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The Uncanny in *The Burning Secret* by Stefan Zweig

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Declaration of Originality

I hereby declare that this submission under the title “The Uncanny in *The Burning Secret* by Stefan Zweig” is my work and that it contains no unreferenced material previously published or written by another person, nor this material has been accepted for the qualification of any other degree or diploma of a university or other institution.

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Date: 27-05-2023

Dedication

I dedicate this humble work to my esteemed parents, my wonderful brother
Othmane and my lovely sisters Feriel & Houda

To my Exceptional friends: Assala , Ali , Amine , Abdou and Halima.

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Abstract

The purpose of this study is to investigate the psychological shift in the infant's mindset once s/he goes through an uncanny challenge. It sheds light on how the thematic depths, psychological complexities, and artistic craftsmanship of Stefan Zweig's *The Burning Secret* help in contributing to the broader understanding of the uncanny in literature. In this respect, this research offers a comprehensive exploration of the uncanny by providing an examination through Freudian psychoanalytical approach which exposes a multifaceted understanding of the uncanny within the novella. It also sheds light on how the uncanny may become a transitional phase in the life of the child that may lead to an epiphany, yet, to maturity as well.

Keywords: Epiphany- Maturity- Psychoanalysis - *The Burning Secret*- The Uncanny.

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GENERAL INTRODUCTION

General Introduction

The final decades of the 19th century witnessed an industrial and scientific advancement in which cities expanded and became an attraction for people to explore. As for political systems, it was necessary for the massive industrial production to be supplied with raw material. As a result, philosophers and intellectuals introduced the idea of racial superiority in addition to that of imperialism. Accordingly, the cultural and artistic movement also had its share of this intellectual shift and thus the philosophy of Modernism was introduced to call for all what is new and reject the past lifestyle. In the same vein, in literature, several techniques were adopted to go along with the social and cultural shifts. One of the literary genres that reflected this age complexities is the Bildungsroman which literally can be equivalent to the *coming of age novel*.

The Bildungsroman seeks to follow the psychological and moral development of a certain character (mainly a child) when going through different social challenges. Any child, during his/her journey of development towards adulthood goes first through a complicated phase of void which alters his /her psychological and mental disposition. One of the most significant and influential personalities of the twentieth century is Sigmund Freud who has thoroughly discussed concepts like Unconsciousness , childhood , desires and defense mechanisms . In his essay *The Uncanny* (1919), Freud discusses the state of fear of the supernatural and the extra-ordinary without assuming potential positive and beneficial consequences out of this experience. However, the concept has been only framed in its spooky frightening nature like the fear of being buried alive or losing an eye.

In the light of these insights, this study has been conducted to question not the feeling of uncanniness in the soul of the child but its impact on his mental and emotional growth. Stefan Zweig is an Austrian author who had left a remarkable print in the world of literature especially in the German-speaking nations. His novella *The Burning Secret* (1913) first published in German follows an infant's path to adulthood and focuses on that critical phase in between in which he is exposed to unusual and novel events. Furthermore, it highlights changes occurring in his way of perception which may be complicated leading to an epiphany. Yet epiphanies may become stepping stones towards maturity in the end. Hence, this research's objectives shall be stated as follows:

- 1- To explore the child's journey towards maturity and adulthood.
- 2- To observe the changes occurring in his psyche.
- 3- To assess the impact of these changes on the development of the child's personality.

In order to achieve these stated objectives, the research questions may be put forward as:

- 1- How does the infant deal with frightening and unfamiliar challenges?
- 2- What impact these challenges have on him?
- 3- Is the uncanny a frightening experience that leads to a child's blockage or is it a eminent phase to his/her mind development and maturity?

To attempt to respond to these inquiries, the researcher suggests that the author of the novella endeavors to depict that critical phase laying between the innocence and naivety of childhood and maturity of adulthood. Out of these assumptions, tentative hypotheses shall be considered as such:

- 1- As he is growing up, the infant is exposed to an uncanny experience which could lead him to a state of psychological turmoil. That mental and emotional disturbance can develop to potential intense and violent acts s/he could perform as a reaction to the sudden and unusual emotional charge that this experience left on him.
- 2- The Uncanny by Sigmund Freud is an essay that describes that sudden feeling which one feels when usual situations are distorted to become unusual and unfamiliar. The essay could draw a roadmap for the researcher to dive into the issue and explore the possible changes occurring on the individual's mental and psychological disposition.
- 3- If overcome successfully, the researcher suggests that the uncanny challenge could eventually be a positive and beneficial experience for the individual to step out of his/her childish innocence, instability and insecurity and move towards the next phase of maturity and psychological stability.

In order to effectively address the questions presented in this thesis, this work is divided into three chapters. The first entitled *The twentieth Century, Modernism and The Tradition Of The Bildungsroman* gives an overview of the social changes having occurred at the turn of the 19th century and the dawn of the 20th mainly the scientific and industrial progress in addition to the First World War which were major factors in shaping that period. This chapter is an introductory one that attempts to set both the historical and the artistic background of the literary work under investigation.

The second chapter puts forward Freud's psycho- analytic concepts which he introduced to study the several functions of the mind and its depths like *Defense Mechanisms* and *The Uncanny*. Also, it

projects the light on the strong link between Psycho-analysis and literature in the sense that as far as Freud is concerned, literature had a remarkable impact on him inspiring numerous theories he developed. Moreover, it also discusses *The Epiphany* as a sudden revelation, its origins well as the way it was brought in and adopted into literature. It, furthermore, demonstrates the link between the two literary mode of *The Bildungsroman* and the device of *The Epiphany*.

The final chapter provides the in-depth analysis of *The Uncanny* in Stefan Zweig's *The Burning Secret*. The analysis follows a central character who goes through that critical phase between the innocence of childhood, the state of maturity, and psychological stability of adulthood.

CHAPTER ONE

1.1. Introduction

The following chapter sheds light on Europe and America's socio-political endeavors to progress at the turn of the 19th century. It further explores the impact of significant events in the first half of the 20th century such as the First World War. Moreover, it discusses the remarkable change of the popular culture and especially Arts. Finally, it examines Modernism as an artistic movement and the flourishing of literary techniques like the *Bildungsroman*.

1.2 . The Historical And Literary Background

1.2.1. Social Atmosphere in Europe and the United States

Although Queen Victoria did not die until January 22, 1901, the power of the 19th century and the Victorian era waned before the end of the century and the death of the monarch. Traditional style of life and stability were undermined by the speedy and progressive industrialisation which continued to be relevant in the 20th century.

In the 1900s, the capitals of Europe, London, Paris, Berlin, were the centre of a network of industrial, commercial and financial contacts, perhaps the closest we have ever seen to a world economic system, based on the capitalist premise of free enterprise and private profit. The half-century before World War I was the most remarkable period of economic growth in history. During the years 1870-1913, the expansion of the international economy, as measured by the increase in industrial output per capita, was faster than at any time before or since. Britain, Germany, and France alone controlled sixty per-cent of the world market for manufactured goods, and between 1900 and 1910, Germany nearly doubled its capacity to produce steel, iron, and coal.

Industrialization has been accompanied by a sharp increase in the urban population. In 1900, there were 11 cities in the world with a population of more than one million. In 1910, London and New York had more than five million inhabitants, Paris nearly three million, Berlin over two million. The advertising industry was born in response to similar opportunities, and with it the mass entertainment industry, its history is still to be written. In 1896, Alfred Harmsworth began publishing the Daily Mail, a turning point in the history of popular journalism. The year before, the Lumière brothers had invented the Marconi camcorder and the wireless telegraph; the world's first movie theatre, Nickelodeon, opened in Pittsburgh in 1905 and thus Media was created.

It was also the great age of imperialism, based not only on material superiority but, as the vast majority believed without a doubt, on the cultural and racial superiority of the white race. The British Empire in 1900 covered a quarter of the earth's surface and had 400 million inhabitants. London was the central capital of the empire. Imperialism is not simply a system of political power and economic exploitation; it is also an ideology, a faith, appealing to intellectuals and writers, businessmen, soldiers, missionaries and politicians.

Europe's transformation by industry and empire in the second half of the 19th century produced far-reaching political and social changes. At the top, Europe's traditional elites, based on lineage and land ownership, survive by responding to the upward push of new groups from industry, banking and the free professions. The great estates of the European aristocracy, from Scotland to Hungary, from Spain to Russia, are still intact. The poor who moved to the crowded suburbs of the great cities constituted a lower class of man, and were treated as such, valued only as a colossal surplus labour force compared with the rest of the population with the economic system as well as with social dependence. By 1900, workers had learned to organize and demonstrate; Regular strikes took place over the next fourteen years and the socialist parties gradually gained more members and voters. Social issues began to appear more and more on the political agenda.

1.2.2. Two Hostile Camps

Long before 1914, Europe was divided into two hostile camps, France and Russia on the one hand, and the Central Powers on the other, armed against each other, with the British pursuing a naval arms race their own army with the Germans. Sooner or later this threat of war was, however, a scenario that was less likely to cause the widespread terror it had caused in the 1930s - in part because the threat and use of force had been accepted as part of a power policy that all nations practice, especially since very few, even among soldiers, have any idea of modern technological warfare, not only for individuals but also for society as a whole. Few believed that the war would last long after Christmas. No one expected that, when it was over, the Europe of 1914 would be gone forever.

