



**THE DEPICTION OF THE DOUBLE IN PATRICIA
HIGHSMITH'S *THE TALENTED MR. RIPLEY*
AND DAPHNE DU MAURIER'S *THE
SCAPEGOAT***

**2022
MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

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Literature Prepared as

Master Thesis

KARABUK

August 2022

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Aya Obaid Hammad ALHELI “THE DEPICTION OF THE DOUBLE IN PATRICIA HIGHSMITH’S *THE TALENTED MR. RIPLEY* AND DAPHNE DU MAURIER’S *THE SCAPEGOAT*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and literature as a Master of Arts thesis. 2022 /08/08

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my work, and all information included has been obtained and expounded following the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature :

FOREWORD

First of all, I want to thank and praise Allah for his greatness, for being my guide, and for giving me the courage and fortitude to finish my thesis. Without him, I would not have the wisdom or the physical ability to do so.

I would like to send a big thank to my husband and parents, for always supporting my educational endeavors and always believing in me.

I want to express my deep feelings of gratitude to my supervisor and chair Associate Professor Dr. Harith Turki because this thesis would never have been realized without his guidance, endless support and encouraging attitude in finalizing this thesis. For his unwavering support, I am truly grateful.

Finally, I take this opportunity to extend my deep gratitude to all my professors, at the department of English Literature/ Karabuk University, who enlightened my steps to reach where I am now.

DEDICATION

I dedicate all my humble efforts to

My parents

Obaid and Bashier

And my husband

Nawar Ghassan Al-Qaisi

for their endless love, support and encouragement.

ABSTRACT

This study is an investigation of the representation of the double in the fiction of Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat*. The double is treated from case to case depending on the rationale, while there have been several different attempts by literary critics and psychologists to define the theme and practically all of them agree that the double represents a person's hidden personality. Therefore, this study aims to illustrate why the double theme is often utilized and chosen by writers focusing on psychology and how it aids them in conveying their intended message. The German writer Jean-Paul Richter brought back the word of doppelgänger to life and he was the first one who coined it and it will be covered in further detail in the study's first chapter. The next chapters will summarize the study's central idea which is the analysis of the double in Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat*. Besides, the study will give a brief overview of the works, focusing on the presence of the double. It will try to figure out what the double looks like in each case and identify it. The subject for this study focuses on the doppelgänger because I have always sought to understand how individuals think about themselves, whether they grasp the implications of their actions if they can distinguish their good from their bad, and whether they can objectively examine themselves.

Keywords: Double; The Uncanny; Freud; Highsmith; Du Maurier; Psychology

ÖZ

Bu çalışma, Patricia Highsmith'in *The Talented Mr. Ripley* ve Daphne du Maurier'in *The Scapegoat* romanlarındaki ikiz temsilinin incelenmesidir. Edebi eleştirmenler ve psikologlar temayı tanımlamak için birkaç farklı girişimde bulunmuş ve hemen hemen hepsi, çiftin bir kişinin gizli kişiliğini temsil ettiği konusunda hemfikir olsa da, ikili, gerekçeye bağlı olarak vakadan vakaya ele alınmaktadır. Çifte temanın psikolojiye odaklanan yazarlar tarafından neden sıklıkla kullanıldığını ve seçildiğini ve amaçlanan mesajı iletmede onlara nasıl yardımcı olduğunu açıklayın. Alman yazar Jean-Paul Richter, doppelganger kelimesine hayat verdi ve onu ilk ortaya atan kişi oldu ve çalışmanın ilk bölümünde daha ayrıntılı olarak ele alınacaktır. Sonraki bölümler, Patricia Highsmith'in *The Talented Mr. Ripley* ve Daphne du Maurier'in *The Scapegoat*'ındaki ikilinin analizi olan çalışmanın ana fikrini özetleyecektir. Ayrıca çalışmada ikilinin varlığı üzerinde durularak eserler hakkında kısa bir bilgi verilecektir. Her durumda çiftin neye benzediğini bulmaya ve onu tanımlamaya çalışacaktır. Bu çalışmanın konusu ikizlere odaklanıyor çünkü ben her zaman bireylerin kendileri hakkında nasıl düşündüklerini, iyilerini kötülerinden ayırt edebiliyorlarsa eylemlerinin sonuçlarını kavrayıp kavrayamayacaklarını ve kendilerini nesnel olarak inceleyip inceleyemeyeceklerini anlamaya çalıştım.

Anahtar Kelimeler: Çift; Esrarengiz; Freud; Highsmith; Du Maurier; Psikoloji

ARCHIVE RECORD INFORMATION

Title of the Thesis	The depiction of the double in patricia highsmith's the talented mr. Riply and daphne du maurier's the scapegoat
Author of the Thesis	Aya Obaid ALHELI
Supervisor of the Thesis	Assoc. Pro. Dr Harith TURKI
Status of the Thesis	Master's Degree
Date of the Thesis	8/8/2022
Field of the Thesis	English Literature
Place of the Thesis	KBU – LEE
Total Page Number	82
Keywords	Double; The Uncanny; Freud; Highsmith; Du Maurier; Psychology

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Patricia Highsmith'in Yetenekli Bay'ındaki Çiftin Tarifi. Ripley Ve Daphne Du Maurier'in Günah Keçisi
Tezin Yazarı	Aya Obaid ALHELI
Tezin Danışmanı	Doç. Dr. Harith Ismael TURK
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	8/8/2022
Tezin Alanı	İngiliz Edebiyatı
Tezin Yeri	KBÜ – LEE
Tezin Sayfa Sayısı	82
Anahtar Kelimeler	Çift; Esrarengiz; Freud; Highsmith; Du Maurier; Psikoloji

ABBREVIATIONS

T.R. : The Talented Mr. Ripley

S : The Scapegoat

SUBJECT OF THE RESEARCH

This study examines Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat* following double perspectives by showing the appearance of their main characters. It will show a lot of weird behaviors of the main characters when living the life of double that Highsmith and du Maurier created in their novels.

PURPOSE AND IMPORTANCE OF THE RESEARCH

In the light of Freud's theory, this study aims to reveal the characters and explain the notion of double in Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat*. As part of his theory of the uncanny, Sigmund Freud explores the idea of a "doppelgänger". In addition, this study shows the characters, where the feeling of being doubled at the same time is most common.

METHOD OF THE RESEARCH

There are numerous examples of the double in literature and mythology dating back to the earliest civilizations. In "The Uncanny," Sigmund Freud cites Otto Rank's article from 1914, "On the Double," as the source for this theory in psychoanalysis (1919). Nevertheless, Freud's initial books on hysteria (1893 and 1895) included the notion of the doubling of consciousness. The unconsciousness itself is presented as second consciousness capable of creating nightmares, parapraxes, etc. As part of his theory of the uncanny, Sigmund Freud explores the idea of a "double" which has been repressed and resurfaced and is characterized as the "uncanny" (1919), yet it is terrible since it relates to anything suppressed that has reappeared. In Freud's words, "the double has become an image of horror, just as the gods changed into demons following the collapse of their religion" (1910). In addition, several additional authors and critics who are interested in the double have written substantial articles and relevant parts of books. Based on Freud's notion of the "uncanny," these two novels are evaluated from a double perspective. The characters' ideas and dualism are shown when these two works are read with the double concept applied.

HYPOTHESIS OF THE RESEARCH /RESEARCH PROBLEM

Patricia Highsmith's and Daphne du Maurier's novels have different types of writing that attract readers; each one has a different style of writing but the same hidden subject, which is double. Also, the two novels employ different kinds of characters.

SCOPE AND LIMITATIONS / DIFFICULTIES

The focus of the study is on the two novels chosen for the research. It is only possible to concentrate on the word "the double" among other psychoanalytic concepts to better understand one element of these two works. Readers will notice that both Maurier and Highsmith wrote in the same decade and explored the motif of doubles in different ways.

CHAPTER ONE

INTRODUCTION

This study focuses on the Freudian interpretation of the doppelganger concept in Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat*. The conception of the double in literature has been as old as the birth of mythologies and religions, in which the idea has been represented as an evil counterpart, a shadow image, a mirror reflection, a ghostly counterpart, and an identical twin, etc. After the genesis of psychoanalysis as a critical discipline, critics have approached the idea of the "doppelganger" vigorously. The concepts of alter-ego schizophrenic personality, split personality, or dissociative personality disorders have been brought into focus by psychoanalysis while attempting to analyze the doppelganger motif in real life and literature. As can be seen, there are several approaches to the concept of "double". In literary fiction, when the notion of duality is not restricted to the investigator's psychological connection with his or her antagonist, both a narrow and a broad view of the double are relevant.

Throughout the history of the double, like almost every story, a copy of the double came into existence: the fake double, which was very different from the original double in many ways. Moreover, authors began to pay more attention to this theme in German Romanticism. It is worth noting that the theme appeared before the German Romantic era. When looking for literary examples of the theme, the issue of whether the literary work includes the motif of the double or just a pair of characters with similar characteristics, whether twins, soul mates, or lovers, may be regarded as duplicates. There is still no clear explanation of the theme, but many people have tried to figure it out. I have concentrated on how Highsmith and Maurier both offer the double in their characters and create it with their double in the two novels addressed in this study. This study will try to avoid examples that are not clear and focus on works where there is no doubt that critics and psychologists have described 'double'. Thus, this study of psychology is very helpful to understand how the double can be used in literature.

1.1. The Meaning of Doppelgänger

The term "doppelgänger" is defined by different definitions and critics. Its popularity and the implications established in Gothic fiction are examined, explaining how it became a part of fantasy literature. German Romanticism produced an archetype known as the *Doppelgänger*, which found literary expression in "Gothic" literature. The word was first used by the German writer Jean-Paul in his book, *Siebenkäs*, which was published in 1796. The *Doppelgänger* is profoundly embedded in literature, philosophy, and science, particularly German Romanticism, which speculates on the suffering of the passionate poet who must transcend his inner self. E.T.A. Hoffmann and Edgar Allan Poe are excellent examples of the motif and subject of the doppelgänger's ontological tales. When it comes to doppelgängers, there is an established link to evil and the demonic, which suggests that the *doppelgänger* provides a perspective on the subject/subjectivity that is faulty, incoherent, and fragmented. In today's world, these kinds of words are seen as signs of a tendency toward self-doubt and loss.

A doppelgänger is a ghost of a live person that has been impersonated by another person in the past. After being used by certain German writers as a literary technique in the 18th century, it evolved to symbolize not just a pair of twins but also a type of reflection, the negative image, the all-pervasive "I". *Doppelgänger* is derived from German, although it is also used in English. *Doppelgänger* means "double goer"; thus, it is known as the (doppelgänger). The accent mark is widely used to describe an acute accent in German, although it is called a *doppelgänger* (doppelgänger) in English (Vardoulakis, 2010, pp. 69-70). The doppelgänger notion destabilizes the modern subject's understanding of humans. A *Doppelgänger* refers to an apparition of a live person; an identical twin, or a ghost. The Gothic doppelgänger is often misunderstood as a sign of evil, whereas its human counterpart represents goodness. *Doppelgängers*, or double-humans, represent the duplicate of a living person; whether they are good or bad is solely determined by human decisions. A doppelgänger is known as a person's ghost. It has gained deep significance, and instead of only reflecting a character's identity, it is frequently a picture of the opposite, a negative self that conveys all the darkness and hidden parts in the mind. In this regard, E.T.A.

