorts of ways. It may be divided, subdivided and still further subdivided.” In citing these multiple divisions, Morton Prince refers to not only dissociative personality disorder but to the dissociation one experiences during alternative planes of subconsciousness like the anaesthetised, hypnotic, sleeping, or dreaming states.⁴⁸ Interestingly, Rogers notes that in the case of multiple personality, as it is the mind that is divided and not a tangible entity, the consequent disintegration or decomposition in literature is not manifest or explicit. Because this multiplication cannot be visualised, as it can be in the instance of doubling in autoscopy, the dissociation of the subject occurs in time and not in space.⁴⁹ The differentiation between the theme of the double in space and time becomes vital to the idea of fragmentation and postmodernity.

It is inexorable fate, often disguised as unexpected chance, which is a domineering force in much of the literature of the double. The device commonly seems to emerge as the answer to the character’s hypothetical musing ‘what would have happened if...?’ and it appears to touch the protagonist’s life through what at first glance gives the impression of being an accident, coincidence or chance. It seems to do so at a vulnerable episode in the character’s life during which they may be suffering physical illness, emotional turmoil or mental fragility due to grief, culture shock, or the breakdown of a significant relationship, for example. The literary character remains unaware of the potential implications of an atypical gesture or decision on their part and thus the double is often slyly summoned by being subtly induced to materialise either consciously or unconsciously but usually as a result of wish fulfilment. In much of the literature this technique is cleverly enabled by the author’s use of symbolism and imagery. In due course, it becomes clear the protagonist is powerless to evade destiny and is eventually confronted by the double.

The three essential concepts of repetition, pursuit and possession, found in many stories treating doubling as a theme, lead characters to resign themselves to the determinations of fate. The certainty they are “being pursued by a malignant fate or possessed by

⁴⁷ In two pioneer cases in the study of multiple personality, that of Eve White, documented by Cornett H. Thigpen and Hervey M. Cleckley in *The Three Faces of Eve*, First Revised ed. (Kingsport, Tenn.: Arcata, 1992) and that of Sybil Dorsett, chronicled by Flora Rheta Schreiber in *Sybil* (Chicago: Penguin, 1973), the conflict between religious upbringing and personal goals and wishes presents as a double-bind situation resulting in severe multiple dissociation. See also Jeremy Hawthorn, *Multiple Personality and the Disintegration of Literary Character: from Oliver Goldsmith to Sylvia Plath* (London: Edward Arnold, 1983) 17.

⁴⁸ Prince 75.

⁴⁹ Rogers 15.

some 'daemonic' power" is rife but psychoanalysis insists the characters' view of fate is mainly arranged by themselves and their infantile influences.⁵⁰ Ironically, the belief of being pursued is self-fulfilling insofar as the conviction itself determines one's own fate. The 'perpetual recurrence of the same thing' is not in the least amazing when it relates to either active or provocative behaviour in order to achieve that end or to a character trait which is specific to that individual. For example, if a character repeatedly forgets appointments or events and is known to be absentminded, it would not strike the reader as extraordinary that he does so and that it would cause a chain of determining events to occur. However, what seems to be most impressive is when the character who remains passive and appears to have no influence over events, nevertheless meets with the same repetition of fatality (22-23). In these cases the character has usually acted impulsively and has responded instinctively to an external force without realising why or without taking into consideration the monumental havoc it may wreak in the character's life.

The belief that an event occurs because it is meant to may produce uncanny feelings of familiarity. These recognisable sensations have a double potential significance: either they can reflect the past in the case of *déjà vu* which is also closely related to reincarnation, or they may foreshadow the future by bringing the sense of foreboding and inevitability of a particular happening to the forefront. Freud reports that in all his cases of obsessional neurotics, no-one had been surprised to have encountered or experienced a person or incident after having had a premonition of such. This production of coincidences is an instance of the omnipotence of thoughts, one of those uncanny devices which facilitate the emergence of the alter-ego.⁵¹

Fantastic Double Lives

The secret or double life evokes untold instances of duplicitous existence, whether the alternative lifestyle is conscious or unconscious, or through a physical metamorphosis. Assuming a new identity, living abroad, multi-lingualism and bisexuality may all be examples of conscious doubling behaviour whereas the process of sublimation into creative pursuits, or the experimentation with mind-altering substances, states, and medications, and its subsequent behaviours may be unconscious. A character's physical metamorphosis might be a conscious or unconscious transformation but is always realised through fantastic means. The archetype of a literary transmutation is exemplified by Bram Stoker's *Dracula*, whose eponymous central character shape-shifts into various animal forms. Such lycanthropy, no longer restricted to the domain of wolves, rarely produces simultaneous doubles as the

⁵⁰ Freud, "Beyond the Pleasure Principle" 21.

⁵¹ Freud, "The Uncanny" 392-393.

two seldom exist at once.⁵² In another physical alteration, the double as non-human self became a variation on the theme. The popularity of this aspect of doubling was in part due to the nineteenth century credence of the 'beast in man' concept which created characters such as Count Dracula and the dual protagonist in the novella which exploits the theme best, *Doctor Jekyll and Mister Hyde*. Originating in the moralistic dualism in Christian theology, the class of divided self found in the earlier work usually represented the division between good and evil accompanied by the assumption that the nefarious self was always ready to emerge given the right circumstances. The Edward Hyde of Stevenson's tale and the elusive serial killer of the same era, Jack the Ripper, are first-rate examples of this belief. The supposition of evil lying in wait derived from the Gothic tradition in English literature which was the precursor to the doppelganger theme and lent itself to the occult, horror, and the leitmotif of good versus evil. The moral divisions and polarised dualities of fictional story-bound characters came to represent their secret double lives in narrative. Naturally, the employment of the device of the double was suited in particular to the genre of fantasy literature which seemed to distort and exaggerate its characters, plots, and events. In the early twentieth century, indebted to the influence of psychoanalysis and its accompanying theory, other marks of general unconscious processes began to appear in the modern fiction of the fantastic. Techniques and features similar to general dream characteristics like timelessness, fragmentation, and contradiction accorded the double a psychological rite of passage as opposed to the previous supernatural role.

Contributing to how the modernists viewed Art was the presumption that the author leads a double life through the creation of art which reveals the author's own alter-ego as one of his or her characters. Paradoxically, they were also thought to have either lost themselves in their art by becoming totally immersed and introspective or at the other end of the spectrum they might have been absent from their creations altogether.⁵³ Harry Tucker, Jr., in his introduction to the translation of Otto Rank's *The Double: A Psychoanalytic Study*, observes that "the author's desire for another existence" was one of the functions credited to the double by nineteenth century literary

⁵² "Lycanthropy represents a condition rare today but common in the Middle Ages, when a person developed the delusion that he was a wolf. Transformation into other animals also figured in these delusions, but the wolf delusion was the most common. The psychotic individuals were greatly feared because of their tendencies to commit criminal acts, and often were hunted down and killed. Many of these patients were paranoid schizophrenics, although some showed the effect of mass hysteria." Kaplan, Freedman, and Sadock 995.

⁵³ Karl Miller, *Doubles: Studies in Literary History* (New York: Oxford UP, 1985) 22.

historians.⁵⁴ Freud too, subscribed to the view of the author longing for a playing out of the artist's unrealised aspirations:

There are also all those unfulfilled but possible futures to which we still like to cling in phantasy, (sic) all those strivings of the ego which adverse external circumstances have crushed, and all our suppressed acts of volition which nourish in us the illusion of Free Will.⁵⁵

Freud's rationale that the sublimation of unsatisfied desire acts as the impetus for fantasy allows the conclusion that the emergence of the double in fiction is the result of the character's frustrated fantasies. Each fantasy constructed by that individual, character or author, unwittingly contains the fulfilment of a wish.⁵⁶ The illusion of free will becomes an ironic concept as the repressed act of volition may lead one to be at the behest of one's own free will by creating fantasies as a subliminal outlet. This makes 'free will' effectively deterministic and enables an interminable and cyclical process of being dictated to by suppressed desires fostering invisible forces by which so many literary characters feel pursued.

Psychoanalytic theory seemed a new and most suitable means of analysing these artistic and literary works, especially those of the fantastic variety. It was so particularly deft at interpreting and explaining away what at first sight appeared to be completely absurd, that it became associated with feasible analyses of these types of texts. As a consequence the creative process became inextricably linked with psychoanalytic theory.⁵⁷ Freud viewed the hero or protagonist as a representation of the author's ego or self. He noticed in what he considered psychological fiction that the hero was the only character described from within while other characters were observed from without. This led Freud to believe the protagonist embodied the soul of the author. In effect, the hero becomes the writer's double reflecting trends in the writer's psychic life as the materialisation and personification of conflicts. Therefore the production of literature itself might be interpreted as a double, or better yet, another life of the author.⁵⁸ The creation of the other life is a metaphor for the depiction of

⁵⁴ Harry Tucker, Jr. introduction, *The Double: A Psychoanalytic Study*, by Otto Rank (Chapel Hill: U of North Carolina P, 1971) xiii.

⁵⁵ Freud, "The Uncanny" 388.

⁵⁶ Freud, "The Relation of the Poet to Day-Dreaming", *Collected Papers* 176.

⁵⁷ In keeping with this it is interesting to note Otto Rank's use of literature instead of clinical case studies upon which to base his study of the double.

⁵⁸ Freud, "The Poet and Day-Dreaming" 180.

an alternative self. The profession of writing, however, holds no exclusivity in lending itself to a double existence:

It is a curious fact that in civilisation a sort of specific insincerity or double-mindedness is popularly ascribed to the artistic temperament, particularly in the case of actors. As the actor is a double, and plays a part on the stage, so is he regarded in his own character.⁵⁹

If, as Freud says, there are all those unfulfilled but possible futures unintentionally exerting influence over the author, then the portrayal of the double and its potential alternative existence can be said to epitomise the future not taken or the path not travelled by the central character whose perspective the reader shares. At a particular point in the character's life, a decision is taken that forsakes all other opportunities and it is the enactment of one of these opportunities that the double may be representing: an alternative future, a glimpse of what might have transpired had another option been pursued.

The temporal sphere being portrayed in the fiction of the double may not just be that of the future. In *The Literature of the Second Self*, C.F. Keppler proposes the paradox of two selves simultaneously detached in space but remaining constant in their personality, so they are objectively separate but subjectively continuous. That said, it is also possible they may be separate but exist simultaneously in distinct time dimensions.⁶⁰ The first self may appear as the present self, while the second exists as the past self. Alternatively, there might be two present selves existing at once in the same time zone perhaps appearing as contemporaries; the self that might have been given the chance to follow another route, and as the self that now exists. This difference is often shown in grammatical terms, by mood, aspect, and by the use of the subjunctive in the narrative itself (164-165).⁶¹

In another possibility connected with reincarnation, Keppler mentions the "rebirth of a self from the past in the self of the present". In

⁵⁹ Crawley 858. There are many stories which portray actors as doubles, among those: José Saramago's *O Homen Duplicado*, Vladimir Nabokov's "Lik", and O'Henry's "The Duplicity of Hargraves". The idea of doubleness may be set against a background of classical music as is the case with Jorge A. López Ovejero's story "La doble vida del doctor Beltrán". Time and again, the presence or emergence of a double is accompanied by a musical theme; in José Donoso's "Gaspard de la nuit", it is a classical piano suite, and in Julio Cortázar's "Las armas secretas", a Schumann composition. In essence the musical leitmotif is the protagonist of both works.

⁶⁰ C.F. Keppler, *The Literature of the Second Self* (Tucson: U of Arizona P, 1972) 161.

⁶¹ This is apparent in Cortázar's "La isla a mediodía". Elision of verbs facilitates inconspicuous tense changes from conditional to preterite which blur the borders of reality and fantasy.

this scenario the second self is from outside the period of the first self's life. The alternate self may come forward from the past as Poe's Bedloe character does in "A Tale of the Ragged Mountains", and the principal characters in Cortázar's "La noche boca arriba", "Las armas secretas", and "Lejana" do. Conversely, the double might come backward from the future as the second Borges does in "Borges y yo" (168).⁶²

The second self potentially signifies a certain stage of development not belonging to the present, but falling within the original self's lifetime. This might be a stage not reached and often prefigured as a premonition, or it is a stage already experienced that manifests itself in the eeriness of *déjà vu* or just plain memory. Wilde's *Dorian Gray* is an example in which the eponymous character's portrait reveals the physical and moral consequences of his debauched, hedonistic lifestyle at some stage in the future. In this way the two stages are seen as separate phases of a single life with the second self never being wholly unknown to the first.⁶³ It could be argued artists use the protagonist as a literary representation of themselves at various stages of their lives and thus provide an alternative existence: it has also been noted that journal or diary writing has the potential to become an outlet for articulating a secret life.⁶⁴

Beside Oneself: Impaired Reality

In the fiction of the double, the character's experience of different consciousness levels is prevalent and, depending on how they are induced, may cause the protagonist to deviate into an alternate realm or existence. The ingestion of alcohol, drugs, medications and anaesthetics can cause characters (and authors) to descend into a state of inebriation or drug induced euphoria. These conditions are characterised by loss of insight, impaired reality, and subsequent amnesiac episodes during which uncharacteristic behaviour is carried out. Hypnotic states, dreams, daydreams, reminiscences and memories are also fully exploited in the literature of the double as an outlet for the reworking of one's existence.

The character's resulting confusion created by the blurring or overlapping of these realities may give rise to severe lapses in lucidity which are conducive to madness. One of the symptoms of these

⁶² Several of Cortázar's and Borges's stories are examined in 2.3.

⁶³ Keppler 172.

⁶⁴ In one theory of literary creation, Jean Delay emphasised the process of "creation of a double": "anyone keeping a personal diary tends to develop a dual personality that gradually emerges in that diary, so that a peculiar interpersonal relationship develops between the diarist and his fictitious second self. This second self may then at a given point come to life, so to speak, in the form of a literary character" Ellenberger 169-170.

potentially psychotic episodes is the character's perception of visual, auditory and olfactory hallucinations.⁶⁵

Mention the device of the double and the image which first springs to mind is the visually explicit or manifest double which appears as an autoscopic hallucination. The autoscopic double is usually a representation of one double as opposed to multiples and is an example of spatial doubling unlike the dissociation experienced in multiple personality which is temporal and visual.⁶⁶ It has been questioned whether literary doubles bear any true resemblance to clinical cases of autoscopic phenomena and whether there is a relationship between writing about doubles and perceiving them.⁶⁷ Clinical evidence of the early twentieth century reports the most common documented conceptualisation of the self was visual; seeing one's self as a performing or observing being. By and large, these visualisations were virtual reproductions of the subject's mirror image or favourite photo as one's own reflected image seemed to determine the physical aspects of the double. It was thought the ancient preoccupation with shadows and reflections favoured the appearance of the autoscopic double; however, "visual objectification may take the form of a person other than the self or assume the form of an animal or some object of the inorganic world".⁶⁸ This visualisation might also be abbreviated so the projection appears only as a body part, or in rough schematic form.⁶⁹ Another factor determining the physicality of the double's appearance is the apparent extraneous detail accompanying it which may reveal the subject's temperament or be indicative of

⁶⁵ In psychiatric terms, hallucinations in the auditory mode are the most common and are rarely self-referring. Auditory hallucinations and paranoid delusions exhibit themselves in the elderly as symptoms of paraphrenia. Olfactory hallucinations which feature unpleasant smells are indicative of organic brain disease.

⁶⁶ The exception to the appearance of only one image is in the case of Capgras' Syndrome (also known as 'imposter syndrome' or the 'illusion of doubles') which usually affects women and is the illusion that those surrounding the psychotic subject are possessed of doubles. In an unbalanced mental state, decomposition of the subject is liable to occur in men as a double of the self. In women, decomposition of the object is more likely, resulting in the 'illusion of double'. Stanley M. Coleman, "The Phantom Double", *British Journal of Medical Psychology* xiv (1934): 269.

⁶⁷ Tucker, introduction xxi.

⁶⁸ June E. Downey, "Literary Self-Projection", *The Psychological Review* xix (1912): 311.

⁶⁹ "Actually, the autoscopic double varies in its degree of perfection. It may consist of an hallucination of the whole of the subject's body, or merely a part of it (for example, the face or the arm); it may be a solid, life like replica, or semi-transparent and vague; it may exchange ideas with its prototype in complete silence, or speak with the voice of the latter; and recognition by the subject of the hallucination as his own double may be gradual or immediate." John Todd and Kenneth Dewhurst, "The Double: Its Psychopathology and Psycho-Physiology," *Journal of Nervous and Mental Disease* 122 (1955): 53.

projected wish fulfilment.⁷⁰ In terms of corporal texture, the projected self varies from a distant, nebulous figure of the same sex with little specific detail, to a close, life-sized and meticulous self. It might also take the form of a kinaesthetic self without being envisaged at all; in this case the person's actual self may feel the posture, movement or tactile sensations of the other rather than seeing the other (304). These phantom intuitions are perhaps more germane to the uncanny feelings, assumed by the subject, of being possessed, pursued or stalked.

John Todd and Kenneth Dewhurst's clinical study revealed the incidence of autoscopia recurred in those people affected with epilepsy, dementia, drug addiction and alcoholism.⁷¹ Alcohol consumption was a non-specific factor which facilitated hallucinations in general, not just those of the self, as was the 'super normal power of visual imagery'.⁷² On the other hand, narcissism in the form of undue interest in one's body, health, or workings of the mind, was a very specific factor of paramount importance in autoscopia. Otto Rank maintained that autoscopy involved the projection of the narcissistic libido and that authors who repeatedly used the theme of the double displayed psychopathology and extreme narcissism. Between Todd, Dewhurst and Rank, the list of writers who reported experiencing autoscopic phenomena is substantial indeed: Gabriele d'Annunzio, Alfred de Musset, Jean Paul Richter, Percy Bysshe Shelley, Johann Wolfgang von Goethe, Maupassant and Hoffmann all document seeing their own doubles.⁷³ The unusually high incidence of autoscopia amongst these creative writers, according to Todd and Dewhurst, is not surprising as they collectively possessed both above average degrees of narcissism and imagination as professional characteristics and personality traits.⁷⁴ Hence, the depiction of the double by some of the authors best known for their treatment of the device may well have sprung from their own cognition, or maybe their cognition was born of the creative impulse which has proven itself a fertile landscape for fantasy.

In summary, the creation of the double owes its existence to universal primitive beliefs especially those governing the traditions of the shadow, soul and reflection. The popularity of the device was enhanced by Freud's landmark paper "The Uncanny" which tabled the 'stranger within' as a theme and lent credence to the idea that a person could be compelled, ostensibly by invisible forces, to behave in a

⁷⁰ Downey gives the example of the young man with an ambition to be a physician who includes a doctor's case in his visualisation of himself. 299.

⁷¹ Dostoevsky suffered epilepsy, Maupassant exhibited dementia as a result of syphilis, Stevenson was addicted to opiates, and Poe and Darío were alcoholics.

⁷² Todd and Dewhurst 47.

⁷³ See "Biography as Background to Literature", Rank 34-48.

⁷⁴ Todd and Dewhurst 47-50.

certain way and indulge in obsessive and/or compulsive acts. Psychoanalytically, the justification for the materialisation of the double was seen as a product of narcissism, as a reduplication and projection of ego which may embody the character's fulfilment of a wish.