If this picture of pre-1914 Europe does not seem appealing, it is because by focusing on key features in few paragraphs, people have distorted the cultural structure. Much has been written regretfully about the Belle Époque and Edwardian peace, much of it exaggerated in memory. But there is truth in it, especially if one is born into the right class. Despite threats of war, strikes, elections, fears of social strife; the middle and upper classes of Britain and Western Europe enjoyed a freedom and security that was almost impossible to be regained today, and the benefits of this

situation, while very unfairly distributed by modern notions of social equality, have benefited more people than ever before. With low taxes, no inflation, cheap food, cheap labour, and an abundant supply of servants, many ordinary low-income middle-class families lived a full and comfortable life. It is not surprising that so many people from once upper class families who survived the war, in retrospect, feel that there was a grace, a comfort, a security in life that they lost forever. And oddly enough, it is not the antithesis of other factors: Open and unrestricted acceptance of inequality, power and wealth, class and racial superiority.

Indeed, one of the strongest impressions left on the outside observer when surveying the world of the 1900s is the impression of an age of unconsciousness, self-confidence, less anxiety, and fear. Fantasy, self-consciousness, and guilt may tremble underneath some of its contemporary writings but have been so vividly represented and registered in Europe since then. Perhaps, this is what makes this world seem quite distinct to us today.

1.2.3. The Scientific Upshots

The revolution in physics is one of the greatest intellectual achievements of this century, and it is primarily a construction of the discoveries made and the hypotheses formulated before the war. If there were one year from the start of this revolution, it would be 1895; the year Rontgen discovered X-rays, followed by Becquerel's discovery of the radioactivity of uranium and Curies' discovery of radium. In 1897-1899, J. J. Thomson, working at the Cavendish in Cambridge, discovered the existence of discrete components, which he called electrons, in the structure of what was hitherto regarded as non-atomic atoms. divisible. In 1902 appeared Rutherford and Soddy's landmark paper on the cause and nature of radioactivity; Soddy went on to discover (and name) isotopes in 1912, Rutherford in 1911 to introduce what Eddington called "the greatest change in our ideas about matter since Democritus", describing His revolutionary model of the atom as a small positively charged nucleus containing most of the atom's mass, around which electrons move in planets-like orbits around the sun.

These discoveries confused classical physics. The first stage of the reformed formula was Max Planck's quantum theory of energy, presented in a paper to the German Physical Society the week of Christmas 1900, and revised by Niels Bohr in his work working with Rutherford in 1913. Between these two versions of quantum theory, Einstein published his Limitation Theory of Relativity in 1905, while still a patent examiner at the Patent Office Berne, and began ten-year work that culminated in

1915 on the General Principle of Relativity with his model of the non-Euclidean four-dimensional space-time continuum. Thus, in the twenty years from 1895 to 1915, the whole picture of the physical universe, which seemed not only the most impressive but also the most certain achievement of scientific thought, was questioned and the first bold attempts were made to replace it with a new model.

Finally, let us note that the same thoroughly exploratory attitude we saw in the painters and physicists of the 1900s also applies to the study of man and society and the most famous name here is of course Sigmund Freud : He only became intrigued by psychology in 1890's and his works were published sequentially. Bullock (1978) in his essay " The Double Image" (Modernism 1890 – 1930 ed) emphasizes : " No single man, probably, has exercised a greater influence on the ideas, literature and art of the twentieth century than Freud : not only was his most original work done before 1914, but the controversy to which his views gave rise was already in full swing." (p.67)

1.2.3 The Great War: A Turning Point

Called the Great War, this event changed Europe for ever. For reasons that are unclear, or have changed and are even more obscure, 10 million people have died in less than half a decade, while the great nations of Europe and America have combined and engaged in a conflict that mobilized, incited, and coasted them. Thus, in the context of modern times, this war appears as a milestone and a turning point in the history books forever. The Europe of 1914 was politically and ethnically diverse, but also culturally to some extent unified and held together by a standard of values whose collapse could have been more than abstract tragedy.

It is the power of the contrast between the assumptions of these cultural values - rational gradation, technological and scientific advancement, and the hitherto unimagined ferocity of mass mechanical conflict that makes this Great War the grandiose event it truly was. Indeed, it lies on the seismic dividing line between the ages or, as we see, between yesterday and today. The dream of the machine however, the complete sentiment of mechanical innovation that charmed the cultural fantasy of the nineteenth century, all of this was concluded and bleakly refuted by the terrible results of mass mechanized clash . This system may have been on the brink of collapse, even doomed, but the fact that its ideal framework apparently cracked in the heat of war makes this event momentous for the turning point.

The shape of the future world after August 1914 was determined by force. At the beginning of the war, all the major nations launched attacks to quickly bring down the enemy, and each of these attacks failed in the autumn of 1914 with a great loss of lives. The war ended four years later not only with

the defeat of armies on the ground, as in the wars of the 19th century, but with the collapse of the political and economic structure of the defeated, their communities also broke down. If brilliant writers like Conrad, Eliot and

Joyce began to "dissolve" Western individuality at the turn of the century, it was the war of 1914-1918 that pushed many less sensitive individuals into the realities of life and self fragmentation. Most of the terms that can be used for self-crisis came literally as a result of the combat experience - an experience that, in its modern, mechanical form was common among millions of citizens and soldiers. Mentally ill soldiers were first diagnosed with *bullet shock* in the belief that the patient's brain was concussed from being near an exploding shell.' And, figuratively, The neurotic brain itself can be qualified as 'exploding', or in a state of 'disintegration', as if the explosion came from within.

As for the United States, Americans celebrated the arrival of the new century in 1900 with speeches, articles, and books that proclaimed their solid faith in the nation's future. The pride and unwavering optimism that had long been the characteristics of American people seemed more profound than ever. After all, in just a few decades, much of the country's rural landscape has given way to a plenty of factories and towns, providing jobs and promising an unprecedented level of prosperity. New inventions improved everyday life. Immigrants poured into the country, and the population was exploding. The west, free from the Indian resistance seems more compelling than ever. Farm income had gotten better than it had been for many years and educational opportunities had been provided and new Professional organizations had sprung up, raising standards in very important areas fields such as medicine and law. Faith was an integral part of everyday life, the vast majority of Americans believed they lived in a Christian Protestant country. Furthermore, economic abundance, patriotism, and optimism were tightly intertwined across the United States.

The most important development in 1900 was the Industrial Revolution. It started in the country during the second decade of the 19th century and continued to flourish after the Civil War. In the 1880s, the value of manufactured goods exceeded agricultural products, and more people worked in non-agricultural occupations rather than in agricultural ones. Capital investment in the US production increased from \$1 billion in 1860 to \$10 billion in 1900. The value of US manufactured products augmented from \$2 billion to \$13 billion over the same period, making the United States the first Industrial country in the world.

Inventions and technological advances were at the heart of industrialization. Between 1860 and

1890, Americans certified an unprecedented 440,000 patents. For example, the Bessemer process converting iron into steel not only made Carnegie a multimillionaire but also helped transform the American life with steel rails, plows, bridges, skyscrapers, scalpels, sewing machines and automobiles. Thomas Edison developing the electric light bulb in 1879 unleashed a wave of wonder and helped create an electrical appliance industry that produced goods valued by \$21.8 million in 1890. Alexander

Graham Bell's genius permitted New York metropolitan area to have more telephones in 1888 than the entire United Kingdom. 100,000 George Eastman Kodak Cameras already circulated in 1900, the Brownie box camera introduced that year was only for \$1.00 and about eight thousand cars were in motion around the country at a time it had only a mile of well-paved roads.

The development of the railway was an important stimulus to industrialization. Rail mileage in the United States grew from 79,082 in 1877 to 166,703 in 1890 which is about a third of the world's total. This network covering 200,000 miles in 1900, allowed people and goods to travel from one part of the country to another , permitted factors of production such as iron ore and coal to be joined , opening up the national market for trade and stimulating mass production.

The industrialization of America led to the development of large cities. Around 1900, about nine-tenths of all manufacturing took place there dominating thus economic, political and cultural life. The population of the United States increased from 31.4 million in 1860 to 75.9 million in 1900. In the same years, the number of Americans living in communities of 2,500 or more increased from 6 million to 30 million (nearly 40 % of population) and a rapid movement towards urban living was more evident.

The technology of cities was a particular source of pride in 1900. Business executives often used elevators to get to and from their offices in steel-framed skyscrapers. Electric lights illuminate some streets, offices and houses (however was the main source of energy until after 1910). Trams have extended city limits and opened up suburbs. Water, gas and wastewater systems are constantly being improved. Telephones connected people more than ever (Chicago World's Fair of 1893 introduced long distance telephony in New York). In addition to the urban life, Farmers also have reason to be optimistic, dozens of technological innovations, from twine binders to the latest spraying equipment, nearly halved the time and labour costs of agricultural production between 1830 and 1896. Agricultural machinery prices fell sharply after 1880. Production increased significantly: From 1860 to 1915, corn increased from 800 million bushels to 3 billion; wheat increased from 173 million bushels to 1 billion, and agricultural product prices augmented by nearly 50% between 1900 and

1910. The foreclosure rate has dropped. New lands were cultivated. Commercial and specialized agriculture was clearly the future of rural America.