Hoffmann is credited with being the first to associate the double with a personality trait and the desire for dualism that spreads from Germany to the rest of the world.

The concept and practice of doubling have a long history in the European literature. When the reader in Sophocles' play defined Oedipus, who was detecting his father's murderer but discovers himself to be the murderer, it observed the integration of spectator, investigator, and antagonist that would ultimately prove to be one of common fiction's most powerful devices. The attraction of picturing oneself inside the criminal's head has been exploited by crime fiction from its inception. Edgar Allan Poe and Arthur Conan Doyle's detectives are scary mirror images of each other when they go after bad guys (Cohen, 2016, pp.49-51).

In addition, there are some online dictionaries' definitions of "doppelgänger"; the first one means "someone who resembles someone else" and "a ghost that some people think resembles someone alive" (MED Online). The second one is defined as "a phantom or resemblance that is alive or identical to someone with whom you are not acquainted" (CED Online). Finally, "it is a person's virtual twin, altered personality, or phantom image" (MWO Online). The words "self-reflection" and "personal features" apply to the double. As noted with the duality, the phantom theme seems not to be bound to the body, but by spirit. The doppelgänger concept in literature is not restricted to facial resemblance; the theme has numerous facets. This word is a shorthand for the ideas about the duality that Rank, Freud, and Milica Zivkovic looked into:

In literature and beyond, the double is a big and alluring concept. As an envisioned person, a soul, a shadow, a ghost, or a mirror reflection that lives in a dependent link to the original, the double follows the subject as his second self, letting him experience both himself and the other at the same time. [...] The ambiguity of the double's psychological potency resides in its ability to represent contrast or opposition as well as similarity (Zivkovic, 2000, p.123).

In the concept of duality, Zivkovic stresses the duality of resistance and resemblance, and the twin is no exception. It may be a fictional person or a ghost with a link to the self. The doppelgänger may be the reverse of the self, but they are also similar. The double takes on the role of the self's other, but it also has a relationship with it. The doppelgänger has been previously stated to have no single meaning

(Zivkovic, 2000, pp.124-125). According to Mary Ellen Snodgrass, a doppelganger is indeed not just someone who looks similar to another, the person's psyche may be mirrored by many creatures, including the ghost double, bad double, multiple personality disorder, and doubles (Snodgrass, 2005, p.85). It is known that doppelgangers are not identical twins. It may be an evil double or a split personality, as in *Dr. Jekyll and Mr. Hyde*. Snodgrass also stresses that there is dualism whenever it is the evil side because it contains two sides: good and bad. The concept may be also linked to Freud's doppelganger. Since the double causes fundamental narcissism, Freud claims that after conquering it, the self-places all its negative traits on the double. To describe subjectivity, Freud used the term *Double*. As it crosses all boundaries, the double symbolizes the deepest aspirations of the person's psyche.

The term "doppelganger" has a long history in Western literature, particularly in the literary, philosophical, and scientific concepts of German Romanticism, which explores the struggle of the romantic poet to transcend his own life. As a result of the misidentification of characters in German Romanticism, the notion of the double has been commonly used as humor. Because of the double's deep psychological significance, romanticism has given it the connotation of an admonishing angel, a decent suppressed self, or even a persistent devil. The double symbolizes the deepest aspirations. That super-ego suppresses the basic urges that emerge in duplicate. Because the doppelganger is the opposite of the ego, it is an ideal of objectivity when the two combine. Mansfield defines it as the conflict between a hero and a close shadow. (Mansfield, 2000, pp.101–103). The double in Freudian concepts represents the self's return from alienation. While discussing the Gothic Radicalism of Smith, it is implied that the ego feels as if it is separated from an unknown entity. This all relates to Freud's larger aim, which is to describe the emotions produced by double contact. Also, the double exaggerates a concealed or 'invisible' part of the self. The suppressed duplicate reappears as the other (Smith, 2000, p.71). People usually think that the doppelganger will chase after the self to make it whole, but this never happens. Instead, the doppelganger shows that it is broken and imperfect.

In Platonic philosophy, Zivkovic sees a relationship between the idea of a twin soul and two separate people become one because they are trying to reunite their divided selves. This idea resembles Mansfield's double as a compliment. However, this union of self and other is not portrayed as an option in Goth and myth literature,

despite numerous storylines implying it. The double is an obsessed theme in Gothic art, specifically from the eighteenth century forward (Zivkovic, 2000, p.127). According to Dimitris Vardoulakis, the concept of hassling or chasing is linked with death; perhaps the doppelganger may chase its counterpart or be hassled by it, leading to death because the ego cannot be joined with the "other". The search for a double or ego leads to death (Vardoulakis, 2010, p. 96).

The Doppelgangers ultimately become a reflection of the hero's inner desire, their heart of darkness, and a portrayal of an internal battle against limitations. According to Hallam, the term doppelganger was originally used to mean a seer, but through time, the phrase has developed to mean a second self or manufactured vision. Alternatively, "the fictitious double" may be described as "the doppelganger". A literary theme that is linked to the evil twin and the alter ego is the second self which occurs when the ego splits into two separate entities, which is defined as an alter ego. When two opposing concepts or forces unite to form an actual existence or at least a physiological similarity, this is known as the manifestation of a new identity. The doppelganger is an immediate opposite of the self in terms of mind, spirit, or body, while an alter ego takes a little more time to form.

One of the most recognizable symbols of evil is the doppelganger, which is like a duplicate, exposes everything the real person likes to stay invisible. Dostoevsky's second book, *The Double*, addressed the issue of alienation, which frequently ends in *Multiple Personality Disorder* since it happens conceptually through *The Strange Case of Dr. Jekyll and Mr. Hyde*. Peter Brugger claims that doubling down may be related to many forms of illusory self-recovery. Brugger identifies psychotic issues as three kinds: ego, alter ego or doppelganger encounter, and out-of-body experience. When meeting another person, the observer's viewpoint will vary between seeing oneself as a human body and seeing oneself as a doppelganger, where every bit is complicated mentally as the true self (Brugger, 2002, p.184).

1.2. Doppelganger by Freud

As indicated before, this study will evaluate Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat*, focusing on the double theme. The

novels cover a variety of subjects, but Freud asserts that the theme is double ‘... From a very early stage of our mental development comes the double, which is a fake. It comes from a time when the double was more benign, but we've already gone through it. The mirror image has turned into a terrifying thing...’ (Freud, 1997, p.143).

Sigmund Freud explains that we are born with a double soul. With age and life experiences, our mirror's image may, in some instances, turn into a source of fear for us. In these books, a double may also be dangerous in the shape of a person who doubles the identity of another individual.

Hence, Freud focused on applying his theories to art, literature, history, sociology, and anthropology. In 1923, he wrote *The Ego and the Id*, which proposed a novel structural model of the human mind that was split into three parts: Id, Ego, and Superego. It follows that modern researchers of doppelgangers are almost united in their belief that the knowledge of the double (in literature and elsewhere) is inextricably linked to psychoanalytic ideas, especially Sigmund Freud's breakthrough insight into the human psyche. Thus, Rogers explains: "Of course, the traditional double is some kind of oppositional self, generally a protective angel or seductive devil" (Freud, 1997, p.168).

While I do not want to diminish the value of Freudian interpretations of double motif stories, which still provide a unique perspective on personal and social psychology in the Western culture, I wish to highlight one significant flaw in this critique; doppelganger refers to evil. Moreover, Freud was intrigued by the concept of the doppelganger. According to Freud's "ego psychology" concept, a person's ego may sometimes emerge in dreams like other individuals. Thus, Freud is responsible for the existence of the whole psychological field known as psychoanalysis. However, he has also had a profound impact on numerous modernist and postmodernist philosophers, as well as critics, authors, and theorists, and on many works of art (Freud, 1997, p.193).

As a result, numerous academic fields continue to benefit from his influence, and interdisciplinary research is encouraged. The doppelganger is a psyche divided into two parts that fight for control. This may occur in two individuals or inside oneself. Many tales depict the doppelganger theme. Legendary doubles, miraculous twins, first parents, competing brothers, mates, and doppelgangers have been depicted

throughout history. However, since the Victorian age, the double has evolved to represent an inner, Freudian psycho-drama inside the main character rather than an exterior conflict. The study of the doppelganger or double is incomplete without Freud's critique of the novel *The Sandman*, as stated in his essay *The Uncanny*. To understand the function and nature of the uncanny in the tale, readers must first understand the function of the word "*uncanny*". However, Freud's perspective is more instructive and illuminating; his understanding of it gives both a critique and a follow-up analysis. After all, the uncanny is a type of fearful experience that refers to the familiar and unknown in a seemingly contradictory way, as in "canny" against "uncanny". After an in-depth and extensive examination of the case, Freud reaches an unexpected conclusion. As though they were speaking the same language, both terms appear to have similar meanings (Freud, 1997, p.253)

The theme of the doppelganger, according to Freud, is present in E.T.A. Hoffmann's *The Sandman*. Hoffman is described as the unmatched maestro of the uncanny. Thus, according to Freud, Olympia being as a human is not the problem when it comes to the uncanny. While Freud is correct in stating that both the mechanical and the optician were the fathers of Nathaniel (and of Olympia as well). This cannot be applied to Olympia because she was not present. In contrast, the conclusion is that identity instability is a result of this confusion. For this reason, readers must not forget that the uncanny is both terrifying and common, and an objectively scary event, such as missing the path in the woods and returning to the same place, may cause the uncanny. The infant does not understand death, and so it is a "double" standing in for the idea of immortality and the guarantee of continued existence. The double at first is an additional or auxiliary self for the kid. The double's status changes after this developmental stage is over (Freud, 1997, pp. 241-242).

Smith contends "adult knowledge of doubling, as evidenced by the presence of a consciousness that imposes moral censorship, modifies the link to the double-that becomes the uncanny symbol of death" (Smith, 2007, p.114). Also, it is noticed that German psychopathologists of the Romantic era, and their followers in the 19th century, accepted this concept and researched it throughout the following decades of the 19th century. They said man participates in seemingly unrelated ideas, wants, and concerns during sleep, but they are never directly accessible to the waking mind, thereby supporting dualism in human consciousness. According to this postulation, it

is possible to recognize duality in the human personality, while according to folklore, any person who has seen his duplicate is said to have been on the verge of death. Similarly, that the infant was a replica of his father might also be seen as a reference to the same notion, and it had to be small for the soul to be able to enter the woman's body. According to Richard Walker, there is an ancient vampire and beast mythology, as well as an idea of a disturbed spirit wandering away from its owner's body. People from many civilizations have told tales of wayward spirits adopting the shapes of otherworldly entities. The guardian-angel is a figure that appears in certain old tales and is shown as a replica of the human protégé (Walker, 2008, pp.67-73). On the same principle, a worshipper has been viewed as God's divine manifestation in several cultures. In all of these cases, the notion of a distinct soul endowed with autonomy is at the root. Witches and monsters commonly appear in magic stories as human duplicates. Enchantment can be also achieved using life-sized dolls, which function as doubles. In many cases, the creator or master evokes its existence and expects obedience from it. It is indeed possible to use Frankenstein's monster as an illustration.