In a variation on the doppelganger theme, the secret or double life as an alternative existence is interpreted in various traditional and non-traditional ways. The insidious emergence of dual and multiple personalities, behaviours performed while in altered states of consciousness, metempsychosis, lycanthropy and other metamorphoses, and the Gothic favourite, the morally-divided self revealed through the 'beast in man' theme, all result in a substitute lifestyle of which the protagonist is ordinarily unaware. Often, the purpose of the double is to fulfil the character's yearned-for existence which was forsaken at the expense of the current one. Despite the fact of being born of the Romantic tradition in Germany, the ubiquitous double is well travelled and transcends geographical, political, spatial and temporal borders, making it one of the most enduring and reinvented characters in fiction.

1.2 Fantastic Psychoanalysis and the Doppelganger

I was sitting alone in my wagon-lit compartment when a more than usually violent jerk of the train swung back the door of the adjoining washing-cabinet, and an elderly gentleman in a dressing gown and a travelling cap came in. I assumed that he had been about to leave the washing cabinet which divides the two compartments, and had taken the wrong direction and come into my compartment by mistake. Jumping up with the intention of putting him right, I at once realised to my dismay that the intruder was nothing but my own reflection in the looking glass of the open door. I can still recollect that I thoroughly disliked his appearance.

Sigmund Freud

As a science, as a method, and as a personality theory, psychoanalysis transcended international boundaries much like the double did and, in doing so, cemented its significance by its repeated reinvention and reworking in various spheres.¹ No movement managed to interpret and distort more at the turn of the twentieth century than the European modernist movement which held as one of its defining tenets that literary works could never be given an absolute interpretation. In its general sense as applied to literature and art, modernism in Europe connoted change, innovation, a break with the past, a rejection of the traditional and conventional, an embrace of the experimental, and a search for a new means of expression. This assertion now holds for the postmodern which, it is often forgotten, is resolutely ensconced in, and derives from, modernism.

Psychoanalysis seemed tailor-made as a tool for interpreting modern works and, fittingly, had a profound effect on modernism. Although the former influenced the latter, both movements were contemporary and swayed the way in which the device of the double was portrayed not only in Europe but in other literatures influenced by European writers. The continental influence on Edgar Allan Poe, for example, whose writing subsequently impacted upon the modernism of Rubén Darío, cannot be underestimated. The elevation of the short story to a bona fide fictional vehicle might also be partly indebted to Poe as it superseded the traditional romantic novel from which the doppelganger originated.

The establishment of the fantastic as a genre, and a move away from the supernatural to the psychological double, enabled the boundless exploitation of the double. The double came to symbolise multiple and overt feelings, unfulfilled desire, and the unorthodox lifestyle, and was represented as an alter-ego taking the form of a narcissistic projection, an ideal or complementary self, or the reflection

¹ Commenting on the significance of psychoanalysis, Ellenberger notes, "The historical importance of a theory is not restricted to what it originally was in the mind of its author, but also of the extensions, adjunctions, interpretations and distortions of that theory". Ellenberger 547.

of an alternative self. Depictions such as these are found in many notorious characters created by some of the best known classic European writers exemplifying the modern period.²

Psychoanalysis on Tour

Sigmund Freud had a curious fondness for the Spanish language which began in his teenage years. He formed a secret club called “The Spanish Academy” with a friend to whom he wrote regularly in Spanish. They referred to each other by the names of two dogs from Cervantes's *Coloquio de los perros*. Freud was Cipión and the friend, Berganza. Freud writes, “I shall try to make my confessions easier by framing them in our official language”.³ Venezuelan psychoanalyst Daniel Benveniste remarks: “Though the sixteen year old Freud seems unconscious of the distancing ploy of speaking in the name of a dog, Cipión, he does recognise the at once defensive and facilitating functions of speaking, or writing, in a language other than his mother tongue”.⁴

When the expansion of psychoanalysis commenced in 1905, the movement acquired an international dimension. After Freud's visit to the United States in 1909, and with the translation of his works into English, psychoanalysis began to spread throughout Europe and later Latin America. Spanish philosopher José Ortega y Gasset recognised the significance of Freud's theories and used his influence to promote the publication of Freud's work in Castilian. Although the contribution of the Spanish scientific fraternity was hardly significant, the role of Spanish in spreading awareness of Freud's work was so, as even Freud writes: “A collected edition of my works which is appearing in Madrid [...] is evidence of the lively interest taken in it in Spanish-speaking countries”.⁵ In 1915, Dr Honorio Delgado, a Peruvian who maintained correspondence with Freud, wrote the article “Psychoanalysis”, and four years later the first Spanish-language book on psychoanalysis was published. Freud's complete works were then translated into Spanish and published in Madrid between 1922 and

² Romantic writers knew how to reveal dark forces within man and how to focus on areas inaccessible to reason, the subconscious and all its manifestations. Artistically, various techniques were used but fairy tale, myth and dream were the most common elements that fused in *Märchen*.

³ Freud, *The Letters of Sigmund Freud to Eduard Silberstein 1871-1881* W. Boehlich, Ed., & A.J. Pomerans, Trans. (Cambridge, MA: Harvard UP) 11

⁴ Daniel Benveniste, “Freud, the Spanish Language, Argentina, and Etchegoyen,” *Fort da* 1998, vol. IV, no. 2. 29 March, 2007 <http://www.fortda.org/fall_98/freud.html>. In a sense, Freud's own other is doubly distanced in both character and language.

⁵ Freud, “On the History of the Psycho-Analytic Movement”, *Standard Edition*, vol. 14 34.

1934.⁶ Perhaps the tardiness with which psychoanalysis spread in Latin America compared with Europe contributed somewhat to the less sophisticated development of the double as a literary theme.

Theory notwithstanding, it is the method of psychoanalysis that remains Freud's most innovative creation. This new process dealt with the unconscious via free association, a technique which required analyst and patient to construct, through spontaneous verbalisation, something which led to the uncovering of repressed desires and therefore beneficial, therapeutic consequences.⁷ Freud's "talking cure" as a psychological panacea was welcomed and it became accepted that he had revolutionised the doctor-patient relationship.⁸ This fact alone led to the establishment of specialised terms which were embraced by the modern writers of the time.⁹

The impact of Freud's pioneering work *The Interpretation of Dreams* upon the artistic and literary movement of the time was profound. It broke down the boundaries between literature and science and enabled a more liberal approach to subject matter. There was a change in the way human behaviour and relationships were viewed and this uncovered variety of genres for which Freudian analysis seemed most apt. As a plausible tool for interpreting the fantastic genre of literature and absurd texts, psychoanalysis gave the reader an understanding of the writer's unconscious drives. The assumption was that artistic or literary works were products of the artist's imagination and that they dealt with unacknowledged motivations and desires. The next step was to state that those feelings and desires represented in the text originated from the text's creator whose job it was to work with fantasy in its various forms. As a result, otherwise unexpected desires revealed themselves in a disguised rather than concealed way through

⁶ Maria Luisa Muñoz and Rebeca Grinberg, "Spain", *Psychoanalysis International: A Guide to Psychoanalysis throughout the World*. vol 1: Europe. 2 vols. Peter Kutter, ed. (Stuttgart-Bad Cannstatt: Frommann-Holzboog, 1992) 251-252. (251-267). [This is a summarised version of the article by Maria Luisa Muñoz published by the Asociación Psicoanalítica of Madrid's *Revista de Psicoanálisis*, no. 9, 1989, and updated by Rebeca Grinberg].

⁷ Ellenberger 547-549.

⁸ This relationship is often stereotyped and depicts, notably in Woody Allen films, the patient on a couch free-associating while the psychiatrist takes notes.

⁹ Malcolm Bradbury and James McFarlane, eds. *Modernism: 1890-1930* (Harmondsworth, Middlesex: Penguin, 1976) 60. "Broadly speaking, the term 'modernity' can be taken as referring to that set of social, political and economic institutions brought into existence in the West some time during the eighteenth century, and which have become worldwide in influence in the twentieth century". Anthony Elliott, *Subject to Ourselves* (Cambridge: Polity, 1996) 8.

the body of work making it ideal material for psychoanalytic interpretation.¹⁰

In general literary criticism, psychoanalysis examined characters' motivation and the transformation of their fantasies and unconscious impulses into moral, social and intellectual meanings. These insentient impulses determined the literary work's structure so that discrepancies in the author's overt intention and in imagery used could unintentionally convey other meanings. The objective, though, remained the same; to sift through familiar symbols and images in order to reach the underlying fantasies which fuelled the literary work in the first instance. The similarities between psychoanalysis, art and literary criticism were not coincidental nor were they lost on Freud who implied that literary texts were like dreams.¹¹ That is, the processes involved in dream work and daydreaming facilitated the expression and subsequent release of unconscious material in the form of complex displacements and condensation which bore no resemblance to the original desire, drive or motivation.¹² The premise that the meaning of symbols derives from their latent and not manifest content led to an investigation of the relationship and processes between the two. The use of psychoanalytic symbols and their translation from the dreams' manifest to latent content was a concept from Freud's dream work also applied to other fields.¹³ The literature of the double seems to lend itself to a psychoanalytic analysis as it falls well within the genre of the fantastic and utilises typical, psychoanalytic symbolism.

The dream was viewed as a summary of characters' motivations and proved that the dreaming mind achieved a coherent new logic through its collection and ordering of diverse, disconnected elements peculiar to it. Although recollections of dreams were fragmentary and uncertain, this was seen as a mode of communication of an entirely different order. The apparent incoherency of dreams evidenced the mind's way of communicating the most complex and

¹⁰ Freud, "The Author and Phantasy", *Standard Edition*, vol. 9 143–153.

¹¹ T. E. Apter, *Fantasy Literature* (London: MacMillan, 1982) 4-5.

¹² Dream work refers to the ways in which the latent content of the dream, that is, the repressed thoughts, ideas and wishes in disguised form, is transformed into the manifest content, the remembered part of the dream. Condensation and displacement are integral processes; the former, a type of process wherein separate thoughts are compressed into one single, unified idea; the latter, a process by which a vital element of the latent content appears as a trivial aspect of the manifest content or vice versa. Dream work, like ego defence mechanisms serves to keep unacceptable matter from becoming conscious.

¹³ They were used to interpret many genres of literature, myths and fairytales, and the representation of sexual symbols in particular characterised an aspect of psychoanalysis that became most popular in investigations into cults and religions. The psychoanalytic interpretation of symbols has now penetrated most areas of the arts.

subtle notions which perhaps it had never consciously perceived.¹⁴ Consequently, writers became aware of a need for a new language based upon these original concepts of condensation and displacement, fundamental to dream work. Freud had certain obvious technical influences on literature particularly in its treatment of time and space, and the use of words in an associational rather than logical sequence. The literature of the double, by its very nature, encapsulates and showcases these features as if they were created specifically for it.¹⁵

Freud had definitive views about the artistic temperament: the Artist lived in a fantasy world on the precipice of neurosis and retained more hedonistic tendencies than did the average person. Through sublimation, the Artist created art to gratify those tendencies in others. The neurotic Artist was more creatively inspired, being less constrained by repression and having a superior ability to rediscover lost images and feelings of childhood. Freud emphasised the value of fantasy and in “The Relation of the Poet to Day-Dreaming”, made a positive correlation between processes involved in day-dreaming and artistic creation: “Now the writer does the same as the child at play; he creates a world of phantasy (sic) which he takes very seriously; that is, he invests it with a great deal of affect (sic), while separating it sharply from reality”.¹⁶ By applying Freud’s belief not to Jaramillo Levi himself but to his characters, many of whom are artists, parallels could be drawn. Often the literary writer-protagonist languishes in a suspended state of the oneiric, spends time recalling childhood memories, and indeed exploits repressed images and symbols in the writing. If the assumption is that Jaramillo Levi’s protagonists are mostly neurotic or mad, then knowledge of Freud’s view of the Artist may be able to contribute to a feasible analysis.¹⁷

Emergence of the Modern

Writers from diverse periods and societies responded in many ways to the internal division of humans and their responses became more acute during the modern age. They often manifested an

¹⁴ Bradbury and McFarlane 85.

¹⁵ In Enrique Jaramillo Levi’s work, they are represented by incursions into the dream world (“Inercia”, “Mientras dormía”); confusion between dreams and wakefulness, fantasy and reality (“La figura”, “Agua de mar”, “Libro sin tapas”); and mechanisms of the unconscious like hallucinations and circular obsessions (“Es él”, “Ciclos de acechos”, “Te amo, Silvia”). These aspects are all dealt with in Part Three.

¹⁶ Freud, “The Relation of the Poet to Day-Dreaming”, *Collected Papers*, vol. 9 (London: Hogarth, 1957) 174.

¹⁷ Ángela Romero Pérez writes that most characters found in *Duplicaciones* are mad, estranged, or alienated who lead us into a nightmarish atmosphere that never leaves the reader indifferent. Romero Pérez, “Prólogo”, *Duplicaciones*, 4th edition. (Barcelona: Casiopea, 2001) 13.

increasing interest in the inner world of characters by employing techniques such as internal dialogues, monologues, and the stream of consciousness narrative. This is applicable to both modern and postmodern literature and in the latter is seen as decentring and fragmentation.¹⁸

The onslaught of experimental writing by twentieth-century writers went beyond the stream of consciousness concept and dealt with the sub and unconscious workings of the mind. It moved towards a flow of words representing unconscious psychic life and often resulting in the eccentric use of language.¹⁹ The term “modern” loosely described literature that broke from nineteenth century romanticism and realism. As writing which experimented with form and language, it was anti-mimetic and often self-consciously delved into the writer’s inner states. Modernism lent itself to the notion of duplicity within the writer and thus division and separation became located within the subject rather than externally from self to other. The writer began to turn inward and so the double, the conception of a fissure within the self, emerged. This was later to be formulated by Freud as the conscious and the unconscious.²⁰

Besides syntax and vocabulary, modernism brought fresh subject matter to writing, much of which is central to the literature of the double. Themes of isolation and solitude allowed writers to become more introspective; industrialisation ensured urban centres became the new modernist settings, and the complexities of modern city life were depicted in literary form. Themes of duality and the divided self were due to the recognition that the unconscious was as meaningful as the conscious; that personality was both fragmentary and dynamic; and that distorted perceptions of reality as well as contradictions in experience were represented often because of multiple narrative perspectives. In keeping with the dualism of ideas, the elite were compared with the plebeian, writers with non-writers, cosmopolitan centres with the rural, and the international with the parochial. These were often expressed by ironic juxtaposition or superimposition of hyperbole, deliberately understated language, recurrent symbolism and imagery. Modernism highlighted the impact of language in literature, the linearity of narrative structure, and paid attention to aesthetics in the form of linguistic and stylistic structure. It validated the fragmented text, the isolated moment or epiphany, and did not pointlessly reproduce the familiar. In another example of the fusion of polarities, primitive myths, legends, and superstitions were not disregarded when coming to terms with the chaotic modern experience. This is a premise which resonates in Latin American literary theory today. In summary, modernity involved the

¹⁸ Hawthorn 135. See 3.2 Double Whammy: Mixed Doubles.

¹⁹ James Joyce’s *Ulyses* is a case in point.

²⁰ Peter Nicholls, *Modernisms: A Literary Guide* (London: MacMillan, 1995) 18.

constant overturning and questioning of previous shared assumptions, traditions, and customs and postmodernism has done the same.²¹

Fantasy and the Fantastic

The Oxford Dictionary's entry for fantastic reads "existing only in the imagination, fabulous, unreal; perversely or irrationally imagined".²² Nevertheless, fantastic literature has traditionally been understood through its relation to realism and critics' definitions have reflected its paradoxical association with reality. The fantastic cannot exist independently without the real and a major study which is based on this premise is that of Irène Bessière, *Le récit fantastique: la poésie de l'incertain*.²³ Eric S Rabkin proposes that although the dictionary defines the genre as "not real or based on reality, it is important precisely because it is wholly dependent on reality for its existence. It is reality turned 180° around".²⁴ Claude Puzin understands the fantastic as ambiguous when applied to literature that has been created by (real) imagination: it means "that which does not exist in reality and whose content is outside the possible of the real [...] any bizarre, extraordinary event".²⁵ More recent French critics in the field, Roger Caillois, Pierre-Georges Castex, and Louis Vax, have not contradicted these definitions. Someone who did question this classification however was Bulgarian critic Tzvetan Todorov who suggested instead of looking to "extra-literary categories to 'account for'" the fantastic, an analysis of the texts themselves would lead to a theoretical definition rather than a philosophical or psychological explanation of the genre. A general anxiety and unease seemed to be a given in terms of the effects of the fantastic upon the reader and consequently Todorov was interested in how this sensation was produced.²⁶

Todorov's definition of the fantastic has the experimenter of the extraordinary event as either "the victim of an illusion of the senses, a product of the imagination-- and laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part

²¹ Elliott, *Subject to Ourselves* 7.

²² OED, 916.

²³ Irène Bessière, *Le récit fantastique: la poésie de l'incertain* (Paris: Larousse, 1974).

²⁴ Eric S Rabkin, *The Fantastic in Literature* (Princeton, New Jersey: Princeton U P, 1976) 41.

²⁵ Claude Puzin, *Le Fantastique* (Ligugé: Éditions Fernand Nathan, 1984) 3.

²⁶ Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Methuen, 1981) 26.

of reality, but then this reality is controlled by laws unknown to us".²⁷ He establishes the text as fantastic if its supernatural event cannot be rationalised or explained away as the result of fabulation, psychosis, schizophrenia, hallucination, symbolism, dream fantasy or altered states of consciousness:

The fantastic [...] lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from "reality" as it exists in the common opinion. At the story's end, the reader makes a decision even if the character does not; he opts for one solution or the other and thereby emerges from the fantastic.

He goes further by saying that one may then veer into the uncanny if reality remains intact and can be explained or, on the contrary, one may enter the sub-genre of the marvellous, if new laws of nature are required to justify the phenomena (41).

Todorov divides fantastic texts thematically into two groups: those dealing with the self and those treating the other. Themes relating to the self generate problems of consciousness, vision, and perception. They question the individual's relationship with the world which often becomes fraught with difficulty as the senses prove to be deceptive; Maupassant exploited this concept in "Le horla", and the premise is often the foundation upon which fiction of the double is based.

Rosemary Jackson believes "fantasies of subjective dislocation" epitomize this relationship of self to the world and she uses Hogg's, Hoffmann's, and Maupassant's stories of the double as examples of doubles. Their characters cannot separate ideas and perceptions or the differences between the self and the world. Mere ideas become 'real' as the mind, body, and matter meld: "Doubles, or multiple selves, are manifestations of this principle: the idea of multiplicity is no longer a metaphor, but is literally realised, self transforms into selves" (50). Todorov also states that a consequence of the transition between mind and matter is the multiplication of personality. Being more than one person mentally enables the subject to become so physically (114-116).

In his first group, the source of otherness is inside the self: the threat originates from the subject as it does in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. Jackson describes this as the self generating "its own power for destruction and metamorphosis" (49). Todorov's second group, treating themes of the other, deals with

²⁷ Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca: Cornell UP, 1975) 25.

problems generated by the unconscious. The other is often perceived as evil, threatening the original, from whom it is more often than not dissimilar, with destruction or substitution. In this classification, the threat develops outside the subject. An external force enters the individual, brings about the transmutation, and then leaves often enabling the subject to do the same to others. Bram Stoker's *Dracula* is given as the example here (58).