By 1900, the United States had abandoned its longstanding anti-military and anti-imperialist viewpoint and become a world power. The origins of this change of position are complex. Some proponents of a militant and expansionist foreign policy argued that the American industry needed foreign markets. Senator Albert Beveridge declared, "American factories are making more than the American people can use; American soil is producing more than they can consume. Fate has written our policy for us; the trade of the world must and shall be ours" (as cited in Reeves , 2000 , p.16) .

Throughout the 1900s, politicians, businessmen, educators, and reformers, among others, continued to acclaim the virtues of laissez-faire. In practice; this was a dogma of classical economists being against state intervention in economic affairs. The hype often heard about the benefits of uncontrolled competition, self-regulated business and the downsides of government intervention concealed the real role that business and government at all levels have played in the development of an industrialized nation . For example, Congress protected American industry from foreign competition by imposing high tariffs. The stakes were so heavily raised during the Golden Age that from 1866 to 1893, customs revenue generated an annual surplus for the treasury. In addition, with the passage of the Homestead Act of 1862, millions of acres of public land were ceded or sold cheaply to speculators and settlers.

1.3.The Artistic Foundations

As far as the artistic outcome of the period, the second image must be introduced: Picasso's *Les Femmes d'Alger* (O.J. 1900), and all the discontinuity it represents a departure from tradition in the representation of the human form. A profound culture shock, but assimilated, became a new tradition since 1914 because the 1900s were a period of exclusivity. It became the most extraordinary vitality and originality in 'art history'. This is especially true in Paris but Paris was not the only hub.

In Dresden, between 1905 and 1913, German artists of the same generation of the 1880s, to which Picasso and Braque belonged, formed the Die Brücke group, one of the origins of expressionism. More importantly, the Blaue Reiter group was founded in Munich in 1911, consisting of its members Paul Klee and Russians Kandinsky, Jawlensky and Naum Gabo. Klee - whose portfolio dates back to February 1911 - and Kandinsky later became members of the famous post-war Bauhaus in Dessau. Kandinsky was one of the founders of abstract art, and his book *On the Spiritual in Art* was published in Munich by the same studio - R. Piper and Co. Verlag - published two other important documents

in the history of modern art : Wilhelm Worringer's *Abstraction and Empathy* (1908) and *Its Form in Gothic* (1912).

The Russians in Munich provided a link to another pre-war Moscow group, including Kasimir Malevich, founder of Suprematism, and Constructivism, Rodchenko, Tatlin, and the Antoine Pevsner brothers. and Naum Gabo. This indeed does it complete the list of major modern artists active before 1914. We must add James Ensor, the Belgian forerunner of the Surrealists; Oskar Kokoschka, whose first solo exhibition took place in Berlin in 1910; Edvard Munch, Norwegian Expressionist, and Italian Futurist, whose manifestos and exhibitions from 1909 to 1914 captured the forms and forces of the world machines and technology into the arts.

This world, moreover, was especially marked by architects and designers, no field before the war was as accomplished as painting, but there is no doubt that the basis of modern love, both about architecture and 'design,' was coined before 1914. In his 1905 *Tavanasa Bridge*; Austrian Adolf Loos denounced the ornaments as a crime, and his buildings, such as the 1910 Steiner House in Vienna, became artistic monuments. Another figure was Peter Behrens, the German architect who became a consultant to the German General Electric Company in 1907, and his most famous students were Walter Gropius, born 1883, and Mies van der Rohe, born 1886. The Bauhaus, which made Gropius famous, was founded in the 1920s; but the foundation for his work was laid before the war by *Deutscher Werkbund* (1907) and Herrmann Muthesius, Director of the Prussian School of Arts and Crafts, who broke down barriers between artist and industry to establish the ability of a good product which were designed for machine-made and mass-produced products.

Once one begins to think in these terms, to consider painting or the new movement in architecture and design, the 1900s do not seem so far away, just like when one considers the their political, economic, daily life: A moment that seemed more elusive than the mid-Victoria suddenly approached, becoming an essential part of our century, with the Great War no longer appearing as a major mid-19th century boundary and contemporary history but an event in our own history. But is this only true of the visual arts? What about music? In a conversation with Robert Craft, Stravinsky remarked that the most musically rich years of this century were the years immediately before the war of 1914, the years of radical discovery that would turn into a period of formalism in the late 1920s and 1930s.

In literature, the modern movement started a little earlier and there are two age groups to watch out for. The first is that some writers, like Cézanne, are clearly 19th century by date of birth. By the late 1890s and throughout the 1900s they produced a body of work that is very relatable. On modern

literature, in the centre, are Strindberg and Chekhov. Strindberg died in 1912, and some of his best works *To Damascus*, *There Are Crimes and Crimes*, *Easter*, *The Dance of Death*, and *The Ghost Sonata*—belong to 1899 and 1907. Chekhov died in 1904, but His plays were all written in the last eight years of his life: *The Seagull* (1896); *Uncle Vanya* (1897); *Three Sisters* (1901) and *The Cherry Orchard* (1904). Henry James, in his later period, which began with *The Spoils of Poynton* and *What Maisie Knew* in 1897 and continued to the *Golden Bowl* in 1904, should also be included in this group; and Conrad's *Under Western Eyes* (1911) is an insight into 20th-century revolutionary politics.

The second group is the younger generation who would become major literary figures in the 1920s, but they all went to work before the war. In France, this includes Gide and Proust – the original manuscript of Proust's entire great work was written between 1905 and 1911, and the first part, *Du cote de chez Swann* (Swann's Way) appeared in 1913; Alain-Foumier, whose short novel *Le Grand Meaulnes* (The Lost Land) was also published in 1913; poets Paul Claudel, Paul Valery and Guillaume Apollinaire. In Germany there were Thomas Mann - *Buddenbrooks* published in 1900, *Tonio Kroger* in 1903 and *Der Tod in Venedig* (Death in Venice) in 1913 - Kafka and Hermann Hesse, Stefan George and Rilke. In British and American literature there is Yeats (*Responsibility* - 1914); D. H. Lawrence (*Sons and Lovers* - 1913, *Rainbow* - 1915); Ezra Pound; James Joyce - *Dubliners* published in 1914, *Portrait of an Artist as a Young Man* and seven years of work on *Ulysses* began the same year. These names suffice to demonstrate that, in literature as well as in art and architecture, the modern movements of the 20th century were not born after 1914 but before 1914.

1.3.1. Modernism: An Avant-garde Movement

From the Latin word *modo* signifying just now or at the moment, Modernism is synonymous with rejecting the past and embracing aesthetic innovation. It stands for diverse currents in art, architecture and literature, which was characterized by a conscious break with past and traditional forms or modes of expression. It is also a fresh condition of the mind mainly adopted during the opening four decades of the 1900's. As the 20th century progressed, the urge to adopt a modern tone was signalled by Pound's concise call to 'Make it new' and solidified in increasingly formalized definitions of modernism. In fact, the revolutionary impulses of modernism continued to be favoured in critical circles for decades after the publication of *Make It New* in 1934.

The word modern is semantically so mobile and eventful that it cannot be labelled to a specific period that we now want to root in time. Modern in normal use is something that evolves over the years; last year's modern is not this year's. Regardless of the sensibility of the time, the preference for such terms, the emphasis on a connection with time and history, things have come to a point where one would like to fix, stabilize and limit this forever changing word. However, the word retains its power because of its association with a characteristic sense of modernity: the historicist sense that we live in entirely new times, that modern history is the source of our meaning, that we are not from the past but from reality that surrounds us, that modernism is a new consciousness, a new state of the human spirit - a state that modern art has explored, felt and sometimes fought against. It is evidently the art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization, and mass forms of social life. It is also eminently the art of the world from which many traditional certainties have departed, and a sort of Victorian belief not only in the further progress of mankind but in the solidity and visibility of reality itself.

When we evoke a certain period's style, we can mean two very different things. We can refer to the overall mode of thoughts but we can also refer to a conscious mannerism chosen by some writers and artists that expresses "a dominant and truly contemporary view of the world" (Bradbury & Macfarlane , 1976 , p.24) expressed by artists who have most effectively intuited the quality of human experience of their time being able to convey it in a form deeply compatible with thought, science and technology of that particular period. Modernism is an invisible collective style. In a way, however, reversing the assumptions of modernity; Shock, breaking the expected continuity of discretion and crisis, is an essential element of the style. It has often been pointed out that modernism is our style in the second sense; they are art forms born of modern thought, of modern experience, and so modernist writers and artists express the highest distillation of twentieth-century artistic potential. The end of World War I was accompanied by a sense of physical and moral fatigue. Writers faced the heavy task of creating literature with new social morals and style that matches those morals. The writers sought to create stories whose tone and method suited a world where the Great War seemed to have irrevocably destroyed any remaining hope in the ancient certainties of faith, history, and knowledge.

In search of new methods and alternatives to old beliefs and systems, modern writers tried to stay true to new suspicion and distrust. Novelists in particular proved particularly good at capturing the spirit of the post-war world. The 1920s produced many of the most celebrated English language novels of the 20th century: modern masterpieces such as James Joyce's *Ulysses* (1922), EM Forster's

The Road to India (1924), and Virginia Woolf's *To the Lighthouse* (1927). The novels of this period are characterized by a personal and thematic focus, with writers looking inward and attempting to depict new personal realities. The hallmark of modernism was its emphasis on subjecting the mind to an entirely new kind of stress.