Moreover, Otto Rank indicates that there is another definition of double in Freud's view; the harbinger of death is double, as encountering one's duplicate is a symbol of death, as seeing one's duplicate signifies the end of the self (Rank, 1993, p.52). In Ralph Tymms' hypothesis, whenever the body is asleep, ill, or dead, the soul-double travels easily and responds to the damage done to the body (Tymms, 1949, p.87). John Locke's *Essay Concerning Human Understanding* has a theoretical counterpart to folklore and legends. Locke argues that, because man can only think by being aware of it, there is a possibility that the soul is awake while the body is sleeping, thinking and enjoying itself, and experiencing pleasure or pain. As a result, the spirit may take on a unique identity that is separate from the physical body. As a result, Freud connects the double to the id and ego creation to understand the reason for attaining "consciousness". It is assumed that once the superego takes control, the ego capitulates. Primitive narcissism involves all the worst characteristics of the ego. The second one reflects basic wants and impulses; another connotation and additional negative characteristics are attached to the double. As a result, the double seems to have transformed into a non-self that originates from the self. As Kelly Hurley states, Freud believed that all the scenes that result in eerie consequences in the current world may also take place in fiction. Literary works may contain both real-life and imaginary

happenings, in which case, it builds on reality and increases the level of weirdness. Although it may not be genuine, it provokes the same emotions as it would in reality. The author keeps the reader's promise and therefore fails to deliver on it. Both feelings of disquietude and semantic ambiguity support this argument. Prehistoric men thought that if a man lived and moved, he must have a little man or animal inside him that went along with him. This is how he distinguished between the living and inanimate worlds (Hurley, 2007, pp.142-147).

Because of the superego's activities, the urges are pushed to transform into a divide. Thus, there exists a split inside the self, with the double symbolizing the antithesis of the ego. To accomplish this, the id must be cleansed of all its desires. The Doppelgänger, which has the theme of "the repression of impulses which do not fit with societal norms," symbolizes this idea in particular. According to Lis Moller, the character of Olympia in E.T.A. Hoffman's short tale is not a double but rather a representation of the double's uncanniness. She is the perfect doppelgänger of existence, and she comes back as a terrifying sign of doom (Moller, 1991, p.134). In addition, Olympia is an automaton, which means she is not alive. Thus, she represents death battling against humanity's pursuit of immortality. However, this automaton was designed by Spallanzani and Coppelola, and it is like a human, but it will not last forever. It is uncanny that is similar to a "doppelgänger" or "representative of death".

Further, the doppelgänger is the physical expression of opposing forces inside humans. The doppelgänger represents the underlying struggle between good and evil within mankind. By expressing independence from oppressive factors like appropriateness, ethics, and physical boundaries through Gothic figures, authors may convey emotional liberation. Therefore, the Doppelgänger is a bodily manifestation of humanity's secrets; the physique of the doppelgänger changes in each Gothic tale as a metaphor for buried truths. Consequently, demons, wolves, witches, ghosts, aliens, monsters, and more may be doppelgängers. Gothic doppelgängers are the return of suppressed fears, dreams, and aspirations, which are an assimilation of uncontrollable fear into monstrous manifestations. In Gothic literature, doppelgängers' physical appearances are terrifying by their externalized depravity fosters fear while representing societal tyranny. It is noticed that doppelgängers may be human-like or hideously malformed. The social evil that people suppress is embodied by doppelgängers. For these reasons, the Victorian British Gothic promoted

doppelgangers and made the traditional Gothic horror characters' stereotypes part of popular culture.

1.3. Doppelganger in Otto Rank's Study

Rank's work, *The Double: A Psychoanalytic Study*, is introduced by Harry Tucker Jr., who states "...The double has yet to get the complete and up-to-date exploration it merits in all of its literary and psychological manifestations. This kind of study may be carried out in conjunction with comparative literature, anthropology, and clinical psychology" (Rank, 1993, p. xxi).

The intellectual ambiguity, which contributes to our experience of the uncanny, surrounds the notion that our doubles appear to us in mirrors, shadows, or even as if they were alive. It seems to have been widespread throughout many civilizations. Rank's *Der Doppelgänger*, "The Double," focuses on the doubling phenomena in culture. Rank follows the theme in group psychology, nearly to the extent of ethnological inquiry, but it is not entirely baseless. He argues that many myths are linked to one's shadow or mirror image, which is the initial step in the formation of the double idea considering briefly some important ideas from previous civilizations in "*Der Doppelgänger*". In general, the goal of psychoanalysis is to find deeply hidden and important psychological material, although it may sometimes start with obvious signs on the surface (Rank, 1993, p.6-7).

According to Austrian and German Christmas and New Year's Eve traditions, if your head has no shadow on the candles, you will die within the year. In Germany, stepping on your own shadow is a sign of death. According to an amusing myth, you will die when you see your double on the twelfth of the night. There is some kind of link between shadows and death. According to another, man's brilliance comes and walks or stands next to one's shadow at the hour of death. The shadow was gradually linked to the phantom (Rank, 1993, pp.37-38). Many people believe that if a guy's doppelganger gets injured, the real man will be too. Rank cites an Indian concept that an image or a shadow struck into the heart of an antagonist may kill him or her, which brings to mind more modern readers' familiarity with techniques like black magic, because it is seen as an integral part of the person's body, as shown above (Rank, 1993, p. 41). According to Freud, the double is an ominous precursor of death. In tales about

the double, adultery and incestuous copulation are common themes, particularly when someone's love is at risk. It is fascinating to see how the biblical idea has evolved since some early Christians declared from *the New Testament* that "the Holy Spirit will come upon you, and the power of the Highest will surround you". Because some primitive people are afraid that a shadow will fecundate a woman, the shadow is used as a symbol of a woman's power. According to psychoanalysis, the castration issue is symbolized by losing one's shadow or double. Another popular psychoanalytic theory is that a person's conscience is being played by a double that haunts him. There is a shift in primordial beliefs from the shadow to the spirit. According to Ranks' study of folk beliefs, the description of the soul is taken from one's reflection in the water. In addition to tales combining death, doubles, and sexuality, the root is likely to be found in myths such as the story of Narcissus (Rank, 1993, pp.76-82).

1.4. The Doppelganger in Literature: A Historical Overview

Doppelganger is a broad and attractive topic in both fiction and non-fiction. The double follows the subject as a second self, a spirit, a shade, a ghost, or a mirror image, making him feel both himself and the other. It may be symmetry, as in the Platonic idea of double spirits seeking each other to form a whole out of their divided parts, Plato characterized the spirit as "divided apart". Each half is a doppelganger or "twin flame" of the other having many of the same character qualities, features, and appearance. Interpersonal empathy, even human love, may be viewed as an element of the dialectical between "I" and "non-I", the topic and its twin on which the potential for self-integration depends. Literature depicts humanity's persistent dualism and incomplete information and also many efforts to attain unity. A literary technique for expressing self-division is often found in prose fiction. Some examples of ghostly duplication in fiction are ghostly personality divisions, which occur when characters are opposed to or complementary to one another. The double is a symbol of the conflict between separation and union in all its manifestations. It represents unity despite conflicts and conflicts inside unity, and it was a widespread theme in German Romantic literature. A common feature of German Romantic authors is the use of the term "Double" to denote a threat to the self and the persistence of an uncanny dangerous force. (Hoerber,1957, pp. 11-17). It fused the extremes of extravagant

fantasy and the realistic observation of the mind or psyche, most nearly to the taste of E.T.A. Hoffman, for instance—the most universally read of the phantasy romantics, and doubtless their greatest storyteller—and which became, as a result, the romantic par excellence. The doppelganger, as Hoffman and the romantics called the double (following Jean Paul Richter's example), frequently implied a spiritual bond between the physically identical pairs of personalities, with a focus on the mystical, occult, psychical, or physiological characteristics that run through the double's arbitrary nature.

Literary works focus on the struggle of the characters, particularly inside the characters' minds, which brings the subject of doubles to a new level of complexity in terms of psychology. The doppelganger concept may be detected when the reader comes across two characters who are both opposed in form and inclinations according to individuality. This pairing is termed asymmetrically. Its usage as a depiction of certain personality traits, the weaving of an unexpected three-dimensional personality, notably "demon double," is common in horrific literature. This is a narrative technique that forces struggle throughout the tale, even in the character's mind. It controls signals by placing barriers in the character's path. (Tymms, 1949, pp.14-18). As an illusion or hallucination, it is noticed that the doppelganger exposes information about a character, revealing its darkest aspects and primal ideas, repressed for the sake of a socialized and civilized self—all of which are stored in the unconsciousness, which operates autonomously.

In addition, when this unconscious portion of the self seeks to emerge and take control of the host body, the resultant antagonism requires that one half of the self-win over the other, causing the doppelganger to be interpreted as a death omen. The doppelganger concept is linked to the persona state. Literary works emphasize dualism in writing, it is an old worldwide method of creative inquiry into the role of the individual in life that is based on the idea of duality.

Freud believes that all scenes that result in eerie consequences in the current world may also take place in fiction. Literary works may contain both real-life and imaginary happenings, which build on reality and increase the level of weirdness. Although it may not be genuine, it provokes the same emotions as it would in reality.

The author keeps the reader's promise and therefore fails to deliver it, Both feelings of anxiety and ambiguity support this argument.

The Huron Indians believed that spirits had legs and arms, whereas the Malay conceived the spirit as a little man, while German expressionist theatre and post-romantic allegorical literature have both embraced the subject over the twentieth century. There have been critical investigations into the nature of literary works based on the psychological examination of this subject matter. This issue has been explored in depth by Sigmund Freud, Otto Rank, Karl Gustav Jung, and Jacques Lacan. Several writers, such as Walt Whitman in his letters to Ralph Waldo Emerson, have clearly described the sense of numerous divides within oneself, saying "I cannot understand the mystery, but I am always conscious of myself as two" (LeMaster& Kummings, 1998, p. 811). Robert Rogers says in his book *The Double in Literature*, "We find not two but many selves and masks in his poetry: the autobiographical Walt, the Prophet-Poet, Walt the Body, Walt the Soul, Walt the American, Walt the Cosmos" (Robert, 1970, p.41).

In fiction, the doppelganger appears as a soul duplicate, a savior, and a hero; the personification of evil and a portent of approaching doom. Characters in fiction may be compared and contrasted in many ways: psychological, ethical, sociological, historical, and philosophical. It may be useful to see the doppelganger concept as the symbolic prototype of cultural and structural language. It may be seen in the story in the type of a particular system that "doubles-up" protagonists, as well as in genre, thus resulting in a unique "minimum" social model of "one-another". In the writer's structure, the reader notices doppelgangers. The poetics emphasize dualism throughout the writing. The concept is predicated on the pair of opposite principles, also known as binarity, that forms the foundation of all creative inquiry into humanity's position in society. (Bennett & Royle, 2004, pp. 35-36)

In addition, the double could be used by the authors to serve both the plot and the character's psychological issues. Marlow and Kurtz reflect Conrad's psyche on the other hand. The reader will learn more about the characters' psychological conditions and the author's psyche in this context. Freud says that the majority of writers use their neuroses as inspiration. The figurative literary double is a metaphor of the writers' repressed, autoerotic unconscious and their regressive, infantile unconsciousness.