Fantastic literature encompasses themes like transmutation and metamorphosis, invisibility and dualism, which introduce motifs like ghosts, shadows, and reflections, vampires and werewolves, doubles and partial selves, monsters, beasts, and cannibals. Abnormal psychological states are frequent and are classified as hallucination, dream, insanity, and paranoia, all of which derive from these themes.²⁸ The fantastic is free from the unities of time, space, character; distinctions between animate and inanimate objects, self and other, life and death. Literary conventions are threatened with dissolution in fantastic texts, as they are in postmodern texts. Past, present and future time lose their historical sequence and ebb toward a suspension, an eternal present (46-47). Caillois and Vax include these themes in their classification but also include: spectres in limbo; death personified; indefinable creatures; statues and figures; human body parts; pathologies of personality; animated automatons; inversion of realms of dream and reality; interplay between the visible and invisible; the cessation, suspension, or repetition of time, and regression.²⁹ Rather than the monstrous or supernatural, what is likely to concern the reader in the modern fantastic are the interior struggles with insanity, the intrusion of dreams into reality, and issues relating to the unconscious. Madness, dreams and drugs also provide a rational explanation for illusions, delirium, and hallucinations, as the borders between the external and internal worlds fuse. The collapse of limits that have doubling as a result is also common to the drug experience and therefore facilitates the emergence of the double (114-115). All of these additional motifs and modern fantastic themes are found in Jaramillo Levi's work.

Todorov's structuralist theory of the fantastic has been criticised due to the temporal and geographic limits on the literature it analyses, and the stance it takes regarding psychoanalysis. He rejects psychoanalytic readings insisting that "[p]sychosis and neurosis are not the explication of the themes of fantastic literature" (54), yet he also

²⁸ Jackson 49. "An emphasis upon invisibility points to one of the central thematic concerns of the fantastic: problems of vision. In a culture which equates the 'real' with the 'visible' and gives the eye dominance over other sense organs, the un-real is invisible. That which is not seen, or which threatens to be un-seeable, can only have a subversive function" 45.

²⁹ Todorov 100-101.

states “[p]sychoanalysis has replaced (and thereby has made useless) the literature of fantastic. [...]. The themes of fantastic literature have become the very themes of the psychological investigations of the last fifty years” (160-161). This latter comment seems to link the fantastic inextricably with the psychological. Jackson argues that, given that the themes of the self and the other tackle issues of relationships between subjects and unconscious desire and, as fantasy, deals with unconscious material, it is hard to understand how “Todorov repudiates Freudian analysis as inadequate or irrelevant when approaching the fantastic” (6).

Ana María Barrenechea believes Todorov’s study to be restrictive as it does not take into account all twentieth-century literature, only the French.³⁰ Carter Wheelock surmises that Todorov has difficulty approaching the contemporary fantastic, and both Barrenechea and Wheelock share the idea that Todorov put temporal limits on his definition and study from the end of eighteenth century to Maupassant at the end of the nineteenth.³¹ In general, critics agree that Todorov’s definition is too constrained as he only considers fantastic those stories which sustain the fantastic element beyond the story’s end: some stories, he contends, fall either in the realm of the marvellous or in the uncanny and therefore cease to be fantastic. However, the marvellous and uncanny are not the only sub genres of the fantastic. The Latin American fantastic comprises several groups including magic realism, *lo real maravilloso* and the neofantastic which will be discussed in 2.2 “*Modernismo* and its Masters: Darío and Quiroga”.

Urban terror and the Gothic Shocker: *Dracula*, *Jekyll and Hyde*

Concerns regarding the self and identity were at the forefront during the modern period and this preoccupation found its natural habitat in cities which became cosmopolitan centres.³² Throughout the modern period and, particularly in its literature of the double, the city represented a conflicting image of entertainment, pleasure, dark terrors, and horrible transformations.³³ The alienating yet overcrowded metropolis lent itself to split personality, physical transformations, mistaken identities, and doppelgängers, resulting in an unstable, often dual identity. This double life was regularly allegorised as social,

³⁰ Ana María Barrenechea, “Ensayo sobre una topología de la literatura fantástica” 395.

³¹ Julia G. Cruz, *Lo neofantástico en Julio Cortázar* 21.

³² Hawthorn 47.

³³ Linda Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells* (New York: Palgrave Macmillan, 2003) 17.

geographical and architectural schisms of the modern city. The materialisation of the double was often provoked by the traditional theme of isolation which the character may manifest by speaking a foreign language; becoming immersed in another culture; indulging in drugs and alcohol; or living in a split society where double standards and multiple sets of values are the norm.³⁴ This type of segregation is conducive to the division of the self as in solitude one ponders the kind of person one could be, yet in the company of others one forgets oneself. The individual then recognises two selves: the unconscious social self, and the authentic self which others have been scrutinising. Hawthorn concludes then that identity is made rather than endowed and its making can take different forms between which one must choose (85).

The recurring characteristic of the double used in the exploration of identity and the fiction of duality often emerged in response to exterior pressure on the individual who experienced it, not just interior angst (60). The source of duality was no longer only inside the person but outside although surely the external and internal coexist symbiotically and this is postmodern (89).

During the Gothic *fin-de-siècle*, the city became a metaphor for duality and oppositions like day-night, wealth-poverty, and beauty-ugliness. The paradoxical anonymity of these overcrowded centres allowed characters to indulge, or at the very least, explore their hidden desires usually resulting in the expression of an otherwise hidden dark side and a second secret life. The city also provided an ideal setting in which a literary personality could divide or disintegrate virtually unnoticed and allowed them to re-project their repressed selves back into society. This link between urbanisation and modernity is ironic as this scenario also becomes representative of the fragmentation of the self in the postmodern realm: in order to be one, one must be among many and so the multitude is never avoided.

Arguably the two most terrifying and enduring tales of doubling and metamorphosis, Bram Stoker's *Dracula* and Stevenson's *Jekyll and Hyde*, had their genesis in the dream world.³⁵ *Dracula* is a modern Gothic tale written in diary form whose inspiration came from a dream in which Stoker was set upon by vampires, a dominant male in particular. According to Christopher Frayling, protagonist Hawker is Stoker's double in the novel which features doubling and character pairing, as

³⁴ The main argument and link between the case histories and literary analyses is the claim that if an individual is brought up and has to survive in an environment constituted by contradictory systems of value, then he will become internally divided unless external contradiction are clearly recognised. Hawthorn 135.

³⁵ In another similarity, the reader is also unaware Jekyll and Hyde are the same person until later in the novella; nor is it clear in *Dracula* that the Count is a vampire.

well as mixed multiple narration, and shifts to and from locale. Doubling in *Dracula* involves duplication in the form of a human reproduction or vampire which itself is a double being, a cross between bird and mammal.³⁶ This vampirism may also be a metaphor for one's self absorbing the other as in Jaramillo Levi's "Oscilaciones", Mário de Sá-Carneiro's "Eu-Próprio O outro", Guy de Maupassant's "Le horla", and Horacio Quiroga's "El almohadón de plumas".³⁷

Robert Louis Stevenson's Gothic shocker, *The Strange Case of Dr Jekyll and Mister Hyde*, portrays the double at its most nightmarish.³⁸ In the novella, the protagonist's chemically-conjured alter-ego forces the other to endure a duplicitous lifestyle. Said to have "exposed the conflicts and tension within the author himself", the story represents the divisions between the conscious and unconscious, the public and private, and Stevenson's relationship with his father.³⁹

As the quintessential conception of the double, though not the prototypical incarnation, *Jekyll and Hyde* presupposes man's moral dualism and, to depict this division, Stevenson employs literary devices popular during the German romantic tradition. Jekyll and Hyde's dual existence resembles Hoffmann's alternation of personality insofar as the portrayal of troglodytic Hyde is as a heinous double embroiled in a moral mêlée with the well-respected Jekyll. The language of polarised opposites is extended to descriptions of the divided city and their respective dwellings from Jekyll's "pleasantest room in London" to Hyde's "dismal quarter of Soho [...] a district of some city in a nightmare".⁴⁰ Incidentally, although London constitutes the backdrop for the tale, it is acknowledged the city described is, in fact, Stevenson's disguised Edinburgh, a city split into a respectable new town and an

³⁶ "Dracula's Bram Stoker", *About Us*, RTE, 22 June, 2003. dir Sinead O'Brien. Christopher Frayling.

³⁷ For more on Quiroga see 2.2 Uruguay's Answer to Poe: Horacio Quiroga, 105; for disintegration of the self in Jaramillo Levi's fiction, see 3.3 Death, Demise, Disintegration and Disappearance, 239.

³⁸ It is Stevenson's story "Markheim", however, which represents his first attempt at the double motif before he experienced the dream which produced Jekyll and Hyde whose inspiration sprang from a vivid nightmare he experienced during a three-day fever. By his own account, dreams played an integral part in his writing and provided the bases for several of his stories. Ian Bell, *Robert Louis Stevenson: Dreams of Exile* (Edinburgh: Headline, 1993) 190-191, 270.

³⁹ Stevenson led a double existence of his own: a respectable life as failed engineering and law student, and a secret life as a frequenter of sordid bars and brothels away from home. "Dr Jekyll and Mr Hyde", *Nightmare: The Birth of Horror*, BBC TV, 1996. narr. and dir. Professor Christopher Frayling.

⁴⁰ R. L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde, the Merry Men and Other Stories* (Hertfordshire: Wordsworth, 1993) 1-54. 12, 17.

amoral underground old town.⁴¹ London, on the contrary, represented the division within man's fundamental unity, which is the very meaning of *Jekyll and Hyde*.⁴²

Stevenson's split Victorian society lends credence to the claim that an individual, whether author or literary character, who exists in an environment that is constituted by opposing or contradictory value systems, will become internally divided unless external contradictions are evident.⁴³ Often, this disparity is more clearly recognised when an individual is displaced from his or her own culture and language, they become exiled in effect. The divided society allegorised by Stevenson in *Jekyll and Hyde* may draw a parallel with border writing and the bi-cultural experience: border writers and their characters often write from dual perspectives, or act out two moral codes simultaneously. Literary characters may spend an extended period in a foreign environment replete with challenging value systems and unfamiliar languages.⁴⁴

Stevenson's story consists of a factual chronological narrative and a confession, "Henry Jekyll's Full Statement of the Case".⁴⁵ Multiple viewpoints and narrative voices, which mean several simultaneous interpretations, are used. The novelty of the parable was the characters' physical transformation which reinforced the notion that drink and drugs had the power to bring men's bestiality to the forefront.⁴⁶ Indeed, as wickedness was almost synonymous with ugliness, emphasis was laid on the physical aspects of the personality change which seemingly contradict the common perception of the double as a mirror image. Hyde is the evil incarnate, a complementary double. Jekyll is a composite character whose alter-ego's physical attributes differ greatly from his own unlike the mirror image model of the double, or identical

⁴¹ The city of Edinburgh had a split personality of its own: when its New Town was opened in 1822, it reaffirmed the dividing line between the rich and the poor. Raymond T. McNally and Radu R. Florescu, *In Search of Dr. Jekyll & Mr. Hyde* (Los Angeles: Renaissance Books, 2000) 69.

⁴² Malcolm Bradbury, ed. *The Atlas of Literature* (London: De Agostini, 1996) 140-143.

⁴³ Hawthorne 135. Indeed this is the case in celebrated multiple personality sufferers, Sybil Dorset and Eve White. See 1.2 "Fantastic Psychoanalysis and the European *Doppelgänger*" footnote 8, page 6.

⁴⁴ One of Jaramillo Levi's autobiographical and enduring characters, the college professor has more often than not spent a protracted time abroad, and on his return he feels himself psychically ostracised. Characterisation in Enrique Jaramillo Levi's fiction is detailed in 3.2 Haven't we met? Reappearing Characters, 186.

⁴⁵ This is similar in structure to the 1824 novel *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg, a compatriot of Stevenson's. The three sections are "The Editor's Narrative" and "Private Memoirs and Confessions of a Sinner, Written by Himself" which also includes "[The Editor's Narrative Concluded]".

⁴⁶ Although the abuse of opiates, laudanum, and opium for mood swings and literary stimulation was not unfamiliar, the great Victorian fear of the time was of those people or creatures who were "not themselves" because of vice, drugs or alcohol.

twins, found in other fiction: “Hyde was so much smaller, slighter, and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other” (44). Hyde’s hirsute, dwarfish, apelike stature reinforced the basic instinct in all humans, a man-to-beast transformation, a universal theme, drug addiction and the fear of the double.⁴⁷

Stevenson’s personal experience of mood altering substances assisted him doubly; providing the transformation symbolism of the story by the use of what would become a classic representation of the double, and giving a ring of realism to the symptoms described during the metamorphosis. The objective in this instance was to fulfil the urges of “the animal within”.⁴⁸ The circumstances under which Jekyll suffers the transmutation reveal, to a degree, the post-Darwinian consciousness of man’s bestiality; and the lengths to which Jekyll goes in order to continue his double life highlight the importance of his maintaining a reputable position in society.

Jekyll’s first impression of the evil side of his nature is narcissistically an uncanny one. He encounters his alter-ego with eerie familiarity and is far from repelled by his transformed image in the mirror: “And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human” (44). Jekyll’s initial reaction is short-lived and the incoherency that pervades his persona grows more unwelcome. Particular images portraying the increasing malevolence of the second identity are found throughout the novella. Classically, light and darkness symbolise good and evil, the overt and covert, and the image of the monstrous is heightened by mention of the concealing mask, a symbol of identity: The dual protagonist “had a mask on his face”, and is referred to as “the masked figure, that masked thing” (30-31).⁴⁹ In his confession, Jekyll discloses: “The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would

⁴⁷ McNally and Florescu 132.

⁴⁸ Robert Louis Stevenson (1850-1894), who had been plagued by illness in the form of a pulmonary condition since childhood, took the popular laudanum and understood somewhat the psychotropic effects of drugs. His condition forced him to move to more temperate climes, namely Samoa, where he died of a brain haemorrhage in a scene reminiscent of his famous novella: “He was helping his wife on the verandah, and gaily talking, when suddenly he put both hands to his head and cried out ‘What’s that?’ Then he asked quickly. ‘Do I look strange?’ Even as he did so he fell on his knees beside her [his wife].” He was dead within hours (270).

⁴⁹ “Todas las transformaciones tienen algo de profundamente misterioso y de vergonzoso a la vez, puesto que lo equivoco y ambiguo se produce en el momento en que algo se modifica lo bastante para ser ya «otra cosa», pero aún siendo lo que era. Por ello, las metamorfosis tienen que ocultarse, de ahí la máscara”. Juan-Eduardo Cirlot, *Diccionario de Símbolos*. Décima edición (Barcelona: Labor, S.A., 1994) 299.

scarce use a harder term. But in the hands of Edward Hyde they soon began to turn towards the monstrous” (46).

Although physical description does not carry the significance in Enrique Jaramillo Levi's stories as it does in *Jekyll and Hyde*, images of masks and physical metamorphoses do feature in several of them. The confrontation with the double is an almost uncanny experience and in “Los anteojos”, Raúl assesses that “[s]ólo [su] cuerpo continuaba siendo el mismo, como si lo otro se tratara simplemente de una máscara que no lo afectara”.⁵⁰ The transmutation in this case affects only a part of the body, the head.⁵¹ In “El fabricante de máscaras” the mask has a more explicit function; in fact it serves its original purpose by providing the mask maker with multiple identities: “al tomar otra identidad [...] tras ceñirse frente al espejo alguna de las innumerables máscaras; su propio rostro había llegado a ser una de tantas máscaras memorizadas y rechazadas con vigor” (16).⁵² “El búho que dejó de latir” also contains multiple references to masks: “removérsele la mascarilla, la mascarilla de pureza, máscaras máscaras, máscaras, incoloras máscaras, lindas máscaras prendiéndose y apagándose”.⁵³

In a trait that is repeatedly featured in the literature of the double, the sensory perception of one or both characters becomes sensitively honed. *Jekyll* writes in his confession: “I have more than once observed that, in my second character, my faculties seemed to sharpen to a point” (51). This sensual hypersensitivity tends to lend the double a quality of the superhuman, of the immortal, and creates an ambience of the eerie supernatural.

Jaramillo Levi also uses a sharpening of the senses which tends to herald a metamorphosis of some description as it does in “Germinación”, where the protagonist “se maravilla del grado de hipersensibilidad que lo llena. Sabe que la lengua ha dejado de ser el único vehículo de gustación” (104).⁵⁴ In “Las palomas” a woman who is about to be transformed into a bird discovers her senses have become fine-tuned to the point where “[t]odo tiene sonido. Oigo la yerba crecer, se alargan diminutamente mis cabellos” (110).⁵⁵ The hypersensitivity (later rejected as sensory fatigue) also serves as a warning that the original character, prior to doubling, is vulnerable: in “El bulto”, “Tuve la

⁵⁰ “Los anteojos”, *Duplicaciones*, 98-100.

⁵¹ Other stories of doubling using only a part of the body include Maupassant's “Le main”, Poe's “Berenice”, Gautier's “Le pied du momé”, and Gogol's “The nose”.

⁵² “El fabricante de máscaras”, *El fabricante de máscaras* (Panamá: Instituto Nacional de Cultura, 1992) 15-17.

⁵³ “El búho que dejó de latir”, *Duplicaciones*, 169-178.

⁵⁴ “Germinación”, *Duplicaciones*, 104-106.

⁵⁵ “Las palomas”, *Duplicaciones*, 109-112.

impresión (en seguida la descarté como fatiga de los sentidos) de que el tiempo se había detenido”.⁵⁶

Jekyll states emphatically he can rid himself of Hyde presumably through total abstinence from elixirs and powders. Yet it becomes clear that Jekyll is growing addicted to them and is being taken over by his alter-ego: “I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse”. After contemplating the possibilities of double existence, fearing that the “power of voluntary change be forfeited”, yet having already undergone involuntary and uncontrolled personality alternations, Jekyll decides “the better part” of his being should triumph (48). By having Jekyll make this decision, Stevenson establishes the most emulated finale of the genre: the recourse of self-destruction seems the only resolution to the continuous struggling of the polar twins. Jekyll anticipates: “I know how he fears my power to cut him off by suicide” (45). Ironically, suicide is only achievable due to Jekyll and Hyde’s supremely combined effort: although Jekyll instigates the lethal catalyst of events, it is Hyde who takes the poison and realises Jekyll’s death wish. From the juxtaposed language of opposites, divided cities and cultures, multiple narrative viewpoints, drink and drugs, through to being overwhelmed by another self, and the suicide-murder recourse, Jaramillo Levi carries many of these concepts in his own fiction in both a modern and postmodern way

Folie à deux: “Le horla”

Guy de Maupassant’s biography reads like one of his own fictions. His greatest achievement was his revival of the short story and although his talent extended to novel writing he remains one of the most prolific short story writers. He died at forty-two in a mental asylum after a downward spiral into psychosis. By the time he wrote “Le horla” (1886-7), he had been ravaged by syphilis, as a result of his debauched lifestyle. He was hallucinating and manifested signs of megalomaniacal, paranoid, and demented behaviour, just like his literary counterparts. The leitmotif of the *idée fixe* was most notable in his work and constituted the basis for a series of terrifying tales. The earliest reference to this pathological state appears in “La terreur” (1880), which then becomes the foundation for “Lui” (1883), a catalogue of paranoid and obsessive behaviour, and “Le horla”.⁵⁷ The latter exhibits an advanced psychotic state and exploits the themes of dual personality and possession, as does his final story, “Qui Sait?” (1890).⁵⁸

⁵⁶ “El bulto”, *El fabricante de máscaras*, 66-68.

⁵⁷ Maupassant, “Lui?” *Le Maupassant du “Horla”*, ed. Pierre Cogy (Paris: Minard, 1970) 106.

⁵⁸ Coleman 255-259.

Maupassant reflected the contemporary fascination with the subconscious and believed the supernatural always tended towards madness, invariably isolating people from society. This was also a frequent theme all through his writing. His concept of interior dualism was based upon the revived magnetic theories of the time and on the conclusions of, among others, Charcot, whose lectures he attended. In this regard he shares the use of the traditional psychological perspective of the double as the projected conscience, as did Hoffmann.