The modernist novel is deeply connected to its diverse explorations of the inner lives of its characters where the inner feeling that the person is not able to voice out is a fundamental component. Poetry became an unbearable struggle with words and meanings, challenging the mind's ability to comprehend. Older, more traditional definitions of poetry which is the natural surge of strong emotion, the best words in the best order were eagerly rejected. Obsessive attempts to say "the unspeakable" placed extreme demands on mental flexibility not only the literature but all art of this period was destined to expand the mind beyond the limits of human comprehension. James Joyce's masterpiece *Ulysses* is a prime example of The Modernist novel in the sense that; it first shows deep interest in the inner functions of the ordinary mind. Second, it is preoccupied with the way the mind responds to the very present moment.

If contemporary poetry is particularly sensitive to the relationship between subject and object, poet and world, writer and language, then the novel, due to its prosaic character, primarily poses problems of depicting reality and sequential logical structure. The modernist novel exposed perhaps four major concerns: the complexity of its own form, the depiction of inner states of consciousness, a sense of nihilistic disorder behind the ordered surface of life and reality, and the liberation of storytelling from being determined by a complicated plot.

The modernist novel deals heavily with the conscious, as well as the subconscious or unconscious workings of the human mind. As a result, the structure of external *objective events* essential to the narrative art of traditional poetics is reduced in scope and scale, or presented selectively and indirectly to make room for introspection, analysis, reflection, and dreaming. Very often the modern novel has no real *beginning* because it immerses us in a fluid flow of experiences to which we gradually become accustomed in the process of inference and association. Its ending is usually *open ended* or shady, leaving the reader suspicious as to the ultimate fate of the characters. Furthermore, modernist fiction avoids a simple chronological arrangement of the material and the use of a believable, omniscient, and involved narrator. Instead, it uses a limited viewpoint or multiple viewpoints, all more or less limited and fallible; and tends towards complex or fluid time management, with multiple rounds throughout the action. One of the prominent novel genres that

flourished in that period although not being exclusive to it is “The Bildungsroman”. The coming section will be devoted to discuss the tradition of the Bildungsroman, its origin and several themes it explores.

1.3.2. Tradition of the Bildungsroman

Any individual who is a fan of reading fiction will eventually come across a Bildungsroman: A novel about a young person facing the challenges of growing up because it is one of the most popular and lasting genres in literary history.

Describing the journey from youth to adulthood, a classic Bildungsroman focuses on a main character attempting to reconcile personal aspirations with the need for social conformity. The story permits exploring the psychological development of the central character, whose meaning is of the self is altering, paralleling personal interests with dominant social values. Bildungsroman's ability to explore the relationship between self and society explains its enduring global attraction.

Like one of its main characters, Bildungsroman has an origin story, but there is disagreement over its main points. Some critics consider Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship, 1795–6) to be the main text, while others make this claim to *Geschichte des Agathon* (*The Story of Agathon*, 1766–7) by Christoph Martin Wieland. Thus, this genre is not new and exclusive to the 20th century. Rather, it came to be known way before as it allowed both writers and readers to cope with the rapid change occurring in the late 19th century Europe. It appears that the birth of the genre goes deeply in line with the German Enlightenment.

Although there is consent that *Bildungsroman* is a German word, every other aspect of the genre has been debated, from its first appearance to its existence itself. It is evident that *roman* means the novel in the English language, however, *Bildung* is a word that brings dispute and disagreement since it carries more than a single meaning: the word can be equivalent to Formation, Growth or even Education. Furthermore, the part *Bild* standing alone can be translated to “image”, “painting”, “figure” or “trope” which suggests that the term could be associated with aesthetics. Although it has been established that the genre is of a German origin, there were rising questions about its ability to be adapted in other nations' literatures or it remains exclusively belonging to the German culture. However, Graham (2019) in her book *A History Of The Bildungsroman* comments: “The chapters collected in this volume ... resist Michael Beddow's claim that, once outside the context of German studies, ‘any novel which depicts the development of a single hero or heroine’ might be labelled a Bildungsroman” (p. 21).

The European Bildungsroman is thus a form of the novel that arose with historical awareness at

the end of the 18th century. Social class and gender considerations further limit the range of this category. The characters in the Bildungsroman tend to belong to the middle class challenging the past system of aristocracy and lower classes or industrial proletariat that emerged in the 19th century. The leading characters of the Bildungsroman go on a journey of experiences encountering other persons of different social ranks which leaves an enduring effect on their personal development deepened by a set of retrospective considerations. The proverbial “emergence of the novel” was accompanied by “structural transformations of public space”. As newspapers morphed into moralistic weeklies, letter-writing evolved into epistolary fiction, and coffeehouses became part of popular culture, new sites for cultivating civic consciousness emerged. Print culture was instrumental in propagating new ideas about romantic intimacy, gender roles, and the family, sowing the seeds of the potential political revolution and creating the imaginary societies of the modern nation-state.

1.4.Conclusion

The first chapter has evoked the social climate of Europe and America post the Victorian Age. It has also illustrated the progressive growth achieved socially, politically and economically. Then, it has demonstrated the destructive effect of The Great War because of Industrialization. After that, it has delved into Modernism as a cultural and artistic movement that had emerged in the early years of the 20th century. Finally, it has examined the tradition of the Bildungsroman as a literary genre and its aesthetic styles and themes.

CHAPTER TWO

2.1. Introduction

Sigmund Freud is a prominent figure of the twentieth century in the sense that his theories have influenced the cultural and social climate of that period, not only in Europe but nearly the whole world. The present chapter presents *The Uncanny* as a psycho-analytic concept mainly made popular by Sigmund Freud. It then puts forward the notion of defense mechanisms being a central chapter of psycho-analysis. It lastly highlights the relationship between the Freudian theory and Literature.

2.2. The Uncanny

The Uncanny is an essay written by Sigmund Freud in 1919 that explores the concept of the strange and eerie feeling that arises when something familiar becomes unfamiliar, Freud writes: “*What is “uncanny” is frightening precisely because it is not known and familiar. Naturally not everything that is new and unfamiliar is frightening, however; the relation is not capable of inversion*” (1919, p.4). Freud debuts by discussing the etymology of the German word for the uncanny *das unheimlich* which is literally equivalent to *unhomely*. The uncanny is about what is strange and mysterious with a fleeting feeling of the supernatural; it carries the sense of uncertainty about one’s reality and what is being experienced. Suddenly, the meaning of one’s personality seems strangely dubious. Freud then explores multiple examples of the uncanny, such as the fear of being buried alive, the fear of the double and the fear of losing one’s eyes or hands.

The uncanny is a psychological experience of an event or a person that is not only mysterious but also frightening in a way that feels oddly familiar. It is used to describe incidents where a familiar thing or event is encountered in a strange unusual context. Freud (1919) further clarifies: “*The better orientated in his environment a person is , the less readily will he get the impression of something uncanny in regard to the objects and events in it*” (p.5). However, the uncanny is not just the experience of estrangement and alienation. More precisely, it is a kind of confusion between what is known and the unknown. It can take the form of something familiar appearing unexpectedly in a strange and unfamiliar context, or something strange and unfamiliar occurring in a familiar context.

Repetition is a central aspect of strangeness, as Freud's essay makes clear. The uncanny is not just about being mysterious, spooky or scary; it also carries a double edge meaning where the familiar repeats itself in an unfamiliar form which is kind of deceptive. Bennett and Royle in their book entitled *An Introduction to Literature, Criticism and Theory* (2004) illustrate:

It [the uncanny] involves a kind of duplicity (both doubling and deception) within the familiar.

This logic of the uncanny, whereby the familiar turns into, or becomes contaminated by, the unfamiliar, is evident in the word ‘uncanny’ (or, in German, ‘unheimlich’) itself. ‘Uncanny’ is the opposite of ‘canny’, meaning ‘skillful’, ‘shrewd’, ‘knowing’ (from Old English kunnan, ‘to know’, especially in the sense ‘to know how to be able to do something’). But the word ‘canny’ shades into its opposite: in Scottish English in particular, ‘canny’ can suggest unnatural or excessive skillfulness, shrewdness or knowing. (p. 53)

The seemingly inevitable, even fatal, analysis of the word uncanny is associated with the experience of the strange, an experience that disrupts all attempts to maintain objectivity and separation about analytical side. This is evident from the opening pages of Freud's essay, in which he seeks to show how the German word, with its meaning being *private*, *hidden*, *secret*, certainly conceal its opposite *unhomely* or *unheimlich*. It can be concluded that the uncanny cannot be easily avoided or denied. Finally, the uncanny is synonymous with death. As a form of strange perturbation, questioning and uncertainty, the idea of the uncanny can be intimidating, but it also continues to be an extremely important and useful area for literary researches and studies. Freud's essay is a key text for understanding contemporary culture in general, as well as for the developing narrative of psychoanalysis. It has become a central reference point in discussions about art, literature, cultural studies, cinema and gender differences.

The uncanny is particularly relevant to the study of literature. It also has to do with how 'literary' and 'real' can seem to converge. Freud suggests:

The uncanny as it is depicted in literature, in stories and imaginative productions, merits in truth a separate discussion. Above all, it is a much more fertile province than the uncanny in real life, for it contains the whole of the latter and something more besides, something that cannot be found in real life. (p. 33)

Freud then believes that literature is a wide area that only involves *The Uncanny* but surpasses it.