Robert supports Freud's viewpoint when he demonstrates the topic of homosexuality using Wilde's sexual practices and desires in *The Picture of Dorian Gray*, a mirror image or a reflection of the hero is the classic literary doppelganger (Robert, 1970, p.55). The idea of a mirror self may be based on the author's own life in the books *Heart of Darkness and The Secret Sharer*.

The Double is a famous book written by Otto Rank which was published in 1914 in Germany, and it explains in great depth the doppelganger theme, which is known widely in the literature. Rank's essay opens with a quotation from Hans Heinz Ewers' film, "*The Student of Prague*," which captures the theme of the double in a wonderfully Gothic form. The narrative focuses on Baldwin's decision to sell his mirror reflection, which takes on the existence of its own and destroys any hope of pleasure in its owner's life. Baldwin kills the reflection out of desperation, which is based on Frazer's anthropological research. Rank introduces the idea of the "*Double*" pattern throughout the folkloric traditions of many nations.

The double as a theme may be traced back to early theological and ethnological ideas, which functioned on the developmental principles of duplication and division. However, according to Rank's observations both fields intersected in many instances. In prehistory, the idea of the double was linked to the occurrence of a person seeing their bodily duplicate walking with their own will in front of them, which was very frequently coupled with visions or illusions. This sparked an interest in speculating on the effects of reflections and shadows on humans. Very clearly, this led to the idea that such duplicates produced by mirror reflection or shadows are spiritual doubles of the people who are meeting them. It is also commonly thought that if someone harms the ghost or the reflection, the real person will suffer from pain. Rank argues that the spiritual "connotation of the double, in turn, unfolded the entire vista of the theories of the soul as the shadow-taboo linked with the notion that the soul departs the body in the shape of the dual before, after, or at death" (Rank, 1971, p.19).

In addition, Ralph Tymms believes that the soul is more essential a duplicate than the reflection or shadow of the body, and this soul-double travels about freely while the body is sleeping, sick, or dead, and responds to the body's aggression (Tymms, 1949, p.78).

Frazer's *The Golden Bough* lays out the age-old tales and traditions of Dracula, or ghosts, and connects them to the idea of a disturbed spirit wandering freely from its owner's body. Tales of truant and wayward souls assuming the forms of supernatural creatures can be found in all ancient civilizations. In certain old tales, we find references to the guardian angel who is depicted as a copy of the human protégée. Sometimes, on the same premise, a worshipper has been frequently regarded as the divine mirror of God. All the ancient mythical tales, including those set as examples, arose from the idea of a distinct soul with its own independent will. Tales of magic depict magicians and demons who frequently turn themselves into human duplicates (Frazer, 2003, pp.121–122).

There are seven instances of primary doppelganger that may be found in Arthur Waley's translation of *Monkey* by Ch'eng-en, a sixteenth-century Kiangsu playwright. In the tale, the monkey uses his magical skills to turn itself into a "Red-legged immortal" who regularly visits the palace of the Jade King, Erh-lang. According to another monkish collection of the *Gesta Romanorum*, Emperor Jovinian was tormented for his vanity by a fake Jovinian, his duplicate, while he suffered in agony and misfortune. The tale of King Crowcoc has the same way that the king was punished by Buddha for mistreating Bodhisatwa Manjusree, a deity disguised as a beggar. He is replaced by Manjusree's blue-maned lion steed, who reigns for three years until the king repents and is returned. Additionally, one may consider the tale of King Robert of Sicily, who is shown the value of modesty by a changed angel who is mistaken for Robert for three years by his brother Valdemond and Pope Urban, while Robert is doomed to stay an idiot in the king's palace. A similar subject appears in Ludovicus Cellotius's Viennese Jesuit comedy, *Sapor admonitions*. In Max Reinhardt's magnificent play *The Miracle*, Virgin Mary, she changes herself into Beatrice the Nun to convey the same lesson.

The empiricist John Locke's *An Essay Concerning Human Understanding* has a visionary double to such stories, Tymms observes, where he postulates that since man can only think by being aware of it, there is a chance that the soul may be awake while the body is sleeping, having its thoughts, pleasures, and worries, joy or suffering. In such circumstances, the soul may acquire an individuality apart from the body (Tymms, 1949, p.123). This theory was accepted and later elaborated on by the Mesmerists, the German psycho-pathologists of the Romantic era and their

descendants in the latter years of the nineteenth century. They claimed that man engages in a succession of seemingly unrelated thoughts, wants, and worries when sleeping, but they are never readily accessible to the aware state of the human mind, thus confirming the duality inherent in human awareness. This hypothesis may form the basis for the exploration of duality in personality (Baker, 2007, pp.165-178).

In both serious and humorous literary works, the double is a major topic. *Two Viennese tragedies*, *Sulpitia* by Draghi and *Ormechus* by Kurz-Bernadon tackle the subject seriously. Shakespeare's *Comedy of Error* and *Twelfth Night* have recurring characters who have a mistaken identity throughout their plots. As a result of the impact of Germany, the classic etching by Rossetti shows couples who are faint when they see their double. According to occultists Karl von Eckartshausen and Justinus Kerner, spiritual duplicates might become physically identical through a long process of mutual absorption following their developing interior concord throughout the pre-romantic era (Ng, 2008, p.91). The second explanation for the astral body, which is an impermanent coating of one's soul that reproduces the body of its owner, is the idea of Kaori, a concept from Egyptian Civilization that can function as a ghost separate from the body, according to Paracelsus, Bohme, Swedenborg, and Jung-pre-romantic Stilling's Occultism doctrines. There are striking similarities between the occultist idea of the magnetic union of souls and the method of absorption among twin souls described by occultist philosophy. Aesthetically, dualism manifests in a profound discrepancy, the conflict between fiction and reality (Garrett, 2018, p.72). The psychological foundation of duality is realized in literature by the protagonist's mental disease or sickness, which is represented in language as linguistic cognition. The social expression of duality in literature expresses the perennial issue of loneliness, isolation, and alienation, double is not discordant with both ego and soul, but also with the external world. Thus, duality is linked to conflict, separation, and dualism. An individual's ultimate aim is to transcend dualism and achieve integrity so that the reader notices that there is a lot of literature about doppelgangers.

The research uses the word doppelganger to emphasize the literature's approach to the issue. The notion of the possibility of strange human-animal twins has long worried mankind. It assumes forming component duality, dynamic balancing of opposing forces, and harmonic symmetry. Language, psychology, literary studies, and literary criticism are all topics that utilize the theory of "doppelganger," and each study

utilizes it uniquely. The Doppelganger has fictional, scientific, neurological, and sociological aspects, society considers this topic to be one requiring literary text attention and investigation. Literature is filled with cases of doppelgangers, the concept of a doppelganger is used in a wide range of romanticism and postmodernism eras. The concept has literary origins that date back to the period of old mythical traditions, it is linked to old civilizations' double structures and twin mythologies.

Most literary doppelgangers have similar traits and their subjects can see the duplicates, and their activities cause havoc in the lives of anyone who comes into contact with them, because doubles may work in two different ways, the purpose of a double is unclear. Some authors describe the double as representing the Freudian "id," as it fulfills the subject's repressed wants. In some texts, however, it takes on the role of awareness—the superego—and prevents the damaged subject from acting on his impulses. If Rank's collection of beliefs can be used to explain this duality, it might be compared to the Fijian idea that a person has two souls: one is good and corresponds with its image in the mirror, while the other is bad and is represented by its reflection. As a result, there are two variations of the double to analyze. (Rank, 1971, pp.73-76).

1.5. Narcissus mythology in The Doppelganger

In Freud's view of the Narcissus mythology and Rank's use of it to illustrate the concept of the doppelganger, according to one Greek myth, there is a young man who falls in love with his reflection in the water, but when he realizes that he cannot get this love, he kills himself. Therefore, the doppelganger, narcissism, and mortality are all intertwined in psychology. Psychoanalysis is founded on conflicts and doubles because it views the psyche of a human as a conflict between these forces. In "The Theme of the Three Caskets," Freud explores the connection between mortality and passion. In *King Lear* and the Greek legend of Paris, a sequence of events with three options is seen very often in literature. As a result, in Freud's essay, people will often notice that the greatest option is often the most understated one available. Even though "psycho-analysis will inform us that in visions, idiocy becomes a frequent symbol of death," and the unpleasant option is the most precious and loving (Rothgeb, 1973, p.127-128).

Another writing of Freud is "On Narcissism: An Introduction" which has a similar trend, it is a telltale sign of a mature man's dual libidinal tendencies. During adolescence, "object-libido" and "ego-libido" are interchangeable terms. Freud states that narcissism is the situation of one's sexual object desire turning towards its ego. Some of this can be seen in everyone, especially in those who had to sacrifice things they loved throughout their youth. Id may gain influence over the ego by turning sexual object choices into alterations, but the converse is also true. Only when the process of change becomes exaggerated, it can be considered pathogenic (Rothgeb, 1973, p.133). This suggests that being unable to love is what it means to be a "Narcissus". Being liked gives him joy since it elevates his self-esteem. People who love are modest and have low self-esteem; they give up some of their narcissism when falling in love. A narcissist is on the brink of dying because he or she is unable to love anything except themselves. The double's growth begins with the double serving as protection against the ego's destruction, but the step of rejection of death is eventually replaced by the double as the herald of mortality. So, Rank says that because death and love are often at odds with each other, the doppelganger in stories is often both liked and disliked (Rank, 1993, pp.125-128).

Dorian Gray, the narcissistic character in the novel *The Picture of Dorian Gray*, is a good illustration of this kind of character. Dorian is not only enamored with his attractiveness, but he is also like Narcissus, incapable of love and can only find fulfillment in the affection of others. He is a very charming person, which is another by-product of narcissism since individuals who have abandoned part of their ego-libido are attracted to someone like Dorian. Freud considered narcissism to be the root of both paranoia and schizophrenia. Our feeling of "having a self" develops throughout infancy and early childhood; we are not born with an ego. This progression involves the breakdown of basic narcissism brought about by the formation of the ideal ego, which is brought about by intrusions from the outside, in most instances, parental restrictions and expectations. Satisfying the ideal ego's expectations is one source of libidinal fulfillment for the ego. Freud describes the "superego," a word introduced with the topographical model of the mind, as consisting of two parts: the ego and id. Thus, there appears to be a doubling of the conscience itself in this definition. Forming it is the job of parents, society, friends, and the surrounding

environment, among others. Psychotic patients try to get away from the control of the superego by rebelling against it. (Freud, 1989, pp.138-142)

1.6. The Major Writers of The Doppelganger

It is clear from the foregoing that the double concept has been prominently present in the works of certain notable authors. The names of some writers are worth noticing. There are a variety of ways to explore the psychological consequences of the doppelganger concept, which have been motivated by Dostoevsky's *The Double* through academics, artists, and other writers, in *The Double*, a contentious novel, Yakov Petrovich Golyadkin, the Titular Councillor, explains his narrative. Golyadkin, when he is with his own family or with his peers, feels alienated since he has several problems. It is impossible not to feel sympathy for Golyadkin's situation right from the start. He has a highly subservient, apprehensive, and nervous demeanour, and he displays indications of schizophrenic mental illness. However, in this story, the hero does not change into his duplicate, but rather a duplicate with the same name, the same job, and the same birthplace arrives to take everything from the hero that he cherishes. When Golyadkin's alter-ego is clever and manipulative, it drives him to the brink of lunacy, resulting in his imminent admittance to a mental institution as a result (Dostoevsky, 2009, pp.42-57). For example, Dostoevsky describes a character whose mental state is slowly deteriorating due to the conflict between his social role-playing obligations and the growing concerns he has about those obligations in the novel. It is early in the morning when he sees Andrei Filippovich in the horse carriage. He leaves without saying a word to his boss. Most of the time, because of his confused and perplexing conduct, he is shunned by his peer group. Sometimes he is forced to feel humiliated, and the problem goes unresolved because he does not work on his social skills. He drags himself to the birthday party of Klara Olssufyevna, the lady who controls his world of want, and inexorably berates himself in front of everyone. Last but not least, he had to be kicked out of the party. When he met his twin, it was on that night when he had been rejected by everyone he knew (Dostoevsky, 2009, pp.78-86).