The phenomenon of doubles had a special significance for Maupassant who claimed to have been assailed by visualisations of his own double. As his mental condition deteriorated, the double experience was forced on him as a recurring autoscopic hallucination. He declared he had seen his mirror image sitting at his desk.⁵⁹ On one occasion:

as he was sitting at his table in the study, he thought he heard the door open [...] Maupassant turned round, and was not a little astonished to see himself enter, sit down in front of him, with his face in his hands, and begin to dictate exactly what he was writing. When he had finished and he stood up, the hallucination disappeared.

The writer's two stories "Lui?" and "Qui sait?" are based on this experience. Psychiatrically, Maupassant was assessed as suffering from a narcissism related to his promiscuity that was manifested as grandiose eroticism. The detrimental consequences of his sexual excess were pushed out of his consciousness and repressed. As the cerebral syphilis progressed they resurfaced in a distorted embodiment, an autoscopic hallucination -his double.⁶⁰ Evidently, Maupassant's psychiatric history is responsible in part for his literary output; especially those often overlooked tales belonging to *les contes fantastiques*.

"Le horla" is Maupassant's fictional written testimony to the increasing dread and panic that overwhelms the story's character. The two-fold tale has dual simultaneous and ambiguous readings; either the supernatural being is real and the protagonist its victim, or the *horla* is

⁵⁹ David Coward, introduction, *Mademoiselle Fifi and Other Stories*, (Oxford: Oxford UP, 1993) xviii.

⁶⁰ Coleman 260-262.

an illusion and the narrator, detached from reality.⁶¹ A ubiquitous technique in the fiction of the divided self, this disengagement from the world through a protracted psychotic episode, is also seen in Fedor Dostoevsky's protagonist Golyadkin in *The Double*.⁶² The premise is that fear is associated with madness and is linked to the unknown. In Todorov's theoretical sense of the fantastic, the reader constantly questions whether the storyteller is unstable, unreliable or both, as is also the case in many of Poe's stories, and Jaramillo Levi's.⁶³

In the narrator's mind, "Le horla"'s arrival in France is not incidental: it serves a particular purpose. Depicted as a superior invisible entity, it descends upon the world to exterminate man. "Le horla" is both parasitic, metaphorically siphoning the narrator's body and mind, and independent, as it manages to ostracise its victim by becoming his other, his double. Anonymous narration facilitates the reader's ability to identify with the character and thus reject the possibility of his unreliability in the role of raconteur. Suspicions are aroused, however, when he launches into a tirade about the limiting deceptiveness of the senses. The protagonist's mental disturbances are evidenced by traditional means: concerns of an imminent approaching threat, impending death, sensations of being stalked and possessed, an irrational fear of solitude, and the contemplation of suicide. Maupassant's concoction of premonitions, looming disaster, hallucinations, and threatening forces markedly increases the reader's expectations and the author's own psychic disintegration ensures his characterisation rings true.⁶⁴

⁶¹ All references to "Le horla" refer to the second longer version of the story, the *nouvelle* which was written in 1887, and not the first shorter one, the *conte*, written in 1886. The two were written seven months apart and the protagonist remains nameless in both. Although the *conte* is substantially shorter and is set within the confines of an asylum, the *nouvelle*'s presentation as the protagonist's dated journal gives it a credible intimacy. All French quotations come from Pierre Cogny's *Le Maupassant du "Horla"*.

⁶² *The Double* (1848) was the first novel to present the idea of the mind in conflict. Dostoevsky gave expression to the mind's state of disharmony or schizoid personality by using the double. In the novels of his period, dual personality created doubts in the mind of the reader and protagonist about the limits between hallucination and reality. *The Double* confuses the reader as to what is objective, subjective, and what is perhaps an imaginary catalogue of events by the storyteller. The doppelgänger is presented as tangible although it becomes clear it is a projection of the narrator's imagination. Like Hoffmann, Dostoevsky embodied the dissociated second self as a projected physical double and like Andersen's "The Shadow", it sets out to steal the identity of the original and degrade him to his previous status.

⁶³ The narrator's sanity is dubious at best in Poe's "Tell-Tale Heart", "The Fall of the House of Usher", and "The Black Cat". This is true of Carmen in "Piensan que no tuve un buen motivo", *Duplicaciones*, 154-168.

⁶⁴ Maupassant was an abuser of ether, a legendary hallucinogenic.

Maupassant's portrayal of his victimised hero has him being constantly tormented by an impending sense of foreboding and doom:

J'ai sans cesse cette sensation affreuse d'un danger menaçant, cette appréhension d'un malheur qui vient ou de la mort qui approche, ce pressentiment qui est sans doute l'atteinte d'un mal encore inconnu, germant dans le sang et dans la chair (62).⁶⁵

This unrelenting psychic pressure may furnish an explanation for his impaired vision. The blurring of words, letters, and sounds he experiences may be provoked by the perennial state of fear in which the protagonist exists, which he mentions on several occasions: "À mesure qu'approche le soir, une inquiétude incompréhensible m'envahit, comme si la nuit cachait pour moi une menace terrible. Je dîne vite, puis j'essaye de lire mais je ne comprends pas les mots; je distingue à peine les lettres" (63).⁶⁶

He begins to believe an alien force is overwhelming and deliberately deceiving him:

qu'il existe près de moi un être invisible, qui se nourrit de lait et d'eau; qui peut toucher aux choses, les prendre et les changer de place, doué par conséquent d'une nature matérielle, bien qu'imperceptible pour nos sens, et qui habite comme moi, sous mon toit (82).⁶⁷

Here begins the personalisation of the invisible being and its implication as the protagonist's double:

On avait donc bu cette eau? Qui? Moi? Moi, sans doute? Ce ne pouvait être que moi? Alors, j'étais somnambule, je vivais, sans le savoir, de

⁶⁵ "All the time I have this terrible feeling of imminent danger, this apprehension of impending misfortune or approaching death, this presentiment which is doubtless the first sign of some disease, as yet unknown, germinating in my blood and my flesh" (315). All translations are from "The Horla", *Selected Short Stories*. Trans. Roger Colet, (Middlesex: Penguin, 1971) 313-344.

⁶⁶ "As evening draws on an incomprehensible uneasiness comes over me, as if the darkness held some dreadful threat for me for me. I dine hurriedly, then try to read; but I cannot understand the words; I can scarcely make out the letters" (315).

⁶⁷ "an invisible creature exists beside me which feeds on milk and water, which can touch things, pick them up and move them about, which is therefore endowed with a material nature, imperceptible though it may be to our senses, and which is living like myself beneath my roof..." (330).

cette double vie mystérieuse qui fait douter s'il y a deux êtres en nous, ou si un être étranger, inconnaissable et invisible, anime, par moments, quand notre âme est engourdie; notre corps captive qui obéit à cet autre (70-71).⁶⁸

The narrator is adamant that something is amiss and in a typical scenario pertaining to literature of the double, questions his sanity: "Ai-je perdu la raison? [...] "Je me demande si je suis fou" (69, 82).⁶⁹ Solitude is of great concern for Maupassant's characters and although he is being pursued incessantly he suffers paranoia and an overwhelming fear of isolation: "Il ne se manifeste plus, mais je le sens près de moi, m'épiait, me regardant, me pénétrant, me dominant et plus redoutable, en se cachant, ainsi qu'il signalait par des phénomènes surnaturels sa présence invisible et constante" (84).⁷⁰

These elements of isolation and alienation are viewed as a potential danger to the narrator's psyche: "Certes, la solitude est dangereuse pour les intelligences qui travaillent [...] Quand nous sommes seuls longtemps, nous peuplons le vide de fantômes" (72).⁷¹ Inevitably, psychic meltdown is the result. He no longer has a will of his own as "Le horla" takes possession of his body and mind in a long and agonising process of vampirisation, "Je suis perdu! Quelqu'un possède mon âme et la gouverne! Quelqu'un ordonne tous mes actes, tous mes mouvements, toutes mes pensées" (85).⁷²

Like many short stories of the fantastic genre, "Le horla" employs fairytale images and classic symbols including mirrors, butterflies, and forests.⁷³ *La forêt de Roumare* appears as the initial

⁶⁸ "Somebody must have drunk the water, but who? I myself perhaps? Yes, it could only have been myself! In that case I was a sleepwalker; unknown to myself I was living that mysterious double life which makes us wonder whether there are two creatures in us or whether, when our mind is asleep, some alien being, invisible and unknowable, takes control of our captive body, which obeys that other being..." (321).

⁶⁹ "Have I lost my reason? [...] I wonder if I am mad" (320, 331).

⁷⁰ "He no longer shows himself but I can feel him near me, spying on me, penetrating me, dominating me, and more to be feared when he hides in this way than if he revealed his constant invisible presence by supernatural phenomena" (332).

⁷¹ "There can be no doubt that solitude is dangerous for active minds. [...] When we are alone for any length of time we people the void with phantoms" (323).

⁷² "I am done for! Someone is in possession of my mind and controlling it! Someone is directing my every movement, my every thought" (333).

⁷³ Forests used to be places of danger to a degree difficult to appreciate today, when for modern city-dwellers they are retreats or playgrounds. Traditionally they are dark, labyrinthine and filled with dangerous beasts. In the Grimm fairytales, the woods are inhabited by magical creatures that know and perform feats mortals cannot. Michael Ferber, *A Dictionary of Literary Symbols* (Cambridge: Cambridge U P, 1999) 78.

setting where the narrator witnesses one of several visual hallucinations. Later, when he returns home, he sees the pages of a book being turned as if by invisible fingers although the “fauteuil était vide, semblait vide, mais je compris qu’il était là, lui, assis à ma place, et qu’il lisait” (88).⁷⁴ The explanation of an optical illusion or hallucination does not settle the question as one never knows how much one suffers from such illusions or how radical the error of the senses is. Maupassant never ceased to explore the unreliability of the instruments of perception.

In an imaginative description of the protagonist’s shift in consciousness from one plane to another, Maupassant compares the sensation of falling asleep to drowning; a variation on the concept of suffocation endured by many a victim of the pursuing double: “Jusqu’au moment où je tombe tout à coup dans le repos, comme on tomberait pour s’y noyer, dans un gouffre d’eau stagnante” (64).⁷⁵ It is not clear whether this occurs in the real or dream world, but when *le horla* attacks supposedly in the dream world, Maupassant’s description of the nightmare is remarkable as corresponds to the original meaning of the word that meant “night-fiend”:⁷⁶

Je dors—longtemps—deux ou trois heures—puis un rêve—non—un cauchemar m’étreint. Je sens bien que je suis couché et que je dors,... je le sens et je le sais... et je sens aussi que quelqu’un s’approche de moi, me regarde, me palpe, monte sur mon lit, s’agenouille sur ma poitrine, me prend le cou entre ses mains et serre... serre... de toute sa force pour m’étrangler. [...] Cette nuit, j’ai senti quelqu’un accroupi sur moi, et qui, sa bouche sur la mienne, buvait ma vie entre mes lèvres. Oui, il

⁷⁴ “the armchair was empty, seemed empty; but I realised that he was there, sitting in my place, reading” (336).

⁷⁵ “till the moment when I suddenly fall asleep like a man falling into a chasm full of stagnant water to drown” (316).

⁷⁶ “These night fiends were held responsible for the experiences of terrifying dreams, and the word was then used to denote the dreams themselves, so that its original meaning is becoming forgotten. The word nightmare itself comes from the Anglo-Saxon *neah* or *nicht* (=night) and *mara* (=incubus or succubus)”. Ernest Jones, “The Mare and the Mara: A Psycho-Analytical Contribution to Etymology” *On the Nightmare*. 2nd edition. (London: Hogarth, 1949) 243.

la puisait dans ma gorge, comme aurait fait une
sangsue (64, 69).⁷⁷

In “Le horla” the invisible entity attempts not only to smother but to choke his victim: “me prend le cou entre ses mains et serre... serre... de toute sa force pour m’étrangler (64).⁷⁸ [...] D’où viennent ces influences mystérieuses qui changent en découragement notre bonheur et notre confiance en détresse. On dirait que l’air, l’air invisible est plein d’inconnaissables Puissances, dont nous subissons les voisinages mystérieux” (60-61).⁷⁹

As to the origins of “Le horla”, a South American connection documented in an article the narrator discovers is revealed in the second half of Maupassant’s tale. The reader learns that it hails from Brazilian metropolis, Rio de Janeiro:

une épidémie de folie, comparable aux
démences contagieuses que atteignirent les
peuples d’Europe au moyen âge, sévit en ce
moment dans la province de San-Paulo. Les
habitants éperdus quittent leurs maisons,
désertent leurs villages, abandonnent leurs
cultures, se disent poursuivis, possédés,
gouvernés comme un bétail humain par des
êtres invisibles bien que tangibles, des sortes
de vampires qui se nourrissent de leur vie,
pendant leur sommeil, et qui boivent en outre de

⁷⁷ “I sleep for a long time—two or three hours; then a dream—no a nightmare—takes hold of me. I am fully aware that I am in bed and asleep... I feel it and know it... and I also feel somebody approach me, look at me, touch me, climb on to my bed, touch me, kneel on my chest, take my neck between his hands and squeeze... squeeze... with all his strength, trying to strangle me. [...] Last night I felt somebody squatting on top of me, pressing his mouth against mine and drinking my life through my lips” (316, 320).

⁷⁸ “takes my neck between his hands and squeeze...squeeze...with all his strength, trying to strangle me” (316).

⁷⁹ “Where do they come from, these mysterious influences which turn our happiness into gloom and our self assurance into distress? It is as if the air, the invisible air, were full of unfathomable powers, whose mysterious proximity affects us” (314).

l'eau et du lait sans paraître toucher à aucun
autre aliment (89-90).⁸⁰

The *malade* has a pseudoscientific explanation for his predicament. In what has turned out to be a prophetic gesture, he recalls: "je le saluai, je ne sais pourquoi, tant ce navire me fit plaisir à voir".⁸¹ This is curious as the verb *saluer* is employed with people and not with boats and so *le horla* may have been unwittingly summoned (60). The narrator sets out to verify his visions, rationalising them as part of an epidemic, a contagion for which he is not responsible. He believes *le horla* was on board the Brazilian boat, and the mass global hysteria was not caused by collective hallucinations but by the invisible *horla*: "je me rappelle le beau trois-mâts brésilien qui passa sous mes fenêtres en remontent la Seine, [...] L'Être était dessus, venant de là-bas, ou sa race est née!" (90).⁸² Maupassant deftly epitomises, with this last phrase, all that Latin America was said to represent at the time; a continent to which criminals fled and from which killers came.⁸³

With regard to the narrator's reliability, perhaps he does see something not apparent to everyone else. This may be substantiated by experiential evidence, that is, the tactile contact when he feels himself being touched on the shoulder and ear seems to be sufficient to

⁸⁰ "An epidemic of madness, comparable to those waves of collective insanity which affected the peoples of Europe in the Middle Ages, is raging just now in the province of São Paulo. The frenzied inhabitants leave their houses, desert their villages, and abandon their fields, saying that they are pursued, possessed, and dominated like human cattle by invisible though tangible beings, vampires of some kind who feed on their vitality during their sleep and also drink water and milk without apparently touching any other form of food" (336-337).

⁸¹ "The sight of this boat gave me such pleasure that for some unknown reason I saluted her" (314).

⁸² "I remember the splendid Brazilian three-master which sailed past my windows on 8 May, on her way up the Seine! [...] But the Being was on board, having come all the way from that far-off land where his race was born!" (337).

⁸³ After receiving the Nobel Prize for Literature in 1982, Gabriel García Márquez cautioned his audience on viewing and interpreting the social and political complexities of Latin America's history from a European perspective. Myth and reality about Latin America had been mixed by the first voyagers to the New World who managed to describe their discoveries in the only way they knew how, through European literary fantasy and convention. After their enthusiasm for the New World waned, all that remained was the dark and alien aspect of the continent: "Even today, myths of Latin America prevailing in Europe and the United States see the continent as the place to which criminals, bank robbers or ex-Nazis can run and hide, the place down below from which dark hordes of illegal immigrants, drug traffickers, killer bees and other diabolic things seek to rise up and cross the Rio Grande into the light of western civilisation." Susan Bassnet, *Comparative Literature: A Critical Introduction* (Oxford: Blackwell, 1993) 86-87. See reference to the fountain of youth, 99.

discount hallucinations in favour of *le horla's* existence.⁸⁴ If these inexplicable events are not occurring, they are hallucinations and there is no visible entity. However, if the hallucination is rejected then *le horla* is indeed real. Finally, the narrator concludes as the only recourse the murder of the invisible incubus, which of course would result in his suicide: “il n'est pas mort...Alors...alors...il va donc falloir que je me tue, moi!...” (98).⁸⁵

As the quintessential fantastic memoir of madness and doubling, “Le horla” weaves together multiple elements and themes which continue to be found universally throughout fiction of the double. Consequently, each of Maupassant's thematic inclusions contributes to a blueprint for the typical double story. Many of the devices drawn on in “Le horla” appear in Jaramillo Levi's work with a similar effect, and their presence evokes in the reader their own sense of uncanniness making the receptive literary experience all the more rich and authentic by the standards of doubling.

As in “Le horla”, Jaramillo Levi's central characters are often on the verge of psychological collapse. They engage in obsessional behaviours and endure oppressive premonitions and persecution, and there are numerous references to the classic stalking and presence of an omnipresent Other. In “Ciclos de acecho”, the leitmotif is that of obsession which then degenerates into paranoia and pursuit: “He tratado de explicarme el porqué de tu acecho, la presencia que no me deja vivir, esa presencia tuya que crece y se diversifica a toda hora haciéndome la vida imposible”.⁸⁶ This results in overwhelming the subject, or the character also being taken over: “Ya no tengo que soñarte para que me persigas. Estás en todas mis acciones, insinuante, desdoblada, multiforme. [...] Ya era tarde porque nos habían poseído, me había poseído yo misma”. The paranoid *tú* confronts a *yo* which combine to make a *nosotros*. There is an opposition of a *you* and an *I* who struggle with each other and confuse their identities.

In “Es él”, characters appear to be menaced by a ghost, a revenant: “Es él que nos acecha, he sentido cómo nos vigila”, or at the very least, the notion that one is being watched; “los presentimientos, augurios”.⁸⁷ Often the subject feels possessed or controlled by

⁸⁴ Lusk and Roeske, “The Horlas: Maupassant's Mirror of Self-reflection”, *Comparative Literature and Culture*: March 2003. 5 Dec. 2003. <<http://clcwjournal.lib.purdue.edu/clcw03-1/lusk&roeske03-1.html>>.

⁸⁵ “he is not dead....In that case...in that case...I shall have to kill – myself” (344).

⁸⁶ Jaramillo Levi, “Ciclos de acecho”, *Duplicaciones*, 17-18. See Appendix C Obsession.