In addition, uncanniness can be defined as the event in which the *real* daily life suddenly takes on an uncanny *literary* or *imaginary* character, Freud: “The *somewhat paradoxical result is that in the first place a great deal that is not uncanny in fiction would be so if it happened in real life*” (p. 33).

On the other hand, one could describe literature itself as a discourse about strangeness:

literature is the kind of writing that deals most persistently and provocatively with the strange aspects of experiencing, thinking and feeling. In their book *An Introduction to Literature, Criticism and Theory* (2004) Bennett and Royle write:

In some ways this is in keeping with the sort of conception of literature theorized by the Russian formalists of the early twentieth century, especially Viktor Shklovsky. Literature, for the Russian formalists, has to do with defamiliarization (*ostranenie*): it makes the familiar strange, it challenges our beliefs and assumptions about the world and about the nature of 'reality'. (p.48)

In summary, the uncanny can be described as the thoughts and feelings that might arise in situations where the familiar becomes unfamiliar, and the unfamiliar becomes strangely familiar. We owe most of the accounts of the uncanny that we have hitherto given to this remarkable text. Freud's essay focuses heavily on literature and in particular on reading Hoffmann's story *The Sandman* (1816). This is somewhat unusual in this regard, since Freud wrote relatively little on what might be called literary criticism or literary theory. However, few of Freud's essays have had a more profound and exciting impact on literary studies. The uncanny therefore is an experience that may involve the unthinkable or the unordinary. It is not a theme that a writer uses or a text possesses. The uncanny is not something that is simply present as an object in a picture, it is an effect. In this regard, it has to do with how we read or interpret (interestingly, there is no difference here whether we are talking about something in the book or something in the so-called external world). In other words, the uncanny is primarily concerned with the impact of reading, on the reader's experience.

2.3. Defense Mechanisms

By amplifying fear, anxiety and sadness, intelligence plays a role in the onset of anxiety disorders and depression. The impaired sleep, appetite, concentration, energy levels, sexual drive, and motivation inherent in clinical anxiety and depression significantly reduce a person's ability to function. Adapting to changing environmental conditions requires motivation, focus, and problem-solving skills, all of which are borne by severe negative emotions. Psychological defense mechanisms play an important role in mitigating negative emotions in order to maintain or restore a healthier mental state.

Defense mechanisms are invisible methods unconsciously used to eliminate unacceptable thoughts and feelings out of consciousness. This way, one's perception of reality is distorted to have a better control over the emotional terrain. This is recognized when the person is trying to repress

something hurtful or uncomfortable that they do not want to deal with. We owe this understanding of defense to the early work of Sigmund Freud. Freud began writing about the concept of psychological defense mechanisms in the 1890s, mainly in his book *Studies in Hysteria* (1895). Defense mechanisms work both in responses to internal pressure, as described in classical psychoanalytic theory, and in response to

external pressure, including those coming from significant adults. In this context, the empathic failure of the caregivers is particularly important: the child mobilizes defense mechanisms to avoid recognizing these failures. In modern theory, defense mechanisms are believed to have another function: to protect oneself and one's self-esteem. Thus, they are believed to protect the self from the negative effects of delusions, including disappointment over strong failures experienced in childhood.

Thus, defense mechanisms can be defined as unconscious mental methods aimed at resisting both internal and external pressures, especially those that threaten self-esteem or self-structure, that can happen when friends or family are not compassionate or in other situations or when the individual's path is lost. The function of defense mechanisms is binary: (1) to protect individuals against excessive nervousness and (2) to protect the self-composure. Most classical defense mechanisms, such as intellectualization, rationalization, isolation, and denial, actually originate from cognitive distortions and to a lesser extent dissociation patterns.

Some kids often get rejected by friends. These *rejected* children are often stuck in a self-perpetuating cycle: they then attribute or express their hostility to others and predict that others will be hostile to them - a prediction that is sometimes validated. However, through the use of this projection, these children can cast their difficulties on others rather than on themselves. This way they protect themselves. *Projection* is a defense mechanism that occurs unconsciously as a reaction to unpleasant traits a certain individual find in him/her self or even certain unwanted events that one has been through. As a result, the person projects that emotional charge which they refuse to accept onto other people perceiving those individuals as possessing the qualities he/she denies in him/her self. Hence, this process permits to escape from one's disturbing and powerful emotions and thoughts so that he/she can maintain a more stable and balance mental health.

Another type of defense mechanisms is a type that Freud called *Repression*: The individual when impacted by a certain emotional shock that disturbs his /her psychological stability and composure, those emotive "strikes" are unconsciously buried, kept inside and never expressed. Yet, they can still influence one's life by re-appearing on the surface when exposed to similar situations. Masschelein

(2011) explains: “*Alienation and depersonalisation are like repression, forms of defense; the temporary failure of memory is meant to protect the ego.*” (p.23)

The fact that *Projection* and *Repression* have been selected as concepts among other numerous defense mechanisms is due to the continuity and the relevance it would serve the flow of the research as

they are important components of the literary work to be studied and analyzed as well as the study of the uncanny as a psycho-analytic concept.

2.4. Epiphany

The word Epiphany comes originally from the greek word “*epiphaneia*” which can be translated to Manifestation. It has profound roots in religion in the sense that it is defined as a meeting with superior and Supreme Being and a discovery of an essential truth about life. Over time, the term has been used more broadly denoting any moment of sudden realization, insight, or revelation. It is often used to describe a deep perception or a significant breakthrough in understanding or learning something. In this sense, a revelation is considered a moment of clarity or enlightenment.

Epiphanies can occur in a group of different contexts, such as personal experiences, relationships, creative endeavors, and even intellectual or spiritual pursuits. They may arise from the process of pondering, contemplation, or encounter with new information or perspectives. Epiphany can transform lives by pushing people to reevaluate their beliefs, values, and goals. They can set a new direction or inspire innovative problem solving. Epiphanies can also evoke a sense of joy, inspiration, or relief as they provide deeper understanding and a shift in perception. Epiphany is very subjective and peculiar to each person. What triggers revelation in one person may not have the same effect on another. They can be spontaneous resulting of a conscious search for insight or understanding.

Epiphanies have been adopted in literature, art, and various forms of media as decisive moments of personal growth and transformation. They have the power to shape and influence the course of a person's life, leading to new discoveries, self-realization, and a greater sense of purpose. Epiphany in the literary sense is a term used to refer to the instant revelation crossing the character's mind after a given traumatic experience s/he had to go through that permanently changes his /her personality. The central figure coming to mind when introducing this literary term is none other than James Joyce

who adopted the psychological process to depict the mental and emotional state of a certain character. It is believed that Joyce first used the term in his novel *Stephen Hero* published 1944 in which Stephen, the protagonist, describes the revelation to be sudden. (Beja, 1971 , p.14) ,The moment of revelation is sudden but it is preceded by a set of continuous events that contribute in shaping his character.

To properly portray the revelation, the author needs to have a protagonist with a yearning so deep that even s/he may not fully understand the driving force behind it. The main character must go through a hard struggle of the soul and the result must be an internal elation tempered by the sadness of knowing

and having to live with and accept the real truth (Buyze , 1972 , p.986) . Epiphany and coming of

age are recurring themes in literature, and their exploration often leads to profound character developments and storylines. In many novels, characters experience revelations that mature or grow them. These moments of manifestation often serve as turning points in the story, leading to personal transformation or a deeper understanding of oneself or the world.

A prime example of epiphany and maturity in literature is the short story *Araby* by James Joyce in his collection *Dubliners*. The protagonist, a young boy, has a revelation when he realizes the absurdity of his infatuation with a girl. This moment of disappointment marks his transition from innocence to a more mature understanding of love and desire. Another classic example is found in Harper Lee's *To Kill A Mockinbird* (1960). Many revelations cross Scout's mind (the young protagonist) throughout the story, particularly regarding prejudice and injustice. These revelations help her mature as she begins to discover the complexities of the world around her and develop empathy and compassion. In D. Salinger's *The Catcher in the Rye*, the main character Holden Caulfield, experiences a series of revelations on his journey of self-discovery. These moments of realization and reflection propel him to a better understanding of himself and society, which ultimately leads to his growth and maturity. Shakespeare's work also contains examples of revelation and maturity. In *Hamlet* the main character experiences a revelation as he realizes the consequences of his inaction and the importance of taking responsibility for his actions. This consciousness leads to his transformation. These examples illustrate how epiphanies are often used in literature as drives for character development and maturation. Through moments of insight or sudden realization, the authors explore the complexities of human nature, the transformative force of self-reflection, and the

path to personal growth and perception. For that reason, it very helpful to this study to look how the protagonist's achievement to adulthood is dependent on states of epiphany.

2.5. Epiphany and Maturity

The idea of maturity is often associated with the physical aspects but in the real daily life there are many examples of children being wiser than adults and adults who never really grew up. Although the heroes of children's literature are relatively young, traumatic experiences that change one's character are depicted and all implications of epiphany in literature are present.

Epiphany and maturity are interrelated concepts that often go hand in hand. While epiphany refers to that moment of sudden realization or insight, maturity indicates a state of complete development, both physically and mentally. Encountering an epiphany can be a stimulus for an individual's growth and

progress. It regularly includes gaining a more profound understanding of oneself, others, or the world around. This newly acquired understanding can lead to an alteration in the way one used to form views, provoking people to reconsider their convictions, values, and behaviors.