The hero seeks shelter from the ever-alienating world as a result of this meeting; however, he soon finds that he is completely dismayed that his double is his closest antagonist, who not only brings disfavor on him in his public life in front of his co-workers and colleagues but also invades his personal life by earning Klara's devotion. This invader even intrudes into the hero's dream, where he finds himself encircled by a crowd of self-replicas from which he cannot escape as he flees from his duplicate. They mistakenly charged him ten times the price of a pie for having eaten so much. When the hero notices another person seated around the room, it occurs to him that he was perplexed by his twisted version. In the conclusion, while he contemplates the pros and cons of eloping with Klara, he is called by his duplicate from the house's window. Despite his suspicions, he is greeted warmly by the visitors, which is a pleasant surprise for him. Even his duplicate is polite and kind. This was too much for him, as only a few hours earlier, he had attempted to convince his fatherly guardian, that he was an independent individual: "He is a different person, Your Excellency, and I too am a different person!. He is unique, and I am unique; really, I am unique!" It is a pitiful cry for recognition. However, because of his uncomfortable conduct, he was ejected and was not satisfied for a very long time. If he is treated well by his duplicate and the other guests, he joyfully surrenders to the devil's party, giving his cheek to be kissed and hoping for reconciliation. But it appeared to him that something sinister had come from the darkness, the ignoble face of Mr. Golyadkin, the younger, the grimacing kiss of Judas... There was a roaring in Mr. Golyadkin's ears, and all became dark before his eyes. It seemed as if an infinite stream of Golyadkin images was flooding through the entrance and into the room. He is eventually handed over to his doctor. While he is being carried away from the site in a carriage, the figures of all the individuals he believes he previously knew start to fade out, save for the silhouette of his evil doppelganger, which vanishes last. "Our hero uttered a cry and seized his head between his hands, so that was it, and he had suspected it all along!" (Dostoevsky, 2009, pp.98-123).

There are other stories with comparable themes, including Edgar Allan Poe's *William Wilson*, which was subsequently featured in *Tales of the Grotesque and Arabesque*. Inspired by Poe's formative years in London, the narrative portrays William, a man of aristocratic lineage who is followed by his boyhood doppelganger. The fact that William, the narrator of the narrative, adopts this pseudonym because he

wants to maintain purity before his page shows the fundamental divide in his nature. This makes him more excited than his boring parents, from whom he isolates himself by attending a Gothic prison school. One kid stands out as being superior to him, yet the narrator notes that he has similar characteristics to him, such as looks and birthday. William Wilson is a pupil who constantly whispers while he is talking to others. Therefore, readers see the narrator's character deteriorate throughout the tale.

Eventually, the doppelganger begins to interfere with the narrator's dominance over his classmates, causing him to become a target of dread and rivalry among his peers. As time passes, the protagonist's sentiments of competition turn into paranoia. During a silly prank on his doppelganger, William goes into the chamber in which he is resting on the couch and witnesses a weird alteration to the sleeping face of his opponent, which leads him into an impenetrable blackness. He rushes from the room, and his nerves are frayed and shattered by the experience. In the following phase, he transfers to a new school and begins to misuse alcohol in an attempt to forget his past. However, even here, he is pursued by his double, who appears to him in the middle of joy and depravity. He is told that someone is looking for him. Intoxicated, the narrator is unable to see this stranger clearly, but collapses as the guest clutches his arm and murmurs William Wilson. From here, the narrator goes to Oxford, where he seeks sanctuary from the world of reality, which is going to drive him insane with gambling. Here, he cheats in a gambling game and destroys Glendenning with his nasty ploy. The narrator is a scam artist, he blows out all the candles in the room just as he is about to celebrate his victory. This incident not only caused him to leave Oxford but also Britain. The narrator decides to engage in sex while eventually settling in Rome. To attend the masquerade, he secretly aspires to be the wife of Duke Di Broglio. Suddenly, a light hand touches his arm and whispers to *William Wilson*. Enraged and driven to the brink of insanity by seeing his duplicate wearing the same Spanish cloak and a black silk mask as him, the narrator jostles him in another chamber and brutally whacks him. The narrator is horrified when the body of the injured twin is suddenly replaced by a huge mirror. In the mirror, he can see that the stab wounds on his own body are bleeding heavily (Moore, 2006, pp.30-48).

The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson is a classic example of doppelganger fiction. In Gabriel John Utterson's novel, he examines the unusual happenings between his old friend Dr. Henry Jekyll and the wicked Edward Hyde in this novel, and he brings the case of psychological problems or sociopathy to the forefront. Although it is a well-known topic in Victorian England, the novel illustrates a problematic separation between personal and social life and how social authority impacts a person's domain of desire and liberty. As the narrative starts, Edward Hyde trampled a little girl; therefore, he was required to pay a ransom to the girl's family. Hyde enters Utterson's building and exits with cash under Utterson's watch. The excellent Dr. Jekyll, Utterson's longtime friend, leaves Edward Hyde as his only beneficiary in his testament. As a result of this information, as well as Jekyll's disappearance for over three months, Utterson begins to pay close attention to the situation. There is an indication in his introduction to the novel's plot suggesting unexplained acts of violence and hidden scandals would be central to the storyline (Stevenson, 2002, pp. 87-96).

Other writers of doubles, such as E.T.A Hoffman (*The Sandman*, *The Lost Reflection*, *The Devil's Elixir*, *Opinions on the Life of Tomcat Murr*), Adelbert von Chamisso (*Peter Schlemihl's Miraculous Story*), Jean-Paul Friedrich Richter (*Siebenkas*, *Titan*), Johann Wolfgang von Goethe, Nicolai Gogol (*The Nose of a Madman*, *Diary*), Oscar Wilde (*The Picture of Dorian Grey*), and Guy de Maupassant are among the major exponents of this motif in novels and short stories. In poems by Heinrich Hein, Alfred de Musset, Ferdinand Raimund, S.T. Coleridge, P.B. Shelley, Charles Baudelaire, Nikolaus Lenau, and others, the double is often shown as a shadow, a reflection, a soul, the ego, a dark, evil presence, or a physical copy of a person.

This chapter primarily serves to emphasize the significant and frequent occurrence of the "Double" as a pervasive motif in literature from the earliest times. The following chapter, drawing upon the above discussion, will explore the wider possibilities of exploiting the depiction of the Double in Patricia Highsmith's *The Talented Mr. Ripley*.

CHAPTER TWO

THE MOTIF OF THE DOUBLE IN HIGHSMITH'S *THE TALENTED MR. RIPLEY*

2.1. The effect of Double in Highsmith's novel

This chapter examines Patricia Highsmith's *The Talented Mr. Ripley*, which was published in 1955. Highsmith was a well-known American writer, novelist, and essayist. She was best known for her study of how men act when faced with difficulties and adversity and how they deal with guilt. Many of the themes she explores in her books have to do with a man's cultural alienation, double identity, and separation from society. As a brilliant writer of genre fiction, Highsmith was revered for her psychological crime novels, which were renowned for their flair and piercing insight (Cassuto, 2008, p.134). In Freud's view, "the uncanny" happens when something foreign is given in a familiar situation, or the reverse is true. The phrases "doubling" and "doppelganger" may be used mutually in this context.

The duplicate, or doppelganger, is a technique that allows us to investigate and explore the struggles of the psyche in a variety of literary works. The double represents positive and negative emotions; beauty and ugliness; rationality and irrationality. According to Freud's theory, one may expand oneself, which holds that the double is an immortal doppelganger. For example, in Patricia Highsmith's *The Talented Mr. Ripley*, Tom Ripley acts as a double for Dickie and represents two sides of one self. Even though *The Ripliad* is very popular, *The Talented Mr. Ripley* has gotten more attention from readers and literary critics because of how well the author portrayed a homosexual psychopathic killer, who like Dorian Grey, leads a double life but he is never punished for his crimes.

Double identities appear to be something that Highsmith enjoys doing in her novel, but she does it in a way that obscures meaning, creating mysteries, and indulging fantasies. Maybe she can keep her fantasies safe with this deception. For readers to understand how everything fits together, they will have to look at their focus on double identities. This is an excellent place to begin because the concept of "double" has been used numerous times in literature to delineate a boundary between

reality and fiction, or even between sacred and impure. For a time, several critics saw *The Talented Mr. Ripley* as Stevenson's *Dr. Jekyll and Mr. Hyde*, or *William Wilson* as a reimagining of the Doppelgänger tale. For the most part, the plot revolves around the maturity-level topic of living two lives: the double does not refer to two separate people, but rather to two separate identities: the identity of one person and the identity of the other. Because of this, Ripley in Highsmith's novel thinks that if he gets what he wants, it is worth the pain it will cause to other people, and it seems that every one of us has a bit of this ego inside us.

Through the concept of double personalities, *The Talented Mr. Ripley* shows the double as the expression of multiple personas inside the self. As T.A. Apter discussed, *The Talented Mr. Ripley* has a "drama which probes the demand for conscience and control". Highsmith shows the original idea of the split ego from a more psychological point of view, she says that one person can have two minds or more than one identity. (Apter,1982, p. 49)

The Talented Mr. Ripley is a psychological novel in which the author introduces the anti-hero, Tom Ripley, who has become one of her most popular, attractive, and lasting characters. The hero of the novel is on the verge of going insane, Mr. Ripley has many of the characteristics of a psycho and someone with a personality disorder who murders an American man in Italy and then assumes his identity. When Dickie's rich father sends Ripley to Italy's Amalfi Coast to convince his son to return to the United States, we learn more about the amoral labyrinth that is built into Highsmith's novel. When the double gains personality, the self becomes separated from the duplicate and becomes sensitive to being completely taken over by evil, unless it destroys the duplicate by suicide. On the other hand, Ripley gets fixated on Dickie to the point that he kills him and takes on his identity, setting off a chain of occasionally-lethal deceptions. To achieve his goals, Tom often disguises himself as someone else, which he does with ease. In this novel, the double is a particularly relevant topic. One of Highsmith's statements is that "the connection between two guys, typically extremely different in appearance, perhaps a clear difference in good and bad, sometimes just suffering friends, has become a recurring motif in my writings" (Highsmith, 1990, pp.138-142).