⁸⁷ Jaramillo Levi, “Es él”, *Renuncia al tiempo* (Guadalajara, Jalisco: Departamento de Bellas Artes, 1975)

something imperceptible as in “Te amo, Silvia”: “Siento que una fuerza oculta me mueve y me maneja a su gusto mientras duermo” (152). In “Es él”, an untoward presence takes hold of the male character in a fit of vengeance: “en ese momento me cegaron unos deseos horribles de castigarla. Me puse a golpearla, una y otra vez, como un demente”, he blames “el lugar me estaba imponiendo procedimientos de otro tiempo aún reciente”, and the character’s actions are beyond his control. The combined effect of thinking one is being stalked, possessed and persecuted is that the players fear losing their reason: “Es él” (“debo estar perdiendo la razón, acabarás por enloquecer”) and the concept of mental instability is at the core of many of Jaramillo Levi’s characters. In “Es él”, all manner of hallucinations are provoked by inexplicable forces; “¡Radios que empiezan a sonar en la oscuridad y me despiertan, mesas que se mueven solas, platos que amanecen rotos en la cocina, puertas que se abren, un fuerte olor a tabaco en el cuarto de huéspedes...!” Kinaesthetic sensations also feature: “aquella súbita corriente de aire” (84, 93).⁸⁸

Drugs and alcohol may often be the cause of questionable apparitions. In “Es él” these may be attributed to hallucinogenics in Sonia’s case, “bajo el efecto de unas drogas alucinógenas”, or alcohol in the narrator’s, “No sé si fue el alcohol”. Hallucination may often be a result of wish fulfilment. Another short story, “La figura”, features invisible or outside forces which appear as “una alucinación”: “La sensación de aquella presencia se hizo más rotunda cuando dejó de estar atento a la lluvia y comprobó que dentro de su cabeza se estaban articulando, efectivamente, palabras ajenas a su voluntad”. Maupassant’s and Jaramillo Levi’s protagonists end up spinning around in a fit of madness until they are disorientated: “Je fermai les yeux. Pourquoi? Et je me mis à tourner sur un talon, très vite, comme une toupie. Je faillis tomber”, “Je me dressai, les mains tendues, en me tournant si vite que je faillis tomber” (65, 94).⁸⁹ In “La figura”, Enrique “[p]enetró en la oscuridad y allí quedó, frenético en su silla, dando vueltas y más vueltas con los brazos extendidos” (21).

⁸⁸ A similar scene appears in Maupassant’s “Qui sait?": “Et voilà que j’aperçus tout à coup, sur le seuil de ma porte, un fauteuil, mon grand fauteuil de lecture, qui sortait en se dandinant...les moindres objets glissaient sur le sable comme des fourmis, les brosses, les cristaux, les coupes...” (136). Followed by chairs, couches, and stools, piano and writing table. “And then, in the doorway, I suddenly caught sight of an armchair, my big reading-chair, absconding at a waddle. [...] Smaller items, brushes, glasses, vases, scampered across the gravel of the drive like ants” 229, 230-231. All translations are from “Who Can Tell?” trans. David Coward, *Mademoiselle Fifi and Other Stories*, 226-239.

⁸⁹ “I shut my eyes, I don’t know why. And I started spinning around on one heel, very fast, like a top. I almost fell (317). “I jumped up with both hands outstretched, spinning round so fast that I almost fell” (340).

A major symptom of the resulting panic and anxiety created by these elements is hyperventilation which is regularly manifested as a feeling of suffocation. In “Te amo, Silvia” and in “El parque” (LTG) this takes the same form as it does in “Le horla”; in the former: “Una vez cuando nos cruzamos cerca de mi casa, sentí una rara sensación oprimiéndome el pecho” (152), and in the latter: “sí siente en el pecho la presión de aquella asfixia”. This sensation appears in many of Jaramillo Levi’s stories. As in “Le horla” there is also a literal strangulation in “La intención”, “el odio que se desprende inmenso de mi compañera, llega hasta mi cuello, lo rodea, aprieta...” (29)⁹⁰ and in “El olor”: “Tampoco supo que sus manos estaban a punto de rodearle el cuello. Sólo se oyó un estertor en aquel cuarto” (28). Several other stories run the common theme of asphyxiation, a lack of air, choking or something similar; “Germinación”, “Nereida”, “Piensan que no tuve un buen motivo”, “Mañana, donde siempre”, and “La foto”.⁹¹

Characters also experience drowning as a variation of suffocation. In Maupassant’s tale this is expressed as a change from one state, wakefulness, to another, the oneiric. This is at the centre of “Agua de mar” but in reverse. The story begins: “El sueño se va apoderando de él” and the last lines are “Abrimos los ojos creyendo despertar de una pesadilla. Pero el agua entra ya violentamente en sus pulmones y en seguida no sé más”.⁹² In “Recordando desde el tedio”, the female character almost drowns “por falta de aire... [M]e sentí arrastrada hacia el fondo y manoseada en momentos en que mis pulmones llenos de agua estaban a punto de estallar” regaining consciousness to find herself being raped.⁹³ In “Oleada” (ACO), drowning is not mentioned but the implied suicide remains “arena y sal ofenden su rostro”.⁹⁴

Myself, the Other

No two modern authors from the same era and country exemplify the extremes of doubling in literature more than Portuguese writers, Fernando Pessoa and Mário de Sá-Carneiro. In the case of Pessoa, it is the author himself who is the anomaly and not his fictional characters. This is also the situation represented by Sá-Carneiro. Pessoa is an extraordinary example of the quintessentially modern idea of duality and the divided self and was the producer of a great volume

⁹⁰ This line does not appear in the first edition of *Duplicaciones*, see page 26.

⁹¹ See Appendix C Suffocation.

⁹² Jaramillo Levi, “Agua de mar”, *Duplicaciones*, 51.

⁹³ Jaramillo Levi, “Recordando desde el tedio”, *Duplicaciones*, 96.

⁹⁴ Jaramillo Levi, “Oleada”, *En un abrir y cerrar de ojos*, 74.

of heteronymic as opposed to pseudonymous work.⁹⁵ Pessoa claimed he always had a tendency to create unreal characters and that his first literary heteronym, Alberto Caeiro, sprang from a trance-like state during which he began writing and did not stop until he had penned over thirty poems.⁹⁶ What is outstanding is that each heteronym had its own biography, developed a particular, recognisable writing style, and contributed to specific literary editions; Pessoa not only doubled his creativity, but multiplied it:

Na verdade, a ideia de «heterónimo» corresponde a um desejo de desdobramento sem identidade: é exactamente uma representação, através de diferentes personagens, de diversas faces da mesma individualidade original, ou, então, a expressão de diferentes conceitos da vida de uma mesma personalidade.⁹⁷

The central theme of Mário de Sá-Carneiro's work was that of personality crisis, a concept which contributed to his own confusion about the distinction between art and life. Eventually, it became impossible for Sá-Carneiro to determine where one ended and the other began, as is the case with many literary characters in fiction of the double. "Eu-Próprio O Outro" is Sá-Carneiro's finest example of addressing the theme of the divided self or stranger within.⁹⁸ The story is comprised of journal entries written by an unstable character whose double is a corporal manifestation of the relation between the protagonist's *eu* (I) and his other, *ele* (he): this ultimately culminates in their death. The protagonist's initial encounter with his double occurs in a café where it appears seated opposite him at a table simultaneously engaging him in conversation. When the character speaks during his

⁹⁵ Octavio Paz elaborates: "What Fernando Pessoa writes belongs to categories of work which we could call orthonyms and heteronyms. It cannot be said that they are anonymous or pseudonymous because they really aren't. The pseudonymous work is by the author in his own person, except he signs it with another name; the heteronymic work is by the author outside his own person" (9). Octavio Paz, "Introduction: Unknown to Himself", Trans. Michael Schmidt, *A Centenary Pessoa*, 1-20.

⁹⁶ In an example of multiplication rather than doubling, Caeiro was followed by Ricardo Reis, Álvaro de Campos and Bernardo Soares. *A Centenary Pessoa*, 215-216.

⁹⁷ "Actually, the idea of the 'heteronym' relates to the desire to become double without an identity: it is an exact representation of diverse sides of the original individuality through different characters, or rather, an expression of the different notions of life according to one personality". João Gaspar Simões, *Fernando Pessoa: Breve história da sua vida e da sua obra* (Lisboa: Difusão Editorial, 1983) 31.

⁹⁸ Mário de Sá-Carneiro, "Eu-Próprio O Outro", *Céu em Fogo: Oito Novelas* (Lisboa: Relógio D'Água, 1998) 163-177.

psychic dissolution, he hears the voice of *o outro*, not his own;⁹⁹ it is *o outro* who does the thinking; his opinions are those of *o outro*; and although the company of *o outro* torments him, he nevertheless continues obsessively to seek it out. Gradually their personalities and souls merge: “Sinto a minha personalidade abismar-se. Pouco a pouco a minha alma se vai afeiçoando à sua”;¹⁰⁰ until the original is literally consumed by his double: “Foi-me sugando pouco a pouco. O seu corpo era poroso. Absorveu-me. Já não existo. Desapareci da vida. Enquistei-me dentro dele. Ruínas!” (170, 176).¹⁰¹ They merge to the point of mutual dependence: “Existo, e não sou eu!...Eu-próprio sou outro... Sou O Outro...O outro...!” (176).¹⁰² The duality and interdependence between the *eu* and *o outro* is emphasised by ambiguous feelings of narcissistic attraction on one hand, “Dantes, beijava-me nos espelhos”; and an uncanny strangeness in front of his own image on the other: “Olho-me a um espelho...Horror! Descubro no meu rosto, caricaturizado, o rictus de desdém do seu rosto” (172).¹⁰³ In “Eu-Próprio O Outro”’s classic dénouement, the final line also appears to fuse the dual nature of the personality with murder-suicide as the solution to rid himself of his obsession: “Enfim- o triunfo! Decidi-me! Matá-lo-ei esta noite...Quando Ele dormir...” (177).¹⁰⁴ The ultimate crime is the product of the intersection between madness and reality. The double here is a secondary person, a meta-character, and whether a reflection, hallucination, product of the imagination or fear, or the embodiment of conscience, it is the specific creation of the original character who sees himself entangled with this secondary character. This is one of the most overlooked points in criticism of the double. As a result of this co-dependence the conjured double character becomes invested with the

⁹⁹ See reference to *Alien Voices*, footnote 34, 152.

¹⁰⁰ “I feel I am losing my personality. Little by little my soul is shaping itself to his” (143). All Portuguese to English translations are from Margaret Jull Costa’s version of “Myself the Other”, *The Great Shadow* (Sawtry, Cambs: Dedalus, 1996) 139-148.

¹⁰¹ “He sucked me in little by little. His body was porous. He absorbed me. I no longer exist. I have disappeared from life. I have formed a cyst inside him. Ruins!” (147). As a note of interest, *susto* (magic fright or “soul loss”), is an unusual paranoid state in which sufferers develop the anxiety and frightening concept that their souls have been absorbed and kidnapped by the earth and consequently no longer exist in their bodies. It is a folk illness prevalent among some Latinos in the United States, and among people in Mexico, Central America and South America. *Susto* is also referred to as *espanto*, *pasmo*, *tripa ida*, *perdida del alma*, or *chibih*. *Susto* is an illness attributed to a frightening event that causes the soul to leave the body and results in unhappiness and sickness. Benjamin J. Sadock, Harold I. Kaplan, Virginia A. Sadock., eds. *Synopsis of Psychiatry* (Philadelphia, MD: Lippincott Williams & Wilkins, 2007) 524.

¹⁰² “I exist, but I am not myself! I am another...I am the other...The Other!” (147).

¹⁰³ “Before, I used to kiss myself in mirrors” (145), “I look at myself in the mirror...And to my horror I discover on my face, as if in a caricature, the rictus of disdain on his face” (144).

¹⁰⁴ “At last, success! I have made a decision. I will kill him tonight...while He is asleep” 148.

power that comes from not existing doubly and so his existence condemns to death the person he is doubling.

As evidenced above, modern subjects regularly depict an interior psychic fragmentation. Jaramillo Levi's characters are also shown in a state of internal demise often resulting in a fusion, an absorption, or a physical and mental collapse. Sá-Carneiro's protagonist feels the impending loss of identity in the form of personality disintegration and so too does the tortured victim in Jaramillo Levi's "La sombra":

Por un rato me desplazo, soy nube radioactiva, floto, me disuelvo; otra vez reconozco los confines del cuarto y busco el espejo, me busco, necesito saber si aún estoy aquí, si existo; [...] me desplazo hacia el cuerpo que continúa mirándose en el espejo; me fundo con él; estoy al borde del abismo; sé que el momento del colapso no demora.¹⁰⁵

Psychologically, the victim is ruined and claims "he tenido que hundirme en la demencia" to stave off the physical pain of the interrogation (81).

In "La fuente", a fusion of the living with the dead occurs only to resurrect the latter: "mi piel traspasó lentamente el cristal y de pronto era una con tu piel. Permanecemos así, unidos por una absorbente tibieza".¹⁰⁶ As with Sá-Carneiro's "Eu-Próprio O Outro", after its initial appearance the double wishes to absorb the original:

Dio un paso hacia mí para anexarme a su fracaso, para fundirse con mi cuerpo hecho de energía y de voluntad de ser. Pero yo salté de pronto a su encuentro, fui yo quien entró en su figura y le impulsé mi vocación de permanencia. Fuimos uno nuevamente (13).

The classic dependency between the double and the original also exists in the work of Jaramillo Levi; a joint reliance is apparent in his "Fiesta del sótano" in which doubles become multiples and the interdependence of the yo and the replicas is patent:

Yo sentí que me dividía, que cada estrato vertical de mi cuerpo iba adquiriendo

¹⁰⁵ Jaramillo Levi, "La sombra", *Ahora que soy él*, 79-81.

¹⁰⁶ Jaramillo Levi, "La fuente", *Ahora que soy él*, 10.

independencia y que yo estaba presente en cada nueva parte que se desprendía de mi ser principal [...] los muchos cuerpos idénticos que habían sido engendrados a partir de aquel cuerpo que poco antes fuera único.¹⁰⁷

As the protagonist's bodily yo is also many, the narrative perspective changes from first to third person at the climax: "nos dirigimos hacia el intruso y, obedeciendo a una sola idea, sin decir palabra, lo echamos de la fiesta" (34). Absurdly, the bearer of the yo is removed from the venue by his own single intention also experienced by the others as physically he is multiple but psychically he is unique. This interdependence is also manifested between the two pairs of characters in "Duplicaciones", the premise of which hinges on their physical likeness. Consequently, each pair is reliant on the other as without one couple the other would cease to exist: "Li Peng [...] dueño de un rostro que es copia fiel del que tenía el hombre que estuvo sentado ahí al dispararle, pero que ya no está al caer ella sobre el espacio que él había ocupado".¹⁰⁸

Substitution and Scapegoats

Daphne du Maurier's *The Scapegoat* is a rarely cited novel in the field of the literary double which seems to have escaped criticism yet is a fine example of the double substituting the original. Protagonist John is a jaded Englishman holidaying in France. Realising he has never been an active partaker in his own existence, merely an observer, he is at a vulnerable point in his life. Although a genuine Francophile, he confesses to feeling alienated, almost exiled, a displaced foreigner who feels like an unfulfilled failure.¹⁰⁹ Aware of his potential other self and its suppression, he longs to transform his identity in light of his lack of success in life.¹¹⁰ He predicts his other self "might have had a mocking laugh, a casual heart, a swift-roused temper and a ribald tongue", and indeed the derisive laugh referred to comes via the mouthpiece of a classic contemptuous clone (9). John ponders the type of person he may have been or may even be and considers "how to unlock the door? What lever would set the other free?" He knows he is to return to his invalid life in London and concludes: "There was no answer - except, of course, the blurred and temporary ease which a bottle of wine at a café might bring me before I climbed into the car again and drove north" (10). His conscious decision to get drunk after

¹⁰⁷ Jaramillo Levi, "Fiesta del sótano", *Duplicaciones*, 33-34.

¹⁰⁸ Jaramillo Levi, "Duplicaciones" *Duplicaciones*, 38-40.

¹⁰⁹ Daphne du Maurier, *The Scapegoat* (Harmondsworth: Penguin, 1957) 8.

¹¹⁰ Failure and feelings of worthlessness are the reasons the protagonist wills himself to disappear in Jaramillo Levi's "Otra vez lo mismo".

dismissing the possibility of liberating the self within, ironically summons the double and almost immediately John is mistaken for Gallic counterpart, Jean.

Albert Guerard declares, “[t]he experience of encountering a double is indeed uncanny: a response not merely to strangeness but to familiarity. For the double had once been within ourselves”.¹¹¹ Indeed, the experience of being confronted by John’s own double provokes a natural fear, uncanniness, and a “desire to turn and run”:

Someone jolted my elbow as I drank and said, ‘Je vous demande pardon,’ and as I moved to give him space he turned and stared at me and I at him, and I realised, with a strange sense of shock and fear and nausea all combined, that his face and voice were known to me too well. I was looking at myself. The resemblance made me slightly sick, reminding me of moments when passing a shop window, I had suddenly seen my own reflection, and the man in the mirror had been a grotesque caricature of what, conceitedly, I had believed myself to be (12).

His voice also seems identical: “even the intonation sounded, in my ears, like my own” (13).¹¹² However, despite the uncanny likeness John does notice the difference between them, “it was his ease of manner that made contrast to my sober mood. He looked, and spoke, and smiled as I had never done” (15). His sober mood does not last: “The drinks I had swallowed at the station buffet were beginning to take effect. Nothing that was happening had reality”, and in his state of blurred confusion, he foresees a threatening and a potentially dangerous double who:

was still a stranger, but who, because of a chance resemblance, had taken charge of my evening, directing its course for good or ill. I wondered whether I should slide into the car and drive away, and so be quit of the whole encounter, which, fascinating at first, now seemed menacing, even evil (19).

Yet, however much John expects this menace, he states “I couldn’t summon an excuse to be quit of him, and, despising my own weakness, I followed him along the street like a shadow” (20). This

¹¹¹ Guerard 4.

¹¹² See reference to *Alien Voices* footnote 34, 152.

shadow image is carried from the start of the novel where the substitute wants to replace the original: "I was the shadow, watching myself take part in the action of the dream. Now it was happening, and I had the same lack of substance, the same lack of will", through to the end where the protagonist describes another visual perception of his self: "I was the substance now and he the shadow. The shadow was not wanted and could die" (16, 296).¹¹³

Later, drunk and alone with his French counterpart, the likeness becomes "more uncanny and more horrible than it had been in the crowded buffet" (23). As Downey suggests, wish fulfilment is apparent here.¹¹⁴ The extent of his desire to be this person is later matched by disappointment and regret at his substitution of a notorious cad: "I wanted Jean de Gué to have been a different sort of man. I did not want to discover at each step that he was worthless. [...] Instead, I had exchanged my own negligible self for a worthless personality" (96).

Initially, after ignoring several chances to rectify the duplicity, John experiences the "reckless feeling" of liberation that comes with assuming another's identity: "I was wearing another man's clothes, driving another man's car, and no one could call me to account for any action. For the first time I was free" (29). He recognises he is no longer the independent entity he once was: "it seemed to me that there was nothing left now of that former self who had changed identity in the hotel bedroom at Le Mans. Every one of my actions, instincts, weaknesses, all had merged with those of Jean de Gué" (208). Ultimately, the double and original become fused. This also happens in *Jekyll and Hyde*, "Le horla", and "Eu-Próprio O Outro":

what I had done [...], was not my own doing, the action of the solitary self of my former life, nor yet that of Jean de Gué, whose shadow I had become, but the work of a third - someone who was neither he nor I but a fusion of the two of us, who had no corporeal existence, who was born not of thought but of intuition, and brought release to us both (276).¹¹⁵

¹¹³ Shadows and substitution recall Hans Christian Andersen's "The Shadow", and José Saramago's *O Homen Duplicado*. See footnote 53, 108.

¹¹⁴ See footnote 70, 34.