Maturity, on the other hand, is a broader and continuous operation that envelops different aspects of life, like emotional intelligence, self-consciousness, obligation, and the capacity to explore connections and challenges successfully. Whereas an epiphany can serve as a catalyst, development could be a persistent process that includes learning, adjusting, and refining oneself over time. Not all epiphanies, however, naturally lead to development. The realization itself is merely the primary step. Genuine development requires the eagerness to reflect, learn, and take action based on the newly discovered understanding. It includes joining that understanding into one's contemplations, behaviors, and intelligent with others.

In brief, epiphanies can be facilitating factors for individual development and maturity. They push people to acquire novel points of view and experiences, permitting them to reassess their convictions and behaviors. Nevertheless, genuine development is a continuous course that requires experiencing hardships that will lead eventually to maturity. Both terms are eminent to reflect on how the protagonist, after experiencing a stage of what Freud calls the uncanny, can make a safe step towards adulthood.

2.6. Literature and Psycho-Analysis

The transition from reading a great work of literature to an academic psychology essay involves moving from one level of perception to another, but the human nature of Freudian psychology is exactly what eminent literary men have always practiced. It is therefore not surprising that psychoanalysis has had a major impact on literature. Still, the relationship is mutual and Freud's influence on literature has been no greater than that of literature about Freud. With the adaptations of psychoanalysis and its heightened sense of subtlety and complexity, criticism has drawn from Freud's system many things of great value, including the license and imperative to read a literary work with a keen sense of its latent nature and ambiguous meaning, as if it were, a being no less vivid and contradictory than the man who produced it. This new reaction to the literary work has had the effect of reshaping our conception of the literary biography. Of course, Freud's influence on literature is remarkable. Much of it is so omnipresent that it is difficult to pinpoint their magnitude. In one form or another, often in the form of absurd perversions or simplifications, it has infused into the popular culture that is almost unrecognizable today. In biography, its first impact was sensational.

There are numerous names of creative writers who have more or less Freudian tones or assumptions.

However, only a relatively small number of them made serious use of Freud's ideas. Trilling in his essay "Freud and Literature" writes:

The Surrealists have, with a certain inconsistency, depended upon Freud for the "scientific" sanction of their program. Kafka, with an apparent awareness of what he was doing, has explored the Freudian conceptions of guilt and punishment, of the dream, and of the fear of the father. Thomas Mann ... has been most susceptible to the Freudian anthropology, finding a special charm in the theories of myths and magical practices. James Joyce, with his interest in the numerous states of receding consciousness... and ,not least important, his treatment of familial themes, has perhaps most thoroughly and consciously exploited Freud's ideas. (1940, p.45)

Based on the quote above, it is undeniable that Freud's revolutionary ideas have more or less opened artists' eyes to a new intriguing area worthy of being explored with also new techniques in writings and arts in general.

Freud excludes neither his science nor the artistic work produced as he sees them complimentary and harmonious. In fact, he is not indifferent to art, or even speaks of it with contempt. Moreover, he counts it as one of the true charms of the good life and speaks of it with his genuine kindness. Of

artists, especially writers, he speaks with admiration and even a kind of reverence, perhaps in literature he places most emphasis on certain emotional insights and observations. He speaks of authors because they understood the role his hidden drives played in his life as pioneers and assistants to his own science.

The common element between art and neurosis and dreams is that of fantasy although in special core the major difference is that the artist has control over his/her fantasy while the neurotic is completely under the command of it. The purpose of illusion in art is to get closer to reality. Freud, of course, recognizes the need to distinguish between artists and neurotics. He says the artist is not the kind of neurotic who finds a way out of fantasy into the real world. However, this does not seem to mean anything other than that it has something to do with reality when an artist stops practicing art. When Freud speaks of art dealing with reality at least once, he is referring to the rewards that a successful artist can earn. He does not deny the function and usefulness of art has a therapeutic effect to relieve mental tension. It serves a cultural purpose of acting as an alternative gratification which facilitates the social exchange of cherished emotional experiences and reminds people of their cultural ideals. That is not all that can be expected from art, but it is still a valuable *drug*.

2.7 . Conclusion

One of the most complex phases a child goes through is adolescence which may witness different experiences; among these the one suggested by Freud called the uncanny. In this chapter, the uncanny has been presented as a psychoanalytic concept developed mainly to picture the fine line between naivety and maturity. It then has introduced the concept of defense mechanisms as a central concept of psychoanalysis. Lastly, it has emphasized the connection between Freudian theory and literature.

CHAPTER THREE

3.1. Introduction

The Uncanny is an essay written by Freud in 1919 in which he discussed the feeling of fear and estrangement of something which was once familiar and has become unfamiliar and strange. This chapter provides a literary analysis of Stefan Zweig's *The Burning Secret* exploring this journey of estrangement in the life of the protagonist. It seeks to question *the Uncanny* and its impact on the psychological and mental development of the protagonist.

3.2. Innocence and Naivety

The story revolves around *Edgar*, the protagonist, a shy pale boy of twelve years old who is accompanied by his mother to spend some days off away from home, gain some comfort and recover from his illness. The setting of the story is a hotel where the two are residing. The narrator does not fail to portray it as a very distinct, strange and unfamiliar environment for the young boy specifically: "*Outside the darkness fell heavily, the woods groaned as if in a childish fear of the large, rain-laden clouds stretching out gray hands after them*" (p. 4)

The author first sets the scene in which the events will be taking place, drawing it as heavy and obscure as possible to match the themes of the fearful and doubtful nature of his protagonist Edgar who is going to be exposed to unperceivable and very challenging experiences that exceeds his age and his ability to process them: "*He seemed to be a shy, undeveloped, nervous little fellow, about twelve years old. His movements were jerky, his eyes dark and restless, and he made the impression, so often produced by children of his age, of being scared*" (p. 5). In this respect, Edgar is described as a shy, nervous and little which reflects his inexperience and naivety. In addition, the word *little* is used to refer to the literal meaning of physicality, it could also hint at the sense of inferiority characterizing the boy especially with the additional attribution of being scared. Furthermore, the word *restless* showcases externally his potential feeling of anxiety, discomfort and unease.

The setting also being a hotel away from home is a fundamental factor that generates that sense of estrangement in the spirit of the undecided young boy: "*Every minute or two he turned his eyes on the baron, and once he even tried to speak to him across the two tables, an impropriety which his mother promptly checked with a severe rebuke. As soon as dinner was over, Edgar was told he must go straight to bed*" (p. 10). Edgar constantly suffers from his mother's authoritarian, high and intense tone of rebuke and dissatisfaction. Nevertheless, he initially shows no reaction of opposition. There seems to be a lack of communication and he always gave the impression of accepting his mother's authority.

The description of the boy's physical appearance matches the atmosphere the writer opts to settle in the eyes of the reader: *"Nothing was expressed in clean lines, everything was blurred and unsettled. He was at that hobbledehoy age when clothes do not fit, and sleeves and trousers hang slouchily, and there is no vanity to prompt care of one's appearance"* (p. 5). The author here illustrates the external appearance of the protagonist who clearly does not take care of the way he dresses not giving thus a good impression of himself in front of others. Moreover, the fact that he stammers shows evidently the degree of uncertainty and lack of self-confidence: *"Apparently there were no other children for him to play with, and in his child's need for prattle he would try to attach himself to one or other of the hotel attendants ... but the instant an adult came along they would stop talking and refuse to pay any more attention to hi"* (p. 5).

Edgar, like any other person of his age has that instinctive inclination towards playfulness and need for a company to be around. However, he feels avoided and rejected. The author successfully creates that conflict between shyness, doubt, fear, and the infantile desire of having fun with peacefully minded. Furthermore, the writer implicitly insinuates lack of tenderness, compassion, and care that the protagonist suffers from in the detailed illustration of his facial expressions often referred to as melancholy: *"Edgar was still confused to give a ready answer. Could it be true that this stranger, this elegant gentleman, was trying to pick up a conversation with him ... him whom nobody had ever before cared a rap about? It made him both shy and proud"* (p. 6).

The author then emphasises the degree of innocent and urgent need for company to the extent that it seems very unimaginable as if he had not had this kind of attention before. The proof for that is the strong effect a simple act of a mere attention towards him by a stranger filled his heart with absolute pride. The author continues to shed light on this phase of childhood by attributing the qualification of aimlessness in the sense that Edgar found himself in a completely strange and novel environment (The hotel) in which he seemed not knowing what to do, in which manner he should eat, dress and make acquaintance. Such descriptions clearly demonstrate the degree of innocence and immaturity that fit this phase. As he listens to the adults around him, *"Yes, the sun is good for you. It will tan your cheeks. But you oughtn't to be standing round the whole day long. A fellow like you ought to be on the go, running, jumping, playing, full of spirits, and up to mischief, too. It strikes me you are too good"* (P. 7).

The fact starting the conversation with the child is a well organised plan paving the way towards his mother. Like the majority of stories inspired by Freud, the character's only fuel and motive is *Desire*. The Baron successfully reads and comprehends Edgar's silly innocent nature. Eventually, he takes advantage of that as a mean towards his ultimate desire: *The Mother*.

In the first attempt of the Baron intending to break the ice between them, Edgar was jovial, abashed, and enthusiastic in regards to the wholehearted comments the baron delivered. This illustration of sheer happiness as a simple act of admiration is the mirror of innocence and naivety found in children who expect other people's interest and care towards them: "*For Edgar, ... to be seen in such close intimacy with a "man," and gradually he forgot he was a child and talked quite unconstrainedly, as if to an equal*" (p.9). Here, it seems to be the first step the bond and familiarity between the two characters is getting formed. Edgar's shyness vanished and he gradually feels more comfortable as well as open to the friendliness of the man.