2.2. A Psychoanalytic Reading of the Double in *The Talented Mr. Ripley*

The Double appeared most frequently in the 19th and 20th centuries, either because writers of inventive literary works were affected by psychology during this period, or (as it seems more probable) because authors and psychologists were both expressing a hugely increased awareness of the complexity of the human psyche (Keppler, 192, p.xii). *The Talented Mr. Ripley* is a psychological study of an attractive criminal of intellect and guile who goes unpunished. Highsmith's most lasting figure, Ripley, was a psychopath and a sympathetic person, a satire of upper-class thinking, and a murderer only by fate. We should take note of how the author manages to make us connect with the villain and share his avarice. The author portrays a major character who has an undeniable attraction to another guy and is consumed by criminal activity. Even though it is not said outright, it is clear that the criminal wants to be the other person and take his identity. This shows that he has a double life.

The narrative's metaphorical aspect, on the other hand, contains the most basic dialectic to which Highsmith has devoted her acute insights into the human mind. Referring to the view of Freud, the double is an essential component of Freud's concept of the strange, which emerges in all forms and stages of development. Freud's concept of the strange that Freud draws from Otto Rank is that the double has a reflection in mirrors, shadows, protector spirits, faith in the spirit, and the fear of death (Freud, 1997, p.194). Considering that both Tom Ripley and Dickie Greenleaf have polar opposite personality quirks, their relationship is doomed from the start. In Highsmith's words, Ripley has "a heartbreaking rush of jealousy and self-pity" for Dickie.

As a result, Ripley tracks out Dickie when he meets him and wants to imitate and own his carefree and luxurious playboy lifestyle, which quickly turns into a wish to be him and assume his identity. In Highsmith's novel, Tom and Dickie spend time together and put each other to the test. Tom's ability to innovate and deceive is put to the test, whereas Dickie is charged with seeing through Tom's deception. There is also an erotic element to the struggle; Dickie is attempting to keep him away, but Tom desperately wants to be accepted by others. While Tom at first seems to be successful, Dickie reveals his deceit during their vacation to San Remo, seemingly ending Tom's attempt to gain entry into the rich American expatriate society. In the sea scene, Dickie

confesses that he does not love Tom and would not want to see him again, afterwards ridiculing Tom in a feminine voice. When Dickie rejects Tom, he kills him and then steals his life by falsifying his signature and hiding his demise while also taking and disbursing his money, Ripley believes that getting his way is worth any cost to somebody else.

Looking at Tom's experience with the psychoanalytic theory, in the wake of Dickie's death, Tom snatched the rings off of the dead body. Tom continues to wear the rings while he avoids coming into contact with Dickie's friends. Based on the psychoanalytic theory, this is a self-defense mechanism and a dualism that is rolled into one. As in Ripley's character, who pretends to be friendly and tries to get close to Dickie, on the inside, he harbors resentment and hatred that drive him to commit murder. On the other hand, duality occurs when we pretend that we are good, but on the inside, we harbor resentment and hatred that drive us to do the opposite of what we pretend to be. Highsmith says Tom's sorrow was probably based on self-defense mechanisms in the Freudian psychology. The ring also aids Tom's mental transformation into Dickie. As soon as he has Dickie's rings, he is completely Dickie. According to Freud, Tom's impersonation of Dickie is a way for him to cope with his guilt over the death of someone he cared about. When Tom does not allow himself to confront his sorrow over the murder, which he revered and relished, he exhibits repression. Freud states that the double is a copy of a real person whose goodness or badness is determined by human choices (Freud, 1997, p.132).

An analysis of Patricia Highsmith's *The Talented Mr. Ripley* portrays an individual who may have been affected by Freudian psychology. The Id, according to Freud's theory, is where our illogical ideas and desires for instant gratification come from. (Craib, 2001, p.45). Dickie Greenleaf seems to have an overactive Id throughout the novel since he acts mainly on instinct. Following his understanding that Marge felt left out on their boat excursion, he seduces her to please her and avoid dealing with the issue at hand. Dickie gets enraged in the aftermath of Tom telling him what he thought of his behavior and treatment of him and Marge over the previous several weeks. Dickie gets enraged and starts a verbal attack, yelling at the top of his voice (Craib, 2001, p.46). In Freudian psychology, the ego is the principle of reality. Compromises between Id's and the superego's conscience-like operation are found in this state. Tom is a good example of the ego since he is a well-reasoned person who

acts on impulse as well as reasoned decisions. In the novel, Tom murders Dickie at the last moment because he believes that Dickie will not stop annoying him until he is dead.

Although the subsequent killings seem spontaneous, they reveal Tom's awareness of how events would unfold if he did not execute the crimes. All these options would end in his incarceration, and he is not willing to risk his safety. According to Freud, the superego is our conscience, and our ideas about what we know should be done in certain circumstances. Marge exemplifies this since she serves only as an influence throughout the novel, bringing ideas that are beneficial to the group (Craib, 2001, p.79). As a result, one may infer that Highsmith's novel was likely inspired by Freud's theories. Tom's upbringing and its role in the novel is a detail in the novel, that is most likely borrowed from Freud and integrated by Highsmith. Freud was a firm believer that teenage experiences shape adult traits. While this may seem self-explanatory, Tom was fatherless and motherless. According to Freud, the oedipal stage has a profound influence on an adult's sexuality (Craib, 2001, p.117).

Highsmith deliberately builds her protagonists and their settings in a manner that is reminiscent of Freudian scenarios. She is reported as stating that she also likes depicting men's reactions to a "murder" or "victimization". She is delving into Freud's world of the unconscious, attempting to demonstrate how unconscious tendencies may result in much more hazardous outcomes than anticipated. She is incorporating Freud's theories into the way she delivers her tales, because people were reading his freshly published theories at the time, it made sense for Highsmith to have her persona readily categorized by various elements of the psychoanalytic theory (Highsmith, 1990, pp.127–128). For example, Tom does not have a superego, which means that the ego, which is the logical part of the unconscious, and the id, which is the irrational and desire-seeking part, can fight without mediation or awareness that they are doing something wrong.

In addition to the narrative's diagnostic aspects, there are also eerie elements to be found in this novel. One can also observe how Highsmith utilizes Freud's essay, "The Uncanny," to generate a feeling of uncanniness by referring to Sigmund Freud's work. To better comprehend Ripley's mental condition, one must first grasp the signs and behavioral characteristics of a person suffering from a borderline personality

disorder (Freud, 1997, p.236). Many misleading characteristics are on the list, including superficial charm, intellect, unreliability, deceitfulness, lack of guilt, selfishness, and inability to pursue any life goal. These basic traits, which come from several of Cleckley's patients, can be used to analyze Ripley as a "psychopath". Once that is proven it is easy to see how Highsmith uses her condition in *The Talented Mr. Ripley* to make the reader feel uneasy. (Crego & Widiger, 2016, p. 79),

In Ripley's supper with Mr. and Mrs. Greenleaf, one can immediately identify a crucial trait of a psycho. According to Cleckley, "The average psychopath will seem especially pleasant and create a distinctively favourable impression when he is first encountered" (Cleckley, 1941, p.354). This may be observed in Ripley's discussion and gestures with the Greenleaf. During an interruption in the conversation, the reader finds Ripley glancing in the mirror, trying to see himself as the self-respecting young man he once was. He swiftly averted his gaze and properly went about his business. Then, just a paragraph later, he thought to himself:

That had been the only time tonight when he had felt uncomfortable, unreal, the way he might have felt if he had been lying, yet it had been practically the only thing he had said that was true: My parents died when I was very small. I was raised by my aunt in Boston (T.R, p.15-16).

He acknowledges that he was behaving appropriately with this upper-class family, convincing them that he would enable him to retrieve Dickie while travelling to Europe on their dime. The reader detects two more characteristics of a narcissist throughout this scene: dishonesty and a lack of decency. Cleckley writes: "The psycho has a remarkable disrespect for reality, and his recollections of the past, like his promises for the future or explanations of current intent, are not to be trusted" (Cleckley, 1941, p. 357). This is shown when Ripley tells the family about his life, from where he worked, which is all a lie, to where he went to school, and after a brief stint at Princeton, he travelled to Denver to see his aunt and enrolled at the University of Denver. Even though neither remark was accurate, he had no qualms about stating them.

Another frequent motif in this work is Ripley's weakly motivated aggressive behavior. To get what he wants, he typically lies, steals, cheats, and even murders. According to Cleckley, "remarkably low benefits and substantially larger risks of being revealed" are the hallmarks of psychopaths (Cleckley, 1941, p.359). When the

reader reads about Ripley's fake check that earned him sixty-three dollars and fourteen cents early in the story, the reader gets a view of his dangerous attitude. The checks are not made in his bogus name, not because he does not want to be caught. Even though he knew he could not cash them, he proceeded to do his minor scam. Following Dickie's death, he signs the hotel with the same talent:

Register with Dickie's hasty and a rather flamboyant signature... [Spending] that evening practicing Dickie's signature for the bank checks.....[It] allowed him to concentrate on being Dickie Greenleaf. He broke his bread as Dickie did, and thrust his fork into his mouth with his left hand as Dickie did (T.R, pp.103,116).

Because of this, he has a greater incentive to be caught, and he has no feeling of remorse or shame, which only serves to accentuate his psychopathy. After Dickie goes to apologize to Marge, Ripley's absence of feelings and ability to remain cool becomes apparent. Ripley had the strange sensation that his head was calm and rational while his body was out of control, and on his way out of Dickie's room:

and paced around for a few moments, his hands in his pockets. He wondered when Dickie was coming back? Or was he going to stay and make an afternoon of it, really take her to bed with him? He jerked Dickie's closet door open and looked in. [...] He re-parted his hair and put the part a--little more to one side, the way Dickie wore his. (T.R, p.59-60).

Tom says:

Marge, you must understand that I don't love you,' Tom said into the mi in Dickie's voice, with Dickie's higher pitch on the emphasized words, with the little growl in his throat at the end of the phrase that could be pleasant or unpleasant, intimate or cool, according to Dickie's mood. 'Marge, stop it! (T.R, p.60).

In this imaginary scene, Tom strangles Marge in front of a mirror and leaves her "corpse" on the floor in front of him. Tom suddenly turns and grabs the air, making it look like Marge's throat that had been grabbed. In Dickie's voice and mannerisms, he then checks to see if he has got them right. In Dickie's top drawer, he finds a handkerchief and takes one from there. Then he wipes his forehead in front of the mirror. When he imagines killing Marge, he does not make it seem important. However, he explains to her the "corpse": 'You know why I had to do that,' he said, still breathlessly, addressing Marge, though he watched himself in the mirror. 'You were interfering between Tom and me-No, not that! But there is a bond between us! (T.R, p.60)

Tom tries Dickie's clothes in front of a mirror; "It surprised [me] how much [I] looked like Dickie" (T.R, p.79). As a result, I had to make his appearance. When Ripley is caught in the act, a normal person would be mortified, but Ripley continues to play it off and immediately blames Dickie, because he told him to get off his clothes in a humiliating way " Tom hurried back into his shorts [...] Marge had started her dirty charges against him because Dickie loved him, Tom thought. And Dickie didn't dare speak out and tell her otherwise!" (T.R, p.61).