¹¹⁵ It is acknowledged that Hyde is not the prototype of evil and Jekyll the model of good but that Jekyll has always been a fusion of them both: "for just as parts of unacceptable Hyde dwell in acceptable Jekyll, so over Hyde hovers the halo of Jekyll, horrified at his worsen half's iniquity". Vladimir Nabokov, "The Strange Case of Dr. Jekyll and Mr. Hyde", *Lectures on Literature*, 184. Fredson Bowers ed. Introduction by John Updike. (London: Weidenfeld and Nicolson, 1980) 179 - 205.

In *The Scapegoat*, John's first life disappears as he is replaced. His realisation is clear, "I did not exist. The self who had lived in London had gone forever" (309). Du Maurier's tale ends as it began, with the protagonist setting off for the Abbey at Forêt de la Trappe, and remains eerily unresolved.

Different personality types within the subject imply tension between the self or selves and the double, or multiples. Paradoxically, the double's presence within challenges the existence of the original self, upon which it is parasitic, and its aim is to destroy and or replace that original self.¹¹⁶ This usurping and substitution of the original by the double occurs in several of Jaramillo Levi's narratives in both a classic and in a novel way. "El esposo" and "La tarde del encuentro" feature the classic identical double faced with the original self in both stories. As in *The Scapegoat* these confrontations prove unnerving.

Superficially, "El esposo" describes the actions of the narrator who remains enamoured of former lover Sandra, whom he sees in the street with another man. The narration indicates that events are being recalled, after having occurred in the recent past, and that there remain psychological consequences of these actions. The narrator, in the company of a friend, sees them and is about to approach them when he is told that Sandra is now married. The identity of the husband is preserved as he remains faceless in description: "A él no pude verle la cara, pues ella lo tapaba".¹¹⁷ In the penultimate paragraph, the face-off takes place. Perhaps as a result of his obsession, he is impelled to act by an intangible force: "Un nuevo impulso me obligó a ir tras ellos". The narrator confronts his rival who reacts violently: "Apenas se sintió zarandeado se dio vuelta y sin pensarlo dos veces, me incrustó el puño enorme en medio de la cara". A sense of shock and confusion also hits: "Pero yo quedé fulminado, más que por el golpe, por la perplejidad, al descubrir quién era ese hombre que me la quitaba". It is not until the last paragraph that the twist and its ramifications are revealed: "Desde entonces, no pudiendo soportar el acecho de su rostro cada vez que me veo reflejado, destrozo cuanto espejo se me atraviesa en el camino. Aunque debo confesar que no por eso me odio menos". This indirect means of exposing his nemesis as another version of himself is archetypal and inventive, modern and postmodern. While there is no traditional description of the discovery of the double as adversary during the confrontation, Jaramillo Levi uses the modern tools of mirror and reflection to convey the surprise element although the narrative technique of delivering this makes extra demands on the reader. There is still the traditional response of shock, and introspective self-loathing in the face of it, through the narrator's developed mirror phobia.

¹¹⁶ Apter 51.

¹¹⁷ Jaramillo Levi, "El esposo", *Duplicaciones*, 37.

In “El esposo”, the divided narrator has dual roles as the observing, abandoned ex-lover and as new husband; both are one but which is the double? Behavioural evidence may support the existence of the classic villainous double as the husband in “El esposo”. The husband’s punch to the narrator’s face might be provoked by his guilt, if, in fact, the narrator initially was the lover but has since been substituted by the aggressive husband. Also, the narrator’s actions were not provocative enough to warrant such an over-reaction from the husband which came virtually at the same time as the point of contact. The malevolent double has the same knowledge as the original given that they spring from the same source. It seems Sandra is deliberately shielded from these events, just as the narrator gives chase, the husband stops a taxi into which Sandra enters; “[d]udo mucho que ella se diera cuenta de lo ocurrido” (37), the protagonist reflects.

As in *The Scapegoat*, it is apparent to no-one around them that there are two physically identical men co-existing in the same narrative: “Supe que estaban casados porque un amigo que me acompañaba me lo confesó al ver que me disponía a correr a su encuentro” (37). It may indicate the degree of wish fulfilment on the part of the narrator who clearly longs to transform his identity by reassuming his previous status as lover. A reasonable conclusion to draw may be that the narrating protagonist is psychically projecting his own physical likeness onto the person who has metaphorically replaced him alongside his beloved.

“La tarde del encuentro” reworks “El esposo”’s storyline in a university setting.¹¹⁸ The narrator, Professor Valverde, has just returned to Panama from a year abroad and is waiting to see his lover who is also his student, Anayansi, who stopped writing to him while he was away. An overall uneasiness is the set tone and the vocabulary describes the symptoms of obsessional desire experienced by the protagonist as he waits for Anayansi at the university: “una ansiedad, el nerviosismo, asombro, desesperado, calmar la emoción, la desesperación” (43-44). There is a sense of urgency as Valverde waits impatiently: “Hacía rato que la esperaba impaciente..., demoraba mucho tiempo en salir..., desde hacía más de una hora..., media hora más tarde” (43-44). He finds himself in such a state, “ya la estaba esperando en el colegio con una ansiedad que me impedía fijarme en los rostros de los alumnos y profesores que pasaban a mi lado” (43-44).

Doubt about the reality of his absence sets in for the reader. When he asks a vaguely familiar student for Anayansi’s whereabouts, her expression is one of surprise at seeing him as presumably she had just seen him in the classroom. Valverde is overjoyed at her mention of his “former” classroom, “como si todavía fuera el mío”. The fact that he

¹¹⁸ Jaramillo Levi, “La tarde del encuentro”, *Duplicaciones*, 43-45.

is told Anayansi is in his classroom (and the inference is that he is too), might indicate that in reality he has gone nowhere at all.

Perplexity and confusion are the first reactions of this protagonist in his confrontation with his double. As far as the device's portrayal goes, the climax is similar to that in "El esposo". In "La tarde del encuentro", Valverde finally sees his object of desire:

la vi bajar conversando animadamente con un hombre alto, bastante joven, rubio, de saco gris y pantalón negro, que llevaba un maletín oscuro bajo el brazo. Pensé que sería, a no dudarlo, alguno de los nuevos profesores que el colegio debió haber empleado cuando yo y otros colegas nos ausentamos con el fin de realizar estudios de postgrado en el exterior (44).

This is a feasible assumption as there is no physical description of Valverde, and the only face mentioned in the story is that of Anayansi. He remains in an agitated state however, "[h]aciendo esfuerzos insólitos por calmar la emoción que ya crecía", and approaches the couple: "Ambos me miraron. Me siguieron mirando interminablemente. Yo al principio sólo tenía ojos para verla a ella [...], [a]l fijarme en él, me vi mirándome, perplejo".¹¹⁹ In this case, not only is the doubled character stunned into an inert state, the love object collapses equally stupefied. It is then that the doubled character's essence acts independently of him; his own being is propelled into that of the identical other:

Yo sentí de pronto que mis impulsos se desplazaban, que inexplicablemente entraban en aquel cuerpo idéntico al mío que ya se agachaba sobre mi amada, que le daba cachetadas en las mejillas pálidas, haciendo caso omiso de la inercia que se había apoderado de mi ser tornándolo frágil.(44-45)

What has all the hallmarks of an archetypal story of duplication ends with a postmodern twist as there is an absolute disintegration of the self "hasta la transparencia" (44-45).

"Ahora que soy él" (ASE), narrates the interior monologue of another anonymous lovesick man whose objective is to physically and psychologically substitute the deceased lover of his beloved Magda.¹²⁰

¹¹⁹ See *The Scapegoat* 65.

¹²⁰ Jaramillo levi, "Ahora que soy él", *Ahora que soy él* (San José: Editorial Costa Rica, 1985) 17-21.

Referring to Juan as “él que siempre provocó mis celos”, as a mutual friend, he witnessed their relationship develop while suppressing a secret jealousy of his rival (17). The aspiration to assume the deceased’s status as Magda’s life partner reaches a neurotic nirvana as while the narrator is not a physical replica of the dead Juan, he gradually adopts his nemesis’s personal traits and interests:

Ahora que soy él y tú eres el amor anticipado en mis más hermosas masturbaciones de adolescente, cada cual es lo que el otro necesita que sea. Incluso comienza a gustarme insólitamente la antropología y ya me atrevo a dejarte sola, atenta a las miradas lujuriosas, cuando me dan ganas de ir al baño estando en la piscina. Sé que el día que me llames Juan suspendida en el vértice de un orgasmo, ese día, Magda, seremos completamente felices (20-21).

In “Ahora que soy él”, the narrator’s desire for psychic substitution is so powerful that his own individual identity is redundant. Ultimately, his existence is defined through his relationship with Magda and it is unclear from the text whether that association is real or imagined. Although, in terms of the role of the double, there is no physical duplication, confrontation, fear, or shock on the part of the narrator, the sheer self-depreciation and self-denial of the surrogate, who aims to be another’s double, is as unsettling as if he had come face to face with his own—exactly the effect outlined by Todorov above.

In summary, “Fantastic Psychoanalysis and the Doppelganger” outlines how the psychoanalysis, its influence, and that of the modern and experimental movements affected the analysis of literature, in particular fantastic literature. Of particular interest to Freud was the Spanish-speaking world, and how psychoanalysis spread throughout it was also documented. Freud’s discovery served to enhance the revelation of an individual’s identity through the role of the unconscious. Together with the modernist movement, psychoanalysis influenced the way the double emerged. Thematically, fantastic literature lent itself to psychoanalytic analysis which soon became a reliable method of interpreting the genre and had an impact on literary criticism in all respects. Freud compared the modern experimental writing to the dream world and psychoanalytic terminology became part of the modern experience.

In one of the most critical theories of the fantastic, Tzvetan Todorov asserted that the fantastic, containing elements of both rational and irrational, explored the boundary between real and supernatural. His definition of the genre was based on the participation and hesitation

of the reader who identified with the protagonist as to the nature of an uncanny event. The dilemma was then resolved either as a real event or as imaginary.

The prototypical European doppelganger was epitomized by Gothic classics *Dracula* and *Jekyll and Hyde* which became precursors for portrayals of the double in a non-identical way. Suicide, honed senses preceding transformation, gruesome metamorphoses, split societies and double lives became characteristics common to this field of fiction. Maupassant's "Le horla" represented the thematic concern of invisible forces, premonitions, and the *idée fixe*; Sá-Carneiro's "Eu Propio O Outro" exemplified one self absorbing the other; and du Maurier's little-known *Scapegoat* illustrated one's substitution by, and direct confrontation with, the double. The most popular interpretation of otherness seemed to be that of evil and most versions of the double terminated with madness, suicide or death of the divided subject, as the self could not be united with the other without ceasing to exist. Indeed, these stories all featured alcohol or drugs which facilitated the double's substitution, and all, with the exception of *The Scapegoat*, featured suicide (or murder-suicide) as ultimate recourse for escaping one's double.

These themes and recurrent motifs relate to Jaramillo Levi in that they are found regularly throughout his body of work. They are often employed in a similar way to that found in these classic works of modern literature, and as will be seen later, may be twisted and elaborated by the Panamanian to pertain to the postmodern point of view.

DOUBLING THE AMERICAS: NORTH AMERICA, MODERNISMO, LATIN AMERICA

2.1 The North American Double

In an instant I seemed to rise from the ground. But I had no bodily, no visible, audible, or palpable presence. The crowd had departed. The tumult had ceased. The city was in comparative repose. Beneath me lay my corpse, with the arrow in my temple, the whole head greatly swollen and disfigured. But all these things I felt - not saw.

Edgar Allan Poe

Sigmund Freud's manifestations of the uncanny seem to be blatantly omnipresent in the European tales of the double studied in the preceding chapter.¹ Unlike the previous stories, the following are not of the horror genre yet, as one finds in traditional fantasy tales, they do cause degrees of discomfort, from a feeble feeling of familiarity to a strong sensation of the spookish.² One of the renowned North American exponents of this atmospheric uneasiness was Edgar Allan Poe who impacted upon many writers and from whom Enrique Jaramillo Levi draws. The universally traditional themes of madness, death, and jealousy all of which transcend centuries and continents were at the core of Poe's writing and consequently re-emerge throughout Jaramillo Levi's in various forms. There are shared common images in the shape of sinister dwellings, narrative devices such as bookreadings and the concept of reality mirroring fiction, and non-traditional characters such as nefarious felines. These elements are all found in both Jaramillo Levi's classic and postmodern stories and in Poe's "The Black Cat" and "The Fall of the House of Usher".

In an early foray into clever narration, the perspective of Nathaniel Hawthorne's protagonist in "Monsieur du Miroir" resonates with Jaramillo Levi's highly creative "Testigo". In experimentation with various planes of consciousness, O. Henry's story, "The Dream", Jaramillo Levi's "Agua de mar" and "Mientras dormía", all embroil several different levels of awareness which result in the characters' disorientation leading to their accidental death. Finally, in a scenario attempted by few in the literature of the double, Jaramillo Levi's

¹ According to Freud the double manifests itself in different ways: split, or recurring characters, automata, relived fantasies, omens and visions, *déjà vu*, dreams and nightmares. Repressed experiences are somehow triggered and this results in uncanniness. Freud, "The Uncanny" 387.

² A typical example is explicit in Dostoevsky's *The Double* whose lead character Golyadkin feels uneasy right before meeting his double for the first time: "The fact is that the stranger somehow seemed familiar". Fyodor Dostoevsky, *The Double*, trans. Constance Garnett, <http://etext.library.adelaide.edu.au/d/dostoyevsky/d72d/5.html>.

“Duplicaciones” manipulates double sets of doubles as innovatively as F. Scott Fitzgerald does in “One Trip Abroad”.³

These stories all demonstrate a modern use of the double from a North American point of view though the masterful use of reincarnation, fusions of planes, and simultaneous past and present existences. Each of the selected stories presents doubling and psychic disintegration, depictions of the double and surrounding mysteries in such a way that they evoke particular works of Jaramillo Levi, albeit in a more subtle and often modern way.

Alcohol and Asphyxia: Edgar Allan Poe

The work of Edgar Allan Poe had a profound effect on several of Latin America’s greatest writers, Julio Cortázar, Horacio Quiroga, and Rubén Darío, all of whom later impacted upon Jaramillo Levi.⁴ John Englekirk declared the arrival of Poe’s work in Spain was through the French symbolists. In Latin America however, the knowledge of Poe was first-hand as it came through Venezuelan Pérez Bonalde’s translation of “The Raven” into Spanish, which preceded the English translation. Latin America seemed more interested in Poe’s poetry than in his stories which later reached the continent from France via Spain.

Poe had a preoccupation with the *idée fixe*, and indeed the same obsessive themes and images, from madness to death and woods to portraits ran throughout his fiction and that of Poe, Darío and Quiroga. His dipsomania and phobia of being buried alive is prominent in all of his work and the related sensations of asphyxiation, drowning, and suffocating is a constant leitmotif in Jaramillo Levi’s work as it is in most literature of the double.

Todorov’s concept of the fantastic to discuss literature of horror was applied to “The Black Cat”, one of Poe’s few stories that could be classified as fantastic.⁵ Todorov asserted that the fantastic, a literary category containing elements of the rational and irrational, explored the indefinite boundary between the real and the supernatural. The twists in the plot appear to derive from the instability of the narrator, despite his proclamation of sanity in the opening paragraph. “The Black Cat” then follows the narrator’s descent into madness.⁶

³ Hoffmann uses a pair of doubles in “The Doubles”, as does Hernán Lara Zavala in “Reflejos”, see footnote 49.

⁴ In fact, “Cortázar once spent two years of his life translating the complete works of Poe”. *Into the Mainstream: Conversations with Latin American Writers* eds. Luis Harss and Barbara Dohmann (New York: Harper & Row, 1966) 212.

⁵ See 1.2 Fantastic Psychoanalysis, 36.

⁶ Edgar Allan Poe, “The Black Cat”, *Edgar Allan Poe: Complete Tales and Poems*, (New York: Vintage, 1975) 223-230.

Pluto the cat belongs to the narrator's wife yet the animal pursues the narrator who is instilled with an "absolute dread of the beast" and who wakes up hourly "to find the hot breath of the thing upon my face, and its vast weight -- an incarnate nightmare that I had no power to shake off -- incumbent eternally upon my heart" (227, 228). There are comparisons here with Maupassant's "Le horla".⁷ He tires of the feline and while drunk, cuts out its eye and hangs the animal. Later, an image of the hanged cat appears on his wall. He substitutes Pluto for another cat which is also one-eyed and is Pluto's double, except for a white mark on its chest which transforms into the figure of the gallows. While now trying to kill this cat that also stalks, smothers and crushes him, the paranoid protagonist accidentally kills his wife whom he then buries in the walls of the cellar. Inadvertently the cat is also walled up and its meowing gives the protagonist away in the presence of police: "the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman" (230).⁸

"The Black Cat" and Jaramillo Levi's "El olor" share some fundamental elements.⁹ The cat in "El olor" belongs to the wife of the narrator who is also stalked and spied on by the feline; the reader discovers the narrator has also killed his wife, and then witnesses the storyteller's mirror image double also break the abhorred animal's neck. As in "The Black Cat", ironically, the cat's (and wife's) murder result in the narrator's own death.

"El olor" deals with obsession, jealousy, betrayal, and the resulting pain of the protagonist, all of which lead him to inflict the recounted vengeful acts in the most fantastic way. "El olor" comprises two narrative perspectives: the text changes from third to first person narration and then back to third. The perspective of the narrator which employs memory and nostalgia to recount past events allows the reader to become privy to his thoughts. Again, the protagonist is disabled: "Y a mí sólo sabía darme esas odiosas medicinas, burlándose de mi mal, la figura del inválido"; bedridden; "Y luego empezó a traer a ese tipo. Sin mayor explicación. Le gustó y ya. Noche a noche tuve que soportar desde esta cama las escenas que se realizaban frente de mí"; and consequently distanced from everything physically and mentally. There is a confusion and an indifference regarding time; it is made to be unimportant: "Había visto esos ojillos fijos en él desde que abrió los suyos horas atrás. O hace varios segundos, no está seguro [...] han pasado los horas, tal vez los días" (27-28). This idea of timelessness is

⁷ See Maupassant's quote from "Le horla", footnote 77, 57.

⁸ This quote is a testament to "the ancient popular notion, which regarded all black cats as witches in disguise" 223. Poe, "The Black Cat". The feline's moniker is also of the occult: Pluto [a. L. Pluto, Gr. name of the god of the underworld, brother of Jupiter and Neptune] <<http://www.oed.com/>>.

⁹ Jaramillo Levi, "El olor", *Duplicaciones* 27-28.

a concept of Freud's dream work which is particularly relevant as one state might blend with the other and reality may well be contaminated by the oneiric, or the drug induced.