3.3. The Uncanny

The uncanny prevails in the story's details, most importantly in the boy's actions and reactions. Edgar, this enthusiastic and proud *little creature* is now filled with pride enjoying every second spent with the man who brought him closer, spoke to him intimately and softly as if to a peer unlike his mother. Therefore, he spoke more confidently and almost without barriers anymore even to a man who just made acquaintance with:

Edgar had not told her about the walk. It was too precious a thing to talk about. But now the baron mentioned it and she smiled in approval. Then he went on to invite her to come along, and she was not slow in accepting. That made Edgar sulky. He gnawed at his lips. How provoking of his mother to have come into the lobby just then! The walk belonged to him and him alone. To be sure, he had introduced his friend to his mother, but only out of courtesy. He had not meant to share him with anybody. Something like jealousy began to stir in him when he observed the baron's friendliness to his mother... Edgar turned white. To be sent to bed is dreadful enough to grown children at any time. It is the most patent humiliation in adult company, the proclamation that one is still a child" (p. 12-15)

The author describes his temper to be wild as he reacted to every situation whether positive or negative with a powerful emotion and energy.

As the story goes on, events start to shift against his favour as all the attention and interest he collected is now shifting to his mother. A strange feeling of displeasure and provocation arises by the intervention of his mother in his newly formed friendship which he was longing for. Moreover, the protagonist is often attributed with the qualification of a certain hidden *Fear* which is seemingly the personification of Sigmund Freud's essay *The Uncanny*: A certain degree of instability started to grip him now accentuated by the denial and the rejection he is facing when he was abruptly sent to bed.

These chaotic feelings of inferiority, fear of some strange situation occurring in addition to the sudden denial of his mother are now a bit by bit getting accumulated. As the narrator portrays, *"There, this was the second time, Edgar thought, flushing with anger, that his mother had so horridly tried to make him look small in front of his friend. Why did she do it?"* (p. 21).

In the Uncanny, Freud explains that when a person is very visible because of unattractive traits, other people tend to believe that some sort of envy is elevating to an incomparable level of intensity which is most likely to be expressed in a concrete action. Thus felt Edgar as the relationship between him and his mother look strange after being very intimate and strong; and that is the idea of the uncanny which is not something typically strange. Rather, it is something natural and familiar that was concealed and has now come to light and that is exactly the way Edgar's mental and emotional state were.

To make things further complicated, the baron and his mother started meeting, having longer conversations with a very direct attention towards each other and then, the child's position started fading. In addition to their rejection, he felt something unusual occurring, that they are concealing something from him; and that thing added another degree of impulse to his shaky mixture of anxious emotions:

Edgar went without a word. He was dreadfully sleepy and felt only in blur that his mother had not kept her promise and that somehow or other he was being treated meanly. Yet he did not rebel. His susceptibilities were dulled by sleepiness. Besides, he was angry with himself for having fallen asleep while waiting. "Like a baby," he said to himself in disgust before dropping off *to sleep again.* (p. 19)

The young boy is charged with an intense degree of anxiety, he is constantly struggling to mark his presence but the fact that his mother is still treating him like a mere child that has to obey every order she gives with an elevated tone is breaking him from within. However, these feelings of impotence, weakness, and especially rage do not come out; and this operation is named by Freud *Infantile Complexes*. Along the phase of development, the individual - Freud observes- preserves some previous residues that are now able to be demonstrated – if repressed - unconsciously due to The Uncanny events that person has been through. In this matter Freud (1919) writes: "An uncanny experience occurs either when infantile complexes which have been repressed are once more revived by some impression ..." (p.33).

In addition to being repeatedly rejected by both adults, the boy feels that something unusual is

occurring, that they are hiding something from and this anonymous thing has now added another level of emotional impulse to his shaky mixture of anxious feelings, *"he'd show her . He was going to be spiteful...They're concealing something.. They've got a secret between them that they don't want to tell me...What has made them so different? The child pondered while sitting opposite them in the carriage. Why don't they behave toward me as they did at first"* (p 22 – 23). In this respect, Freud does not suggest that the uncanny is something completely novel. Rather, he puts forward that it is something already familiar but has now revealed itself after being removed away through *Repression*. He writes, *"for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression"* (1919 , p. 25).

Moreover, when Edgar's mother and the baron sneaked out of his sight, an unperceived feeling of envy and hate towards the strange man gripped him especially with his mother being also against him continuously reprehending him. Edgar is now experiencing a whole new *adventure* in which he is filled with doubt, confusion and inability to process the events he is exposed to. Freud explores this journey by saying that after such uncanny incidents, the individual enters a phase of *hallucination* as a reaction to unperceivable and /or shocking reality. Freud gives it the name of *Omnipotence of thoughts*; It is the belief that the individual is able to change and influence the external world by his own thoughts alone.

In his essay *The Uncanny*, Freud writes, *"By the subject's narcissistic overvaluation of his own mental processes; by the belief in the omnipotence of thoughts and the technique of magic based on that belief; by the attribution to various outside persons and things of carefully graded magical powers"* (p.24), and this is clearly reflected in Edgar's personality. Wild thoughts started climbing to his head concerning his position and identity as a person worthy of being respected, valued and better treated; that he is no longer a mere child neither in the eyes of himself first nor in those of his mother and the baron. Besides, the fact that he has now the ability to ponder and reflect independently is a clear sign that a deep change has happened in his mental and emotional state.

The protagonist is now unconsciously moving towards maturity due to those harsh events which rose suspicion, a certain feeling of spite surged within him towards his mother who is now strange to him contrary to the past. The Baron also got his share of this hate projected on him as being one of the suspects in what Edgar sensed was a conspiracy against him and all those accumulated conflicting emotions which were once repressed manifested themselves now in hostility and rage, as the narrator exposes, *"The tumult of Edgar's conflicting emotions subsided into one smooth , clear feeling of hate and open hostility , concentrated and unadulterated"* (p. 26).

3.4. Narcissism

Edgar's grouped painful emotions have developed now to be some form of narcissism in the sense that he viewed himself being in a position of power against his *mother* as well as the baron. He becomes more convinced that no one can deceive him anymore, "*In the consciousness of his superiority he had adopted a commanding tone with his mother*" (p. 30). This feeling according to Freud is a stage of development coming as a result of a mental process to distort reality in the mind of the individual in which he – because of his fear – believes that whichever frightens him possesses some kind of magical powers that are going to harm him, "*This is that an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced*" (p.28).

Therefore, this situation generates in him a feeling of narcissism. Edgar is no exception, he is filled with anger and hate and he could not let go of "that secret" which two were hiding, he – when addressed – by his mother or the baron would now give little attention to them in addition to his delivery of very dry and short replies. The author also pictures detailed scenery of Edgar's manners and especially his facial expressions which show his rage against them. Even when the baron attempts to tell a joke, Edgar once again ignored him. As the story progresses, it seems like the power is no longer in the hands of the two adults but in those of the boy, "*Hate had steeled his child's strength . He, the ignorant one, was stronger than the two older people whose hands were held fast by the great secret*" (p.30)

Edgar is now watchful and attentive to everything happening around him. Tension once again mounted between the two sides who were hateful and furious against each other but once again the control belongs to him often giving them gazes filled with pride , hate and disdain. The first encounter between Edgar and his mother clearly shows the distinct opposition of the woman's electrified nerves which reflect her internal insecurity and the boy's cold and confident composure. The author further depicts Edgar's inner obsession to challenge the baron and the mother and illustrates the degree of the boy's pleasure in torturing them. The effect of *Edgar's* plan was demonstrated in the mother's elevated tone constantly trying to pour her frustration, anger, and lack of patience in her boy's face. This sign made Edgar so enchanted that he could not stop smiling maliciously with uttering very fewer words than before.

Until then, the mother did not openly confess her annoyance and instability but this very long clash made her finally explode expressing her dissatisfaction with him. Edgar was joyful watching

her, he at last extracted that confession she had always kept secretive. He also kept bringing up his father's name emphatically as a threat against both his mother and the baron. After they once again escaped from him and broke their promise, Edgar sobbed out heavy tears, the author described those tears to be washing his whole childhood after all those powerful, painful and consecutive emotional shocks, *"It was the final crying spell of his childhood. For the last time he was giving in to the bliss of weeping like a woman. In that moment of uncontrolled fury his tears washed away his whole childhood, trust, love, credulity, respect..."* (p. 31).

After all of these rising events, came the climax of the story when Edgar was sent to his bedroom, the baron has now achieved his goal to be alone with the mother and he endeavored to satisfy his needs, and the protagonist is now described by *the lad* as if he reached a superior phase of development. He has now directly confronted the baron, *"You behaved like a villain"* (p.32). After the usual tone of reprehension by the mother, Edgar was so explosive in her face revealing his sense of new awareness he recently acquired to the extent that he made her confused, *"He's a liar. He's false through and through ... I don't know what he promised you, or why he's so friendly with you, but he wants something of you, too, mamma"* (p.33). The protagonist is now more steady and confident than ever confronting his mother like never before marking his actual presence he has longed for:

So I dreamed what I saw in the hall, did I? I dreamed this bump on my forehead, and that you two went walking in the moonlight and he wanted to make you go down the dark path into the valley? I dreamed all that, did I? What do you think, that I am going to let myself be locked up like a baby? No, I am not so stupid as you think. I know what I know (p.45)

The quote above reflects an important literary aspect called Epiphany which is a sudden intellectual and spiritual revelation that a character senses when stimulated by a certain significant action .