Instead of focusing on Tom's resentment at Marge, this scene highlights Tom's desire to duplicate and ultimately become Dickie. Using Dickie's gaze, Tom duplicates Dickie's behaviors in front of the mirror to achieve his goal of becoming like Dickie, rather than being a target of Dickie's attention. As a result, Tom's gaze is missing from the Sartrean interpretation of the self-reflective moment when the subject realizes the structure of the other's gaze, as it is for Dickie in the voyeuristic game in front of the mirror.

A further sign of the double psychological disorder is well shown in this scene. When it comes to psychological disorders, Ripley exhibits many of the signs of dual illness because Ripley has a double psychological issue, which has been shown by both Highsmith and Cleckley's evidence, we may shift to Freud's article "The Uncanny" to understand the notions Highsmith employs in her novel to arouse unease in the reader. Highsmith draws on Freud's ideas to create a psychologically ill figure and introduces the notion of a "double" to which the egocentricity symptom of borderline personality disorder is similar.

Cleckley says: "Egocentricity is usually a distinguishing feature of the psychopath. This is frequently, to an extent, rarely seen in regular people "(Cleckley, 1941, p.362), and Ripley exhibits this trait throughout the novel. His behavior demonstrates that he does all he can to achieve his goals. Freud says in his essay on this narcissistic attitude that the double was initially protection against ego destruction and aggressive rejection of the force of death (Freud, 1997, p.162). Tom started to lose his sense of self-importance when Dickie started to stay away, and he preferred to be with Marge. After being unwell and undoubtedly bothered, Tom expected at least a pleasant word to be spoken to him after his illness was gone. In contrast, Dickie was indifferent, in a split second, Tom realized that Dickie did not want him to go to Cortina. Tom's thoughts on the matter were not new, Marge was on her way to Cortina.

After that, when they decided to go to San Remo, they just brought one bag of Dickie's with them. It is a sign of duplicity and being one person. Then, Tom starts to think about how to get rid of Dickie. Thus, with Freud's ideas about "Double," Highsmith creates an unsettling atmosphere for the reader while building Mr. Ripley's ego. When Ripley says "he could become Dickie Greenleaf himself. He could do everything that Dickie did. He could go back to Mongibello first and collect Dickie's things, then tell Marge any damned story " (T.R, p.77).

Dickie's death at the hands of Ripley heightens the tension that he behaved irrationally out of an essential and primal need to murder, but he did so in a highly reasonable way. Ripley's mental instability gives the reader a creepy feeling since it coincides with the plot, which involves the signs and features of a psycho. According to Freud, "manifestations of madness... inspire in the observer the feeling of automatic, self-regulating techniques at work underneath the usual impression of mind conditioning" (Freud, 1997, p.157). In this regard, Freud mentioned earlier "the double became an object of horror" (Freud, 1997, p.143). When Ripley kills Dickie in the boat on the coast of San Remo, as he is preparing to dump the corpse, Ripley's apathy towards his recently deceased buddy fills the readers with both exhilaration and terror, as they understand that this horrible act seems to have no impact on his thinking. "In narrating a tale, one of the most effective strategies for effortlessly establishing eerie effects is to leave the reader in doubt whether a specific character... is a human person or an automaton" (Freud, 1997, p.158).

Ripley is not a machine with mechanical components and machinations, yet he acts like one when he disposes of the corpse. He worked quickly and effectively as if he had planned every aspect, but it was more of an instinctive movement, and later demonstrated how easily he became Dickie:

When Tom saw himself, he didn't look like Dickie anymore. He had done a change his in appearance that Tom thought that he was like Dickie now. [...] It was Dickie's best and most typical smile when he was in good humor. Tom was in good humor. [...] and to think of tomorrow and tomorrow and tomorrow being Dickie Greenleaf (T.R, p.97-98).

Readers first learn about Ripley's transformation into Dickie after he commits the crime and takes Dickie's identity, and he continues to smile and clean his teeth in the same way. Ripley needs to cease acting as Dickie since he is under investigation by the police, and Freud's comment that the "Double" is initially insurance against ego

dissolution. The fact that he has to go back to being Tom Ripley is a great burden for him since his ego was destroyed and he acquired confidence from being Dickie. "He disliked being Thomas Ripley again; hated being nobody; hated putting on his old habits again" (T.R, p.181).

The uncanny effect is demonstrated by the ease with which Ripley not only acts like Dickie but also seems to be virtually similar. The recurrence of Tom Ripley's deeds has uncanny repercussions as well. According to Freud,

Repetition of the same conditions, things, and occurrences may not attract everyone as a source of weird feelings... an unexpected return to the same scenario, but which differs significantly in other ways, also results in the same sense of helplessness and something uncanny (Freud, 1997, p.163).

The killings of Dickie and Freddie by Ripley might be considered eerie if Freud's remark is taken into account. Even though Dickie's death was easy and simpler to cover up than Freddie's, the reader still feels insecure in two ways. First, if they support Ripley, they merely hope he could get the corpse out of there. Second, if they were expecting Freddie to discover him alive, they must see his murder, which might make them feel like an accomplice. Ripley's luck in avoiding the police at every step has an eerie impact as well. The reader gets the sensation that something strange is going on, whether it is the hidden boat of San Remo, the fake checks and letters, the investigations, or the killings and fingerprints. As Sigmund Freud said in his last paragraph of "The Uncanny," the uncanny is "something which has to be preserved secret but has nonetheless come to light" (Freud, 1997, p.166). This novel revealed Ripley's psychotic tendencies, producing unease and enabling the reader to see inside the mind of a psycho. When Hervey Cleckley's symptoms from *The Mask of Sanity* are used to diagnose Mr. Ripley's borderline personality disorder, it becomes clear just how unstable our hero is, since it sheds light on his strange behavior and mentality (Cleckley, 1941, p.368). As Freud describes in "The Uncanny," Highsmith makes use of numerous facets of uncanny experience. In Highsmith's novel, psychopath Tom Ripley gets away with a slew of atrocities because he is a psycho. She brilliantly depicts the attitude and traits of a marginal character disorder sufferer while arousing in the reader a sense of unpredictability in diverse circumstances.

The readers notice that Tom is ashamed of his personality and tries to hide his identity from the world. Tom's personality is defined more by his attraction to certain aspects of Dickie's character. To avoid confronting himself, the character is driven to fraud and identity deception. According to Ripley, if you want to be happy, sad, nostalgic, considerate, or respectful, you just have to behave that way with every movement. Because of the violence he has been subjected to since he was a child, he hides his rejection of his identity behind his ability to impersonate others well.

There is no doubt that Tom Ripley's sexual and social inhibitions, as well as his need to alter his financial and social standing, are the products of his childhood, a lack of true parental supervision, and a lack of family comfort and security. The protagonist's "eccentric" conduct is linked to his sexual tendencies, as well as his lifestyle and a lack of professional stability. We remark that he became an example of the Freudian theory since he suffered in his early life. In trying to make up for the lack of self-confidence he had as a child, he developed a personality disorder and began impersonating Dickie. Hence, we notice during the novel that Ripley has two characters; his character uses it with some people and the character of Dickie with other people; this is called a "doppelganger," and it is two different characters belonging to the same person, as in *The Talented Mr. Ripley*, or two people who are similar in appearance but differ in personality, as in *The Scapegoat*, which will be analyzed through doppelganger in the next chapter.

After committing two crimes, Tom Ripley has been granted complete amnesty. Pizer states that Ripley becomes a slave to his goal, and to make up for the psychological issues he has had since he was a child, he resolves to kill without hesitation (Pizer, 2011, pp. 198- 101). Tom desires to assume the persona of his wealthy friend, Dickie Greenleaf, in a vain attempt to build his mansion, restore peace to his life, and remove the possibility of his traumatic background. Ripley, like the author, is an American who lives most of her time in Europe, feeling like an unstable outsider. As with Highsmith's repeated trips to Europe in the 1950s, which influenced her ego as an immigrant and a foreigner, the protagonist travels around Europe but he is never pleased with any place (Cassuto, 2008, p.135). However, after killing Dickie and assuming his identity, Tom is determined to live a normal life and construct the house of his dreams now that he has acquired Greenleaf's riches. Ripley's chameleon-

like characteristics and a wide range of abilities, particularly his narcissistic and proleptic imagination help him achieve financial success (Tuss, 2004, p. 93).

As a result, Tom wants to take advantage of Dickie while still protecting his image. Tom's physical and sexual victory over Dickie is to protect his masculinity in the most macho manner against Dickie's persona. Tom must use violence to take on the new identity (Shannon, 2004, p.25). The certified psychopath Ripley inflicts his ethics on a society that, with rare exceptions, provides no opposition. To make the anti-hero more likable throughout the novel, Patricia Highsmith put him in circumstances where he had to deal with chaos or was assigned weird, unintelligible behaviors. Readers will see a love-hate relationship between two men. These unnerving pairs portray an unverified homo-erotic relationship. There was much of Highsmith's traumatic experience with others in these imaginary relationships, in which she trusted them. Her fictional alter ego was the sexually confused Ripley and she liked him. Noticing how the author thinks about Ripley is an example of the idea of "double".

2.3. Narcissus and Double in Tom Ripley's Character

The sense of the double generally arises from some types of a repressed idea, so it is a distinct sensation of dread and requires a new name. The sense of the double is associated with the development of the ego and Freud refers to it as eerie. This is predicated on the premise that the ego has steadily grown in individuals since the person's evolutionary origins, and as a result of this growth, the ego has produced the double in numerous forms to defend itself from extinction. In terms of the alter ego, Freud considered that this stage of psychological development was characterized by excessive narcissism (Jafari, 2010, p.43) Ripley has a psychological issue related to narcissistic and double personalities; all of which merge around issues of identification and impersonation, a concept that is still very relevant to modern society. That problem is important not just because of the ubiquity of identity fraud in the twenty-first century but because, existentially, the boundaries of identity and ego are vaguer and less defined in the late early modern era than they were previously. There is more and more deception in the world today, as shown by the number of stories and novels that deal with this topic.

These stories and novels cause people to become preoccupied with the question of whether the person standing in front of them is truly who he or she appears to be. As an example of making up the rules as he goes along, Ripley's sleazy personality shows how the desire for the other may become tied to a fatal game of flirting with the other's identity. There is a lack of ego strength associated with narcissism when there are permeable barriers between oneself and others. These psychological disorders include things like revolts against the sensation of sympathy for others.

There are many modern cultural and psychological elements associated with narcissism that is echoed in Ripley's character. The psychological analysis confirms what we learn from art sociology and daily role-playing sociology. While the inability to suspend disbelief stems from shifting creative traditions and the ego that we use to isolate ourselves from real life (and therefore imprison us), it also has a psychological effect. People who are confident in their ego's capacity to regulate the id, according to Lasch, enjoy temporarily stopping the secondary process (e.g., when sleeping or engaging in a sexual activity) (Lasch, 1991, pp.111-112) On the other hand, the narcissist thinks his wants are so dangerous that he often has trouble sleeping, getting sexually aroused in his dreams, or letting go of the present during psychotherapy.