In "El olor", the cat executes its stalking by fixating unwaveringly on the man's reflected face which seems more real than his actual face: "Es como si viera en el reflejo del rostro pálido que sobresale de entre las sábanas, una realidad que su instinto le niega al verdadero rostro del hombre" (27). The mirror casts back a different image from the one seen by the cat. When the narrator looks at his reflection he sees, in place of his eyes, the cat's eyes in his face watching him as cats do. He begins a mental monologue in which he confesses to the murder of his wife who was the cat's "protectora" and "dueña". From his sick bed, "alcanza a ver una mano crispada, y recuerda complacido el rostro amoratado de su mujer, la imposibilidad del grito" (28). She has evidently been strangled. He somehow perceives the cat is seeking vengeance for this murder. The fantasy aspect of this story is that despite suffering dizzy spells when he moves, the protagonist does not have to physically move in order to kill anything, as he informs the cat: "Temes que si pudiera moverme haría contigo lo que tuve que hacer con tu dueña, ¿verdad? Pero se te olvida que para eso no fue necesario moverme" (27). Instead, he creates and doubles his own space and movement, and briefly becomes his own double which he can project by concentrating all his efforts on the task: "Haciendo un poderoso esfuerzo levantó un poco la cabeza. Concentró toda su atención en su escuálida imagen que reflejaba el espejo". He turns to his reflection in the mirror again and sees that it has returned to that of the cat, he is relieved and then actively begins to focus. Suddenly the man is behind the cat's reflection (within the mirror) and breaks its reflected neck: "La gata que lo miraba desde el espejo no vio que la figura del inválido, creando allí su propio espacio, se había ido colocando detrás de ella. Tampoco supo que sus manos estaban a punto de rodearle el cuello" (28). He then sees the real twitching body of the animal in the corner of the room.¹⁰

The eponymous smell resulting from the two murders is only mentioned in the last quarter of the story: "El olor que colma el cuarto cerrado, ya sin ventilación, hiere atrozmente su olfato". The irony is that the stench emanating from the corpses some time later prevents him from again concentrating his efforts on changing the smell in the room

¹⁰ Incidentally Julio Cortázar wrote a story using the same simile entitled "Cuello de gatito negro". Compare: "y ahora eran sus dedos los que iban cerrando lentamente sobre el guante como quien aprieta el cuello de un gatito negro, [...] su otra mano se cerró sobre la garganta de Dina como si apretara un guante o el cuello de un gatito negro" (133, 141). The glove is a substitute for a hand and once again, the black cat is an omen of bad luck. The simile of the glove and the throat being compared to the neck of a black kitten is inherently evil. Julio Cortázar, "Cuello de gatito negro", *Octaedro*, Edición castellana (Madrid: Alianza Editorial, 1974) 125-143.

to a tolerable one: “Trata de concentrarse a fin de crear un olor superior, convenientemente grato. Algo falla. La peste misma lo distrae”. It insidiously dominates the room and ultimately kills him: “En el silencio de aquella quietud, sólo se mueven las aletas de la nariz. El ritmo es lento tras el sofoco inicial, pero ya no interviene la mente”. The fact that his murders have caused his own death epitomises irony. This twist on the classic double device of “murdering the other, only to have committed suicide” is compounded by the removed narrator’s observation: “Cómo no se esperó a que, como cada día temprano, abriera las ventanas” - perhaps a duty previously performed by his now defunct wife (28).

From comparable characterisation in “The Black Cat” and “El olor”, to the descriptive narrative of Poe’s “The Fall of the House of Usher” and Jaramillo Levi’s “Es él”, both stories showcase a particularly Gothic use of language. Typically consistent with Freud’s description of the uncanny, the narrator of “The House of Usher” suffers “a sense of insufferable gloom”, “an utter depression of soul”, “unredeemed dreariness of thought” (231), and an “utter astonishment not unmingled with dread” (236).¹¹ He refers to the “vivid force of sensations” (233); “an atmosphere of sorrow, irredeemable gloom” (234); “irrepressible terror”; and “an intense sentiment of horror, unaccountable yet unendurable” (241). Overpowered by these sensations the central character claims they “pervaded [his] spirit, [his] frame, pervaded all”, and “oppressed [him] [...] yet [he] found it impossible to account for such feelings” (236). The language makes for a sombre foreboding ambience which provokes an expectation in the reader.

Poe’s “melancholy mansion of gloom” is personified by being described as having “bleak walls [and] vacant eye-like windows” and its antique panels depicted as “ponderous and ebony jaws” (231, 245). The Usher House is seen as unhealthy, uncanny, and as bearing an omen to both visitor and resident (231, 232). Indeed, the latter confesses it has cast a curse over his family for centuries. In a classic Gothic portrayal, the house’s surrounds are steeped in “huge masses of agitated [...] pestilent and mystic vapour” (233); and “the rank miasma of the tarn” exudes a “visible gaseous exhalation which hung about and enshrouded the mansion” (242). Protagonist Roderick feels the house exercises a bad influence over him. Like one of Jaramillo Levi’s recurring characters, Usher is handicapped in that he endures extreme “nervous agitation” and “acute bodily illness –of a mental disorder” (241). He is a hypochondriac who intermittently suffers “phantasmagoric

¹¹ Poe, “The Fall of the House of Usher”, 231-245. Freud’s condition of the uncanny claims the familiar is frightening because it has become unfamiliar. In the neo fantastic however, the uncanny has just stopped being familiar for the reader, as the characters live their situation as if it were normal just as Gregor Samsa’s family does when they discover he has been transformed into an insect in Kafka’s *The Metamorphosis*. This sensation is based on the logic of dreams rather than reality.

conceptions, wild fantasias” (237), “disordered fancy” (239), “inexplicable vagaries of madness” (241), “species of mad hilarity in his eyes – an evidently restrained hysteria in his whole demeanour” (242), a “sensitive nervousness” (244), and “a morbid acuteness of the senses” (235). In Usher’s case, this hypersensitivity renders most music intolerable but magnifies all other sounds which the narrator hears regularly. This last trait in particular is found in many protagonists in literature of the double.¹²

The “House of Usher” highlights other Gothic features as it portrays doubling in inanimate structures and literary forms. The narrator first witnesses the mansion as a reflection –“reduplication in the still waters of the tarn” (239). This mirror image doubles and inverts the house which has also become a reflection of their ancestry. The appellation “House of Usher” also has a double meaning as it confuses the family with the mansion and so comes to represent them both (232). The literary doubling worked into the tale is revealed by means of a book reading:¹³

At the termination of this sentence I started and, for a moment, paused; for it appeared to me [...] that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo [...] of the very cracking and ripping sound which Sir Launcelot had so particularly described (243).

Reality audibly mirrors fiction as the noises described in the text read aloud by the narrator are reiterated in the sounds both men hear in the house; fiction and the real merge. This type of narrative device is mirrored in the metafictional techniques used a century later, a technique particularly employed in Julio Cortázar’s “Continuidad de los parques”, and Jaramillo Levi’s “El lector”.¹⁴

A darkened lone house issuing “a wild light” is depicted at the end of the tale before it falls (245). This recalls the eeriness of a scene in Jaramillo Levi’s “Es él”:

Una débil luz arrancó en ese momento reflejos pálidos a la grama...alzamos la vista, y al instante comprobamos atónitos que alguien

¹² See Appendix C Amplificación

¹³ See Appendix C Book readings.

¹⁴ For an analysis of “Continuidad de los parques” and “El lector”, see *Second Nature: Julio Cortázar*, 114.

había encendido una vela detrás de las ventanas...la oscura sombra escurridiza de una lagartija se encendió por un segundo dentro del círculo opaco de luz que continuaba proyectándose en la hierba desde la ventana.¹⁵

Also described in Gothic terms is the appearance of the building in “Es él”: “la vasta tranquilidad de la noche se posaba sobre la pequeña mansión hecha de ladrillos rojos, como si se tratara de un enorme guante negro” (89); It is old and large; “el antiguo caserón de Sonia” (91), and is “una casa de largos corredores u cuartos numerosos” (92). Sonia and Jaime are confronted by sudden breezes and draughts; “una brisa fresca se coló por la ventana abierta y formó una corriente de aire” (83); “volví a sentir aquella súbita corriente de aire” (93); doors and windows opening, doorhandles turning, and inexplicable noises; “un ruido extraño [...] un ligero ruido indefinible parecía irse desvaneciendo...aquel sonido extraño” (83); “un ruido de lo más raro” (84); “un vago chirrido de desprendía de la silla de ruedas vacía [...] dejando a su paso una débil estela luminosa” (93). There is a general ambience of insidious malevolence.¹⁶

The characters in “Es él” are either handicapped in some way or physically isolated. Sonia’s deceased older husband was confined to a wheelchair and Sonia, like Usher, is mentally fragile. All characters in the story are distanced or isolated from everything: Sonia has recently become widowed, and is alone; her relationship with Jaime, her doctor and potential lover, is a furtive one based on deception; Sonia’s surroundings also restrain her; “el mismo cuarto se vuelve una prisión” (88); later she is officially restrained as Jaime is obliged to “internarla en un manicomio de Zurich” (91). Again the female protagonist’s sanity is questionable, as she suffers “temores, ya crónicos” (83); appears “como si viera un fantasma” (84); and exhibits nervous gestures like “el movimiento nervioso de la punta de los pies” (86). The language of madness is spread throughout the text: “en sus alucinaciones, sus fantasías, adivinaba en su silencio el temor que le traían los presentimientos” (89); “atribuir causas sobrenaturales, acabarás por

¹⁵ Jaramillo Levi, “Es él”, *Senderos retorcidos* (Cuentos selectos: 1968-1998), (Querétaro, México: Viera, 2001) 83-93. 90.

¹⁶ In Jaramillo Levi’s “¿Cuándo?” there is also a gothic description of an unidentified building: “Ramas cubiertas de blanco llegan ahora retorcidas hasta petrificar su sombra junto a la ventana. Aún se desgranán flecos como confeti transparente desde un cielo cuajado de niebla...Recorren con esfuerzo las sinuosidades de la cal mientras un hambre producto del tedio comienza a sacudirse creando vacíos”. Jaramillo Levi, “¿Cuándo?” *La voz despalabrada* 63.

enloquecer”; “los terrores de Sonia, ciertas visiones, se le precipitara la crisis” (91).¹⁷

Jaramillo Levi himself states he was directly and consciously affected by Poe’s work: “El sentido del misterio, la planificación muy cerebral, lo dramático y macabro de los cuentos de Poe sin duda están presentes, con mi propio estilo y temas diferentes, en algunos de mis cuentos”.¹⁸ While “The Black cat” and “House of Usher” have been compared above with “El olor” and “Es él”, “Ligeia” and “A Tale of the Ragged Mountains” also treat the theme of reincarnation, a favourite in this genre of literature and one subtly used in Jaramillo Levi’s work.

Mister Mirror: Nathaniel Hawthorne

“Monsieur du Miroir” is Nathaniel Hawthorne’s account of an unnamed character dogged by a curious stranger whose name provides the title of the story.¹⁹ As in *Jekyll and Hyde* and *Dracula*, the tale seems to have two characters but actually has only one. The description of Monsieur du Miroir is cleverly disguised at first but the realisation that his existence is as the narrator’s reflection is reached in part by the doubling terminology that is used throughout the narrative: “duplicates, facsimiles, twins, counterfeit, unison, redoubled, joint sufferers, identical, mutual ghosts, inseparably blended, reflection, mutually reflected”.²⁰ Even the protagonist’s name is cleverly duplicitous as while it suggests Gallic origins, Monsieur du Miroir’s lineage has been traced by genealogists to the Spanish order of knights, *Los caballeros de los Espejos* [sic]. The narrator’s “acquaintance” causes some distraction as he denies ever having had even a disagreement with the mysterious man and remarks on his strong personal resemblance to him, suggesting a blood relationship.

Indications of Monsieur du Miroir’s being a double, in this case as a reflection, are made more apparent by his lack of faculty of speech, the fact that he is always identically clothed and that he appears to be able to travel quickly and without impediment. On recalling his past, the narrator concludes they both came into existence together and aged together. Any doubt is removed about the mirror image identity by the situational anecdotes described: they would endure joint suffering such as toothache, and both express manifestations of being in love.

¹⁷ This also occurs in Cortázar’s “Las armas secretas”, see 3.3 Reinventing the Double, 222.

¹⁸ See Appendix A1 question 1.

¹⁹ Nathaniel Hawthorne, “Monsieur du Miroir”, *The Complete Short Stories of Nathaniel Hawthorne* (New York: Doubleday, 1959) 281-287.

²⁰ Examples are taken from throughout the text.

The double's duty here is to provide answers to life's questions, as he is taken out of the realm of ordinary by his comparison with ordinary mortals (284). The narrator questions whether his double will be able to function independently of him after he is dead; what will become of him; and whether he "will linger where I have lived" (285). He queries his own identity in the light of this duplicate other: "So inimitably does he counterfeit that I could almost doubt which of us is the visionary form" (287).²¹

Hawthorne's protagonist frequents areas where a looking glass is usually featured. Just as the reflection of Hoffmann's Erasmus Spikher greets him from bodies of water and polished surfaces, Monsieur du Miroir has an affinity for liquids and lustrous exteriors: although he is seen in town pump troughs, paddling from one puddle to another after rain, and is at the bottom of any well into which the narrator chooses to look, his clothes always remain dry.²² His image appears in brass kettles and bright new warming pans. Even in the solitude of the narrator's room, Monsieur du Miroir's miniature image is distorted in the brass andiron of the fireplace. It is due to these eccentricities that the narrator refuses to acknowledge him in public. The storyteller hints the protagonist is a two-dimensional character who outwardly presents superficiality and a mere show of outward sympathy which in his mind infers a somewhat sinister agenda (281-282). The verification of his existence is purely visual; its being reliant solely upon the eye enhances the potential unreliability of the other senses (287).

Jaramillo Levi's "Testigo" also boasts a deceptive and unusual narrative perspective. Replete with innovative elements of doubling, it commences with a paradoxical double beginning: "Me mira y sé que no es a mí a quien está mirando".²³ Although the character is consciously looking at the mirror, in reality she is unknowingly contemplating two things simultaneously; the reflective surface and her own image. This occurs because mirror and reflection are depicted as separate entities, not as one and the same, and the narrating character is that of the mirror which divulges its empathy: "Me sentí feliz por ella y le devolví la sonrisa" (131).²⁴

²¹ These very same questions are posed by the original of his double in Jorge A. López Ovejero's "La doble vida del doctor Beltrán", *Alba de América* 22 (2003): 649-655. The confusion of the double and the original appears in Borges's fiction also. See *Dobles and Duplos*, footnote 33.

²² Hoffmann's story featuring Erasmus Spikher is discussed in *Looking-Glass Literature and the Loss of Likeness*, 164.

²³ Jaramillo Levi, "Testigo", *Duplicaciones* 130-131.

²⁴ As opposed to when Poe's William Wilson gores his image and Neruo's Gabriel shoots his.

One of the most postmodern concepts alluded to in “Testigo” is the idea of the mirror as a palimpsest with a long memory, yet even this concept has roots in Freud’s mystic writing pad.²⁵ This is coupled with the notion of the mirror itself being timeless:

Es como si a través del tiempo se fueran congelando los rostros en mi superficie, plasmándose en imágenes indivisiblemente superpuestas que van multiplicando la edad en los ojos de las que se buscan [...] las jóvenes, las que en mí han comprobado en otras épocas la suavidad del cutis [...] las que sólo me consultan para asegurarse de que el tiempo permanece inmóvil en aquella primera mirada (130)

Ageing as a fear of death, and as a form of doubling and transformation, are two traditionally modern themes found in “Testigo”. This is evidenced by the woman’s alarm associated with viewing her reflection. The initially unidentified storyteller is revealed as the personified mirror whose point of view is penned in the first person, while the secondary character whom the mirror describes is clearly its female owner. The theme of ageing appears in the first paragraph and implies the passage of time and its resulting toll: “se detiene frente a mí deseando una transformación imposible [...] la lenta descompostura de las facciones” (130).²⁶ In psychoanalytic terms, one may wonder whether decomposition in Robert Rogers’ sense is tantamount to the duplication of the reflected features.²⁷ As a single unit the mirror-narrator not only fragments but suddenly becomes many pieces reflecting whole images: “Estoy reflejándola fragmentada, múltiple, tirada sobre la poltrona. [...] repeticiones de ojos, bocas entreabiertas”. This is ambiguous, however, as the mirror might be referring to the actual person or her reflection.²⁸ In any case, it considers itself a *testigo* and, in a narcissistic avowal, as an architect of fates, in this instance as

²⁵ This is discussed further in 2.3 Dobles and Duplos, see footnote 113, 217.

²⁶ Just as in Grabes’ classification, the mirror reflects the way things are. See Grabes 163.

²⁷ Rogers states that the psychoanalytic term decomposition signifies dual or multiple fragmentation of personality (14).

²⁸ One of the qualities particular to a mirrored surface is that its shattered fragments can still deliver whole images. This phenomenon was exploited to illustrate the doctrine of transubstantiation; just as fragments each furnish a complete image of the object, Christ is wholly present in each fragment of holy bread (host). Grabes 107.

an executioner: “Al sentir que sus ojos me taladran buscándose, quisiera no ser testigo, no ser verdugo, no ser yo” (130).²⁹

In “Monsieur du Miroir” and “Testigo”, Hawthorne and Jaramillo Levi have both used a classic inanimate object synonymous with doubling as the central character of their stories. The latter has combined the modern fear of death as ageing, and the postmodern perception of the mirror as palimpsest to create a story disclosing a surprise ending.

Death’s Twin Brother: O. Henry

William Sydney Porter, known only by his pseudonym O. Henry, was a prolific writer of short stories and one of them, “The Dream”, is of interest in the literature of the double.³⁰ It begins: “Murray dreamed a dream. Both psychology and science grope when they would explain to us the strange adventures of our immaterial selves when wandering in the realm of ‘Death’s twin brother, Sleep’”.³¹ This quote harks back to the original meaning of the double as a soul who wanders while the physical body remains asleep.³² “The Dream” relates the curious case of a man on death row for his wife’s murder. On his way to be executed he marvels at his own indifference but as he is being strapped into the electric chair, panic strikes and he is overcome by a feeling of revulsion. His surroundings become unreal to him and he believes a mistake is being made: he questions why he is in the chair and the circumstances leading to his present situation. Suddenly he has an epiphany, a dream where he sees his wife and a child. His thoughts are confirmed; this has all been a misunderstanding, the trial and death sentence all a dream. Then the fatal current is turned on and the story ends: “Murray had dreamed the wrong dream” (735).

At the point in the text where Murray enters the execution room, O. Henry actually dies in real life –however, he had outlined the story in the way he had intended the conclusion.³³ If Murray had not dreamed

²⁹ The idea of a conscious witness appears in several of Jaramillo Levi’s stories. See Appendix C Witness.

³⁰ Porter (1862-1910) adopted the name O. Henry while serving a jail sentence for embezzlement. He has a long association with Spanish-speaking America: prior to his conviction, he fled to the Honduras where he lived for several years; his first collection of stories, *Of Cabbages and Kings* (1904), is set entirely in South America.

³¹ O. Henry, “The Dream”, *O. Henry: 100 Selected Stories*, (Hertfordshire: Wordsworth, 1995) 732-735. 732.

³² “Sleep is the brother of death”. Hypnos and Thanatos were twin brothers in Greek mythology. <http://library.thinkquest.org/26264/inhabitants/underworld/site406.htm>.

³³ Indeed “The Dream” is preceded by an anonymous note informing the reader that this tale was O. Henry’s last and that the unfinished manuscript was found on his dusty desk.

the right dream, the inference is then that he is able to affect the outcome of his own actions and hence future events. Ostensibly, the story is no more than a record of Murray's dream yet there is no indication of where the description of the dream commences --it is hard to know and this may be the point. There may be two dreams with one scenario being set within the other. Is Murray actually on death row or is this the circumstance of the first dream? The dream prior to his impending electrocution may provide a vision of his future as it would have been had he not committed the crime in the first instance, that is, he is visualising his projected other life of the path not travelled and his absence in it is indicative of his imminent death. Has Murray willed himself into a chosen dream by creating an oneiric projection? The representation of the story-within-a-story structure, in this case the use of the dream-within-a-dream, reflects the internal duplication of the work itself.³⁴ This is a technique regularly used by Jaramillo Levi, especially in the stories of "Simultaneidades", the third division of *Duplicaciones* among which "Agua de mar", and "Mientras dormía" are notable.