3.5 Epiphany and Maturity

The story is brought to an end with the narrator circulating inside the protagonist's mind. After all those hardships and uncanny challenges that Edgar went through , a form of revelation has now crossed his mind as if he no longer sees life as he used to , *" Something began to unfold itself gently within him not exactly happiness as yet , rather a marveling at the diversity of life "* (p.47).

As the novella reaches its climax, Edgar suddenly feels a moment of deep knowledge : An epiphany He completely comprehends the baron's intentions to deceive him . This disclosure serves as a turning point for Edgar , resulting into a maturation of his understanding of the adult world.

The psychological growth of Edgar in "Burning Secret" is characterized by the loss of his idealized perception of the baron and the realization of the darker angles of human nature. Through his encounters and observations , Edgar gains a more nuanced understanding of human relationships and the complexities of adult behavior.

Zweig's illustration of Edgar's mental development emphasizes the topics of malice, desire and the loss of innocence. Edgar's transformation reflects the challenging journey of coming to terms with the realities of adulthood .

Edgar fled the hotel and headed to the train station. On the train looking through the window, he is now more conscious of his identity, he is likewise aware of other wider truths and his perspective is no longer that of a child, he is pondering upon bigger issues like the daily struggles of others and their life conditions. Thus, Edgar at this moment has reached a new level of maturity letting go of childish carelessness, innocence and naivety; the narrator depicts it as, "*Edgar gave one final glance backward ... it was as though his childhood were reposing up there*" (p.47).

The author uses a rich vocabulary of change and development to demonstrates the deep changes that occurred on the protagonist's mindset , "*It was with different eyes that he looked out of the window*"p.48

The story this way portrays the concept of the uncanny superbly following an infant's journey to personal growth and maturity after being through such frightening events never experienced before. As Shuttleworth (2015) writes, "*Once again, the focus is on the juxtaposition of the familiar and the unfamiliar as a cause of the nervous fears aroused by the uncanny. It is a form of experience which is fundamental to child development: as the experiential base gradually broadens, there will be fewer shocks of the unfamiliar*" (p.10).

3.6. Conclusion

In 1919 Sigmund Freud has published a study about the concept of *The Uncanny* where he referred

to as the feeling of fear and estrangement when the familiar turns to be unfamiliar. Reading the novella under study through the lenses of his theory, this final chapter has presented an in-depth analysis of the concept of the uncanny in *The Burning Secret* (1913). It has also dived into the mental and psychological state of the main character Edgar who went through terrifying unusual events. It finally concludes with the growth reached by the infant in his journey surpassing the phase of childhood.

GENERAL CONCLUSION

General Conclusion

The last decades of the 19th century were characterized by industrial and scientific progress, cities grew and became attractive to people. As for political systems, it was necessary to provide the raw materials for mass industrial production. Consequently, philosophers and intellectuals have introduced the idea of racial supremacy alongside the idea of imperialism. Consequently, the cultural and artistic movement also contributed to this intellectual change and thus the idea of modernism was introduced, which advocated a new lifestyle and rejected the previous ones. In the same vein, various techniques were adopted in literature to conform to social and cultural changes; among these one genre has flourished is the Bildungsroman.

The Bildungsroman seeks to trace the psychological and moral development of a particular character (usually a child) as he or she goes through various social challenges. Every child first goes through a complicated phase of emptiness on their developmental path to adulthood, which changes their mental and psychological state. In his essay *The Uncanny* (1919), Freud tackles the state of fear of the supernatural and the peculiar without considering the possible positive and beneficial outcomes of the experience. However, the concept has only been drawn in its oddly terrifying nature.

In this respect, Stefan Zweig's novella *The Burning Secret* effectively explores the theme of the uncanny through its nuanced portrayal of psychological tension and the hidden desires of its characters. By delving into the complexities of human nature and the unsettling aspects of the subconscious mind, Zweig creates an atmosphere of unease and mystery throughout the narrative.

One key aspect of the uncanny in *The Burning Secret* is the exploration of repressed desires and hidden motivations. The protagonist's pursuit of the 'burning secret' reflects his yearning for forbidden knowledge and experiences, which adds a layer of psychological tension to the story. The uncanny emerges as a result of this internal conflict between societal norms and the subconscious desires that drive human behavior.

Additionally, the uncanny is further manifested through the characterization of the mysterious antagonist, the Baron. With his obscure conduct and uncanny ability to manipulate and seduce, the Baron embodies the unsettling presence that disrupts the protagonist's world. The blurred boundaries between reality and illusion, trust and deceit, contribute to the sense of unease and unpredictability in the narrative.

Furthermore, the setting of the enclosed and isolated environment, adds to the uncanny atmosphere of the story. The spatial confinement intensifies the psychological dynamics between the characters, heightening the tension. This contributes to the sense of psychological unease experienced by both the protagonist and the reader.

Overall, *The Burning Secret* serves as a profound exploration of the uncanny, delving into the depths of the human psyche and revealing the hidden desires, fears, and complexities. Zweig's skillful storytelling and his masterful portrayal of psychological tension and ambiguity make the novella a captivating and thought-provoking examination of the uncanny.

Out of this research, it has been deduced that the feeling of the uncanny is not simply that of fright, unfamiliarity and obscurity. It has been revealed that the individual's uncanny experience positively impacts his/her psychological and mental development.

Certain difficulties encountered the process of research especially the analysis of the literary work: Stefan Zweig is an Austrian writer who mainly wrote in the German language. Therefore, very few studies discussing his works have been published in the English language. However, it is worth suggesting that both the Uncanny of Freud and Stefan Zweig's numerous fictitious works still have a lot more to offer. Also, the phase lying between childhood and adulthood carries new challenges continuously throughout time. For those reasons, the researcher urges future researchers to dive into the contributions of those two greats of the 20th century.

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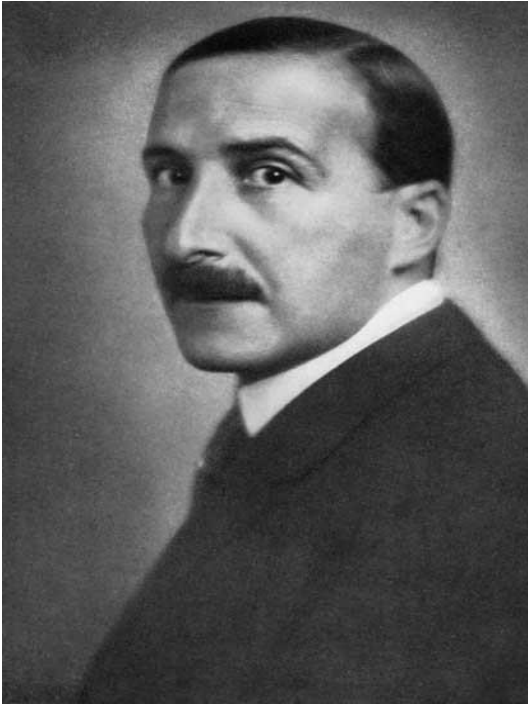
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LIST OF APPENDICES

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Appendix A: Biography



Stefan Zweig was born in 1880 in Vienna , Austria , One of the most Beautiful Cities in The World . Vienna is known to be the City of Art in which People produced Music and high quality clothing , wrote Plays and stories , went to The theatre in addition to Opera which was well valued .

Growing up in this atmosphere , Zweig's talent appeared when he would write short stories and Poetry being inspired by the Great Figures who preceded him such as : Tolstoy , Dostoevsky , Blazac , and especially Johann Goethe (The Greatest German Poet) . The general revolution that Europe witnessed in the dawn of the 20th Century had no mercy on this idealistic and utopian sensitive individual who would always call for more Peace , Unity and Harmony of the whole world . Nevertheless , The World War 1 outbreak caused him so much damage and saw him roaming around The world (Paris , London , Salzburg , Berlin , Saint Petersburg , United States and Even Japan) without having the ability to adapt to the World's savagery and cruelty .

Stefan could not support all that chaos , he decided to commit suicide in Rio De Janeiro , Brazil in 1942 and put an end to his life leaving brilliant works of art that classified him among The Greats of 1900's . I do certainly believe that if he hadn't been through all that Fear , Trauma , Hardship and Misery , that creative energy would not have ever been exploded

Appendix B

Summary

The story of “Burning Secret” by Stefan Zweig revolves around Edgar , the central character of twelve years old who is accompanied by his mother to spend some days off in a hotel . It illustrates that critical phase between the innocence of childhood and the opening door to maturity and adulthood .

Once in the hotel , another character introduces itself : The Baron who is described a young handsome man looking for company and pleasure . He makes acquaintance with the young boy regarding him merely as mean towards his ultimate desire to reach the mother . The story discusses themes of desire , innocence and the complexities of human relationships .

Edgar who is unexperienced of such actions , was infatuated with the man and became a close friend of the baron but later on as the story progresses , he encountered very unusual and strange events that he had never experienced . The novella is a typical psychological story that dives into the depths of characters’ unstable and ever-changing psychological temperaments .

Appendix C

Book Cover