"Agua de mar" presents ambiguous and unidentified narrative voices, alternating with a mixed narration of first, third, and first person plural, often in same sentence. This has the effect of disassociating and distancing the character from the story's events. The structure crosses from dream to nightmare to reality to death. The descriptions portray a pure state of sensations and feelings. There is a doubling of time, planes, and perspectives. With the exception of 'la cintura', the body parts mentioned are all paired: "pies, rodillas, brazos, ojos, pulmones".³⁵ The dream takes hold of the character who is overwhelmed, the extent to which is revealed in the final line. Like O. Henry's Murray, Jaramillo Levi's protagonist seems to be placed into the dream state: "El sueño se va apoderando de él. Al poco rato camina por una playa familiar". As the character enters the water, he surrenders himself to its "saue calma" and then, "[d]e pronto se ahoga". The dream which has become a nightmare appears to end here so the character believes: "Abrimos los ojos creyendo despertar de la pesadilla". As Murray experiences the electric chair, Jaramillo Levi's protagonist is drowned: "Pero el agua entra ya violentamente en sus pulmones y en seguida no sé más". This may all be a dream also. Is this person committing suicide? Is he one of a couple on the beach thereby explaining the use of the third person and the reference to "los brazos tibios de mi amada"?³⁶ Or is the image of the sea being positively personified as the protagonist elects drowning as his preferred means of suicide? Perhaps the character is

³⁴ In fact, the *mise-en abime* technique and the contamination of reality by the dream are two of four components of fantastic literature as defined by Jorge Luis Borges. See *Modernismo and its Masters*, 97.

³⁵ Jaramillo Levi, "Agua de mar", *Duplicaciones*.

³⁶ This is suggested by Ricardo Segura J. in his "Prólogo" to *Cuentos de bolsillo*, (Panamá: Universal, 2001) 13-18. (14-15).

divided hence the third person narration, then the first, then a fusion of the two? Or is the mixed narration merely a device the character employs to disassociate and distance himself from the events taking place? That this nine-lined story provokes such questions is a testament to the cleverly intricate narrative structure for which Jaramillo Levi has become known.

“Mientras dormía” plays on the confusion between semi-conscious states, memories, dreams and nightmares, and utilises corresponding language: “despertó con dificultad, semiconsciente aún, ya no podría despertar jamás, a la dimensión exacta del sueño, un sueño igualmente profundo, delicioso, quería dormir, las pesadillas no tenían por qué repetírsele, no puede dormir, se va quedando dormido sobre el banco, el cuerpo que duerme, sin que lograra despertar”.³⁷ Memories, dreams and nightmares are all blended together: “despertó, semiconsciente aun, la dimensión exacta del sueño, las pesadillas, se va quedando dormido, sin que lograra despertar”. The dream state is contrasted with wakefulness, heat and light with the cold and dark. Time and space are meaningless “la infinita extensión del cielo, interminable sin limitaciones de tiempo”.

In the story Carlos awakes from a nightmare in which he sees and feels himself on fire. He lights a cigarette and begins reminiscing about a sexual incident in his youth. He remembers lighting a cigarette back then too, in the visualisation of his memory, and then engages in sexual self-gratification during which he presumably falls back to sleep and the nightmare recommences. However there is no clear delineation between the dream state and what is happening around the protagonist at this point: “Arde el cuarto, arde la casa toda, pero Carlos no puede ubicar aquel incendio real porque continúa creyéndose en el garaje donde hace ejercicio todos los días”. Carlos is unable to distinguish between the dreamt fire and the real one. “Ha despertado allá e interpreta aquel extraño sueño como un simple anticipo de la pasión que habrá de alcanzar en sus futuras relaciones con Angélica (68). The protagonist’s smokey demise is clear: “todo cede ante el fuego: la casa ahora, el cuarto antes, él mismo hace un segundo sin que lograra despertar” (68). This style of conclusion, which finds an unsuspecting person in an altered state emerge from it only to find it has impinged upon their reality, has long been the domain of the modern fantastic: what worries the reader is more likely to be the intrusion of dreams or the unconscious rather than the possible supernatural, occult, or the unknown.³⁸

³⁷ Jaramillo Levi, “Mientras dormía”, *Duplicaciones*.

³⁸ “Libro sin tapas” also creates a fiery end for its protagonist and reader. See *Duplicaciones* 52-54.

The Double Squared: F. Scott Fitzgerald

F. Scott Fitzgerald's "One Trip Abroad" deals with the psychic and physical disintegration of newlyweds The Kellys. Through the influence of American expatriates in Europe, the couple is seduced into a decadent, modern lifestyle in a narrative which considers the émigré experience.³⁹ Throughout their travels, the pair encounters the same couple, a schizoid projection of themselves, who like Dorian Gray's portrait, represents their rakishness and reflects their ruin by tracking their stages of degradation. The end of "One Trip Abroad" finds them embittered and contemplating their demise at a Swiss sanatorium.

Each of the four sections of "One Trip Abroad" contains at least one appearance of the anonymous couple.⁴⁰ The first introduces three couples; the Kellys, the Mileses, and the nameless couple-double. Each pair, however, is described as functioning as one unit: "Mr. and Mrs. Liddell Miles, turning as one person, smiled and spoke to the young American couple", Fitzgerald writes (578).

In their subtle debut, the Kellys catch a glimpse of the charming young pair which elicits a feeling of familiarity: Nicole is almost positive she has met the girl somewhere before as she finds "her eyes drawn irresistibly toward them" (579).⁴¹ On the second occasion, Nicole is faced with the option of staying in or leaving a nightclub. While weighing up the alternative recurses she sees her alter-ego manifest one course of action and she follows suit; she leaves (581).

The oppressive feeling of increasing detachment soon impinges upon the Kellys' relationship as the novelty of their exotic surroundings fades. Nelson finds solace in alcohol and they crave the company of others as "[t]hey were through with being alone" (584). Their marital malaise becomes evident as are changes in their personality. The couple is poisoned by vice and continues to be shadowed by their collective alter-ego. Nicole again sees her double though at this point she fails to recognise her; there is only an inkling of acquaintance and she concludes the woman is "someone she had known once, but only slightly" (585). Her alter-ego serves as an impending omen of her

³⁹ "One Trip Abroad" was the basis for Fitzgerald's novel *Tender is the Night* and for this reason was never collected although it is particularly admired for its effective and unusual use of the doppelganger technique. The story's subject draws on Fitzgerald's experiences during his wife's hospitalisation after a mental collapse. F. Scott Fitzgerald, "One Trip Abroad", *The Short Stories of F. Scott Fitzgerald: A New Collection*, Matthew J. Bruccoli ed (New York: Scribner's, 1989) 577-597.

⁴⁰ Hitherto known as the couple-double or alter-double.

⁴¹ As one of the functions of the passive voice in English is to diffuse responsibility for an action, it is interesting to note its use here to plant the notion of unconscious invisible forces at work.

displacement as she catches her husband with another woman.⁴² On seeing the couple-double later, their counterparts appear changed, debauched and dissipated, like Fitzgerald's description of the protagonists themselves (589). As the narrative progresses, the focus is on the Kellys' need for self-imposed isolation and their attempt to regain the type of relationship they enjoyed at the outset of the story.

The final section of "One Trip Abroad" is situated at a rest hotel. The Kellys' failing health ensures their non-existent social schedule which leaves them to await new arrivals, one of whom comprises their alter-duo. Nicole assesses the woman unfavourably and Nelson adds that the man had "the kind of face that needs half a dozen drinks really to open the eyes and stiffen the mouth up to normal". While taking a nightly stroll the Kellys agree to avoid the alter-couple, depicted as somewhat sinister, as "two dark forms" which "came into the shadows nearby". At a climactic crack of lightning the two couples simultaneously turn, "They're us! They're us! Don't you see?" As the flash of light recedes they realise that they are alone and the wraithlike doppelgangers have vanished (596-597). This classic surprise climax concludes the story's increasing momentum. The anonymous couple is indeed the alter-duo who has mirrored the morality and debauchery of the Kellys during their sojourn in Europe.

With respect to character doubling, the Mileses may be interpreted as the future projected double of the Kellys while the unidentified couple represents the clear and present projected object doppelganger, a duplicate of the pair of protagonists. This couple-double is the Kellys' idealised mirror image.⁴³ The alter-couple ultimately evaporates once they are finally recognised. Marc F. Baldwin surmises "One Trip Abroad" ends with a hopeful happy conclusion: "alone together in the tranquil moonlight", and the couple's recognition "that their lives had been a fantasy of desiring a presence beyond absence" (78).

While the singular pursuing doppelganger is not a new conception, the shadowing couple-double is far from being steeped in tradition. Fitzgerald's double story is unique in this respect: not only are women rarely doubled in literature or in autoscopic hallucinations, instances of pairs of people being doubled are even rarer.⁴⁴

⁴² Marc Baldwin, "F. Scott Fitzgerald's 'One Trip Abroad': A Metafantasy of the Divided Self", *Journal of the Fantastic in the Arts* 4:3, 69-78. 74-75.

⁴³ Baldwin contends that the Kellys mirror their creator as Fitzgerald's life and marriage were disintegrating at the time. 72-73.

⁴⁴ For references to Coleman and Capgras Syndrome, female doubles and doubling, see 1.1 Double, Double, Toil and Trouble, footnote 66. Carlos Fuentes' *Aura*, tercera edición (México: Alacena, 1966) also features doubles of two characters in the same story.

Interestingly, in “One Trip Abroad” the couple-double is not introduced in order to substitute the other-double, which indeed was Hoffman’s unique employment of the device in “The Doubles”.⁴⁵

This double-couple concept appears in Jaramillo Levi’s “Duplicaciones”. There appears to be four characters but the duplication of a pair of characters soon becomes apparent. In “Duplicaciones” there are two Li Pengs, Señora Torres, and Señorita Corrales are the players. Even the cars –Mustangs- are also doubled. Jaramillo Levi’s doubled characters in “Duplicaciones”, unlike Fitzgerald’s but like Hoffmann’s, are substituted but prior to that do exist independently.⁴⁶

“Duplicaciones” belongs to two types of genre: the fantastic as the inexplicable is a theme and detective fiction as it develops an espionage plot. It deals with mistaken identity and puts forward the possibility of one’s double leading a parallel existence.⁴⁷ The story evokes repetition: the structure is cyclical and repetitive in that pursuing or following is evident from the first line which provides a double beginning as two characters and two present tense verbs are mentioned: “No es la primera vez que aquel hombre pasa frente a ella” (38). The present tense here expresses simultaneity; there is a synchronicity of actions while thoughts and questions are being posed at once by different characters.

While there is no outright simultaneous confrontation of the doubles by the original characters, there is a thought process the protagonist experiences which leads her to the conclusion of their existence. Initially, the female narrator of “Duplicaciones” trusts her instincts; she is certain of what she is witnessing: “pero no, no puede ser [...], [r]ecuerda perfectamente [...], [n]o comprende cómo este hombre sabe que ella sigue a Li Peng y confunde, sin embargo, su nombre”. As people and places become more confused she then starts

⁴⁵ E. T. A Hoffmann, “Die Doppelgänger” (1822). Hoffmann’s “The Doubles” is filled with references to opposites and doubles with supposed mistaken identity being the premise for the story. The protagonist is constantly referred to by someone else’s name, and the Other’s handwriting is identical to his own, as is his voice. A forest is where he experiences his double and becomes substituted. The character entertains the concept of the other: “it is very certain that I have a second ego, a *doppelgänger*, who pursues me, who wishes to do me out of my life and rob me of my Natalie (287)”. “And what, he said to himself, if Natalie- love’s beautiful dream, who has always been a premonition in my life, should only belong to him, my unknown *doppelgänger*, my second ego, what if he should rob me of her, if all my desires, all my hopes, should remain forever unfulfilled?” (290). “The Doubles”, *Selected Writings of E. T. A. Hoffmann: The Tales*. vol 1. Leonard J Kent, and Elizabeth C. Knight, eds., trans. (Chicago: U of Chicago P, 1969) 272-315.

⁴⁶ Jaramillo Levi, “Duplicaciones”, 38-40.

⁴⁷ The doubles act without knowing they are doubled which is a testament to the nature of the espionage business – that no-one’s identity is safe or decisive. Mosier, “Caja de resonancias” 147.

to doubt what she is observing: “Ella puede comprobar entonces, incrédula, que en realidad se trata de Li Peng, aunque no puede ser, pues éste no sale aún de la Embajada. Y sin embargo es él [...], La señorita Corrales comienza a pensar que este hombre tiene que ser en realidad el mismo Li Peng al que había estado siguiendo”. Her evident deceptive senses result in rationalisation of her interpretation of events: “[q]uizá sólo se confundió al ver entrar otra persona. Su ángulo de visión no le permitía en aquel momento una certeza absoluta [...], [t]al vez sus ojos se habían desviado del verdadero Li Peng la fracción de segundo [...], sí ahora recordaba ese detalle”. Then Ms Corrales begins doubting her own sense of selfhood: “piensa que, de algún modo ella debe ser, efectivamente, la señora Torres” (38-39).

Their doubles achieve independence at the point of the originals’ death: the doubles ultimately replace the real characters suggesting a sense of immortality as one character fills the other’s space or creates its own: “al caer ella sobre el espacio que el había ocupado” (40). The original being questions their own identity and wonders whether they are in fact the other – leading to an interchange of identity.⁴⁸ The depiction of doubling in “Duplicaciones” is confined to the image of the face as representing identity as no other physical description exists: “tienen facciones marcadamente semejantes, igual calvicie, un idéntico tic nervioso en el ojo izquierdo, la misma piel [...], [p]ero es usted idéntica a la mujer [...], un rostro idéntico al del hombre

⁴⁸ In Mario Benedetti’s “El otro yo”, Armando feels suffocated by his *otro yo* who is hypersensitive, melancholy, and stifles his vulgar side. After reprimanding his double, his alter-ego commits suicide. Armando feels socially unshackled, so after the obligatory mourning he intends to wreak havoc. However, friends fail to acknowledge him and he overhears their lamenting Armando’s passing. He is unable to feel any real grief as the melancholy had been commandeered by his double. This story has all the elements of irony and inversion. Ostensibly, Armando’s double is a weak and anguished duplicate that embodies grief and depression. The original Armando has a darker malicious side but cannot manifest it in the presence of his double. When his alter-ego disappears, true to its name, part of himself that is identifiable by others is lost. Mario Benedetti, “El otro yo”, *Cuentos completos* (Santiago de Chile: Universitaria, 1970) 264-265.

Virgilio Piñera’s “El otro yo” has protagonist Señor X creating a double; an exact reproduction indistinguishable from himself which he names *el mecánico*. When X realises that he will not outlive *el mecánico*, jealousy and vanity get the better of him and he decides to end his double’s existence. He visits *el mecánico*’s creators, who refuse to terminate their creation instead informing X that he will live on through their copy. After various generations no one will remember that *el mecánico* is a copy and therefore no one will remember X who will be represented by their duplicate. He will in effect be substituted, permanently replaced. While X lies dying he summons *el mecánico* and begs him to change places. In classic double style *el mecánico* responds in a mocking tone, “No solo morirás; harás también el ridículo” (304). Shortly after X’s death, *el mecánico* suffers an accident in which his skin is scarred making it appear similar to X’s. The irony of the consensus is that it is *el mecánico* who has died not X. Virgilio Piñera, “El otro yo”, *Muecas para escribientes* (Madrid: Alfaguara Hispánica, c1990) 301-305.

[...], es idéntico a usted [...], aquella mujer exacta a ella [...], ya dobla la esquina [...] dueño de un rostro que es copia fiel del que tenía el hombre” (38-40).⁴⁹ Proof of the first human duplication is revealed when “[r]ecuerda perfectamente que en el preciso momento en que Li Peng entraba a la Embajada, ella había reparado por primera vez en el tipo (el que ahora le preguntaba respetuosamente: ¿no es usted la señora Torres, de F.I.B.R.A.?) que la miraba con insistencia desde la esquina y que se parecía bastante a aquél” (38). The second doubling is exposed when Corrales is shot and she then sees the woman (who must be Torres) leave the parked Mustang to follow Li Peng and who is being pursued by Li Peng’s double who has just shot dead Corrales, the school teacher. There is a confirmation of this patent doubling when the woman: “[s]e dice que está perdida, pero en ese momento ambos ven salir de la Embajada a Li Peng” (39). The paradox of the loss of personal identity juxtaposed with the potential for the multiplicity of existence is the theme of this detective story of sorts.

As an overview, Freud’s pioneering paper “The Uncanny” had wide reaching ramifications for literature of the double that did not just remain the domain of the Europeans. By Freud’s own admission, Edgar Allan Poe was a master at creating an uncanny atmosphere in his writing through various means. This was demonstrated in “The Black Cat” and “The Fall of the House of Usher”, which were considered alongside Jaramillo Levi’s “El olor” and “Es él” as Poe was a major influence on the Panamanian.⁵⁰ Both sets of stories shared common images and non-traditional characters; cats in the first story of each author, and houses as protagonists in the second. Imaginative and inspired narrative techniques are examined in two stories of nineteenth-

⁴⁹ Mexican author Hernán Lara Zavala’s “Reflejos” commences and concludes with the same physical description of a man although ostensibly it refers to two different people: “Flaco, muy moreno, con bigote zapatista y melena einsteniana [...]” (59, 67). The first depicts Mexican Manuel Mateos who is visiting Tokyo for the first time. The identical second description is of one of the people with whom Manuel is confronted at the end of the narrative. Manuel meets Noriko and is subsequently pursued by a man who seems to have a keen interest in him. He dogs Manuel’s every movement; staring fixedly at him from afar, approaching him while he is dancing, stalking him late at night, and following him to bars. Manuel’s escort Noriko interacts with both of them, in Japanese with the stranger but in English with Manuel. There is an abundance of drugs and alcohol in the story which casts doubt on the reliability of the protagonist who seems to become increasingly paranoid as the tale reaches its climax. The narrator makes this apparent by addressing the protagonist indirectly in the second person. Manuel captures a glance of a couple in the room next to theirs and the following morning he is faced with an identically duplicate couple: he and Noriko are doubled. His counterpart is represented as “the image of fear”; fear of the culture, the company, and his surroundings. He may be looking at his true self. Hernán Lara Zavala, “Reflejos”, *El mismo cielo* (México D.F: Punto de lectura, 2005) 59-67.

⁵⁰ Several of Poe’s stories excluded from the current study, “A Tale of the Ragged Mountains”, “Ligiea”, and “The Oval Portrait”, are also of interest in the literature of the double.

century writers Nathaniel Hawthorne and O. Henry: “Monsieur du Miroir” and “The Dream” are compared with “Testigo”, “Agua de mar”, and “Mientras dormía”. Ironically, these typical temporally divergent tales combine features apparent in several of Jaramillo Levi’s most postmodern examples of fiction. Various innovative perspectives and planes of consciousness are presented resulting in the characters’ difficulty situating themselves amongst them. The upshot is that Jaramillo Levi’s readers must also work harder and entertain the possibility of multiple narrative interpretations. F. Scott Fitzgerald, a representative of the modern era, also contributed to the literature of the double with his “One Trip Abroad” which exploited the unusual concept of the couple-double. This was also found in Jaramillo Levi’s “Duplicaciones” (and Hernán Lara Zavala’s “Reflejos”). While the North American examples of doubles and doubling seem not to be as character-driven or psychologically prepared as those in the preceding European chapter, they do present variations in narrative styles all of which have made an impact on the fictional work of Enrique Jaramillo Levi.