Ripley's performative character resonates with modern cultural and psychological themes of narcissism, which Christopher Lasch addressed in his book, *The Culture of Narcissism* (Lasch, 1991). I suggest that the functional roles of commercialism, identity, and obsession with self-performance have developed a new surface character that seems arrogant and narcissistic but is vulnerable and motivated by a desperate desire for approval. Therefore, there are many ways that identity theft is a real crime in today's society, and the Ripliad touches on this in its topic of how easy it is to steal someone's identity for fraud and other criminal reasons. It also evokes the psychosocial functions mentioned by Lasch and others, reminding us that Ripley is an evildoer in the present day and has unlawfully stolen the identity of another person. It also has psychological and emotional implications. To support himself, Tom works at several jobs under many different names. According to Freud, "The narcissist doppelganger becomes the uncanny signal of death," since "the feature of uncanniness can only result from the fact that "double" is a fiction going back to a very early psychological stage" (Freud, 1997, p.212).

Therefore, readers notice that Tom steps in to replace a pianist who has suffered a leg injury and takes on his identity. Herbert Greenleaf approaches Tom Ripley, a very wealthy and influential businessman, who offers him a substantial sum of money in return for bringing his son back to New York. Ripley does not waste any time in taking the advantage of the opportunity and travels to Italy. When he gets to Italy, he has little trouble searching for Dickie Greenleaf and his girlfriend. He soon becomes friends with them and begins to interfere in their relationship. After moving into the house of Dickie and his girlfriend, Ripley quickly becomes Dickie's best friend and spends all his free time with him. Dickie is happy that he has an innocent, talented, jazz-loving new friend. However, all these characteristics are not real because he is not a fan of jazz, and he is not innocent because he used a fake persona to show him well in front of Dickie.

Other critics claim that those who are narcissists are less likely than naive narcissists to overtly exhibit their grandiose personalities. The highly alert narcissist, in contrast to the oblivious narcissist, seeks to eradicate his weakness by making it a part of an idealized image, while the grandiose pseudo-ego-kept inflated by the received praise from external objects is concealed. Rather than deliberately seeking the duplication of their grandiose selves, these people idealize each other. Their self-esteem increases as a result of their reliance on the other's superiority.

We notice that Tom is not someone who garners respect from others around him because of his appearance; he is egotistical and in need of being the center of attention. Instead, he seems to be timid, bashful, diffident, and introverted throughout the novel, particularly at the beginning, avoiding being the center of attention. The characterization of Tom's narcissism is apparent in the description of his fluid interchangeability in his personality and appearance, as well as in the lack of distinction between himself and his jealous desire for Dickie Greenleaf.

In response to Dickie's refusal of Tom and the disgrace that he receives for his neediness, he kills him with an oar in a fit of narcissistic anger. Readers will realize that Ripley tries to eliminate negative thoughts about himself by staying close to Dickie. As a result of Dickie's murder, a new stage starts for Ripley; he wears and combs his hair in Dickie's style; he spends his money by identifying himself as Dickie Greenleaf, and he achieves respectability he never had as Tom Ripley. Now all he

needs to do in his double identity is to avoid playing into the hands of people who know him as Tom Ripley and Dickie's friends, particularly Dickie's girlfriend.

Because of this, Tom may play either a first or second persona, yet he is almost always the center of attention, except for a brief interlude. Thus, it is this plot technique that draws attention to Tom's hypocrisy and deceit while also building tension. While in Rome, Tom pursues his scheme to persuade the public that Dickie's life did not end at San Remo. While faking a series of near-encounters between Marge and Dickie, he assumes the identities of both Dickie and himself to set up meetings between the two. Tom's original white lie in Naples and his current predicament are linked in this manner, as the narrative genotype illustrates. After thinking he was Dickie Greenleaf by mistake, Tom had to act like Dickie to avoid being charged with killing Dickie.

At home, he leases under Dickie's name, and he is astonished one night by the presence of Freddie, who has come to see his friend Dickie. When he opened the door, Tom hurriedly removed his rings and tucked them away in his pants' pocket. He took a quick look around. "You are living with him for the time being," Freddie inquired, his wide eyes making him seem foolish and afraid. In Tom's words, he will only be here for a few hours at most.

Freddie starts to have second thoughts, and his knowledge of Dickie informs him that he would not live in a home like this and that the only thing in the house that resembles Dickie is Tom himself. One night, Freddie concludes that Tom is up to something that is sinister, while Tom has also concluded that the only option is to kill Freddie to make the police think that Dickie was the murderer of Freddie. After that, Tom recalls being Dickie Greenleaf with clarity one day. While he has to back Tom again, he notices:

He hated becoming Thomas Ripley again, hated being nobody, hated putting on his old set of habits again, and feeling that people looked down on him and were bored with him unless he put on an act for them like a clown, feeling and incapable of doing anything with himself except entertaining people for minutes at a time. He hated going back to himself as he would have hated putting on a shabby suit of clothes, a grease-spotted, unpressed suit of clothes that had not been very good even when it was new (T.R, p.148).

The sudden appearance of one character, who is Peter Smith-Kingsley, throws the other character for a loop, and Tom is compelled to assume the identity of Tom Ripley once again, disguising his hands to covertly remove Dickie's rings and devising a credible story for Dickie's continued disappearance. In fact, "he felt that identifying himself as Thomas Phelps Ripley was going to be one of the saddest things he had ever done in his life" (T.R, p.154).

With Tom's loss of glasses, the issue becomes even more serious as Marge begins to see similarities between them. This interaction puts Tom in even more dangerous because it reveals what Dannenberg calls "coincidental connections," or a network of linkages between people who are uncannily linked by the presence of numerous ties. Ripley's desire to descend into his hidden cellar and destroy everything, beginning with himself, indicates that the ideals he formerly believed in have now become invalid. He has reached a moment when he must confront his actual nature and he kept concealed from other people and where he kept his history secret demonstrate that he has recognized he has to reconsider his invalidated ideals. Tom Ripley eventually discovers his reality; he declares that he desires to wipe everything, beginning with himself, and clean the dark chamber where he conceals his history and refuses to reveal others. We observe the writer stating "Certainly, my sympathies were with Tom". I frequently got the sense that Ripley was narrating it and I was just typing (Highsmith, 1990, p.76).

It is noticed that having two personalities, according to dual brain theory, is how the imbalance of the left and right hemispheres can get out into the world. Stiles' examination of the double brain theory adds to the first connection with this thesis in Freud's theory of the ego, as it presents a comparable but not identical form of interplay between the ego and the id.

In addition, to make his life even better, he gets a lot of pleasure from pretending to be someone else. "It's like how a good actor might feel when they play a big part on stage and believe they can't do a better job than they can. He was himself, but he was also not himself " (T.R, p.158).

Throughout the subsequent events, Tom's attitude changes noticeably, as seen by his successful attempts to learn about and come to appreciate jazz, Dickie's preferred musical genre. As he prepares to leave Italy, Tom is beginning to see the

potential of a new world that his trip there has opened to him. "He considered that he had been lucky beyond reason in escaping detection for two murders, lucky from the time he had assumed Dickie's identity until now" (T.R, p.220).

When Tom looks at Dickie it is easy for the reader to notice that Tom's desire has expanded to include not just Dickie's life but Dickie himself as well. Despite this, the plot's motive has been set: Tom's longing to achieve social approval and gratitude, his fatal ambition to be a "fake someone" instead of a "genuine nobody". Tom is fully at ease in his Dickie's imitation and is enjoying his talent. He feels satisfied and secure in his ability to persuade others with his fake persona. Ripley's admiration for Dickie as a person justifies his efforts. His descriptions of Dickie were that he "had a big smile, blondish hair with crisp waves in it, and a happy-go-lucky face. Dickie was lucky" (T.R, p.8).

Even after Dickie's death, he continued to dress and act like him to take his expensive goods and enjoy a carefree, wealthy existence. Even while attempting to duplicate Dickie's strange works, he had learned a lot about painting. But what he aspires to have is not Dickie's affluent and often arrogant personality. Kelley Wagers claims that Ripley is a fictional character. The novel incorporates the concept of double identity; the identification of this psycho individual closely relates to how the general American populace views narcissism in reality, as being physically present with normal people while being far removed from normalcy on a cerebral level. The fictitious fabrication of a psychopath in a popular culture reflects our incapacity to completely fathom his or her characteristics and deepest thoughts (Wagers, 2019, p. 267). Double's awareness not only involves awareness of our splits but also brings us back to a time when we were more confident and stable before the split by using the thriller as the currency of fear and stress to both fascinate and criticize, this uncanny encounter creates us as the protagonist's duplicates, the person who is he but is not him.

This chapter has dealt with the duality in the character of Ripley and the impact of ego and Id, as well as some opinions from some critics on the duality in this novel and how it affected the life of the hero, turning his life upside down and making him rich with a lot of money. In the next chapter, I will discuss the concept of duality in

Daphne du Maurier's *The Scapegoat*, its impact on the lives of heroes, and how duality has changed their lives.

CHAPTER THREE

THE DEPICTION OF THE DOUBLE IN APHNE DU MAURIER'S *THE SCAPEGOAT*

3.1. The Motif of the Double in Daphne du Maurier's Writing

"We have to dare to be ourselves, however frightening or strange that self may prove to be" (quoted from the poet May Sarton).

In great depth, Daphne du Maurier's *The Scapegoat* follows Highsmith's novel in the previous chapter on the motif of double. In double narratives, the self and the double portray two independent individuals one "good" and one "bad". In particular, the duplicates are considered "evil". Death, fraud, and sexual promiscuousness are only a few examples of the "bad" crimes performed by the "evil" ego. However, it is vital to be conscious of the extreme lack of participation in psychoanalytic conceptual "evil" (Horner & Zlosnik, 2019, p.117). Even while the psychoanalysis does not recognize the notion of evil, it gives a valuable framework to assist in comprehending the mind's intricacies of the double and how to create dilemmas around morality. A wicked person hiding in the shadows, providing an aspect of anxiety and sinfulness, has been a recurring character throughout antiquity, most notably in rites, folktales, and superstition, as well as in (neo-) Gothic writings in the form of the double. For Du Maurier, the concept of the double was more than a literary technique; it was also a psychological one. Indeed, there is an intriguing complementarity between her perspective on herself and her work (Wallace, 2013, p.128).

It is intriguing to see how the person copes with the deadly urge to be someone else. In each scenario, the usurper is appealing because what he seeks is so basic and obvious, namely membership, acceptance, and fellowship (Hodges, 2007, p.25). In Highsmith's Tom Ripley, he has a longing to defraud or kill to protect his lies. While in du Maurier's John, this longing is more than that: by taking over the life of Jean de Gué, our narrator is drawn not only to an identity and a family full of secrets but also to his mind. This chapter will explain the double in Daphne du Maurier's *The scapegoat*. So, it can be seen how the function of the motif has changed over time by looking at how these two authors deal with it.

The notion of the double was essential to much Gothic literature; it was founded on the idea of human nature's duality, and the capacity for both good and evil inside each individual. The concept of the double occurs in Gothic literature in several forms; there is the alter-ego. When the double is used, it often comes with a feeling of anxiety and loss of self-control because one half of the Gothic dual starts to interfere with the life of the other half, and both sides try to be in charge (Wallace, 2013, p.137).

Authors before Daphne du Maurier have tackled the double motif. James Hogg, Edgar Allan Poe, Théophile Gautier, and Robert Louis Stevenson are just a few of the authors who have explored the issue of many identities in their way. On the other hand, Daphne du Maurier was a leader in modernizing the double and the search for one's true identity. Du Maurier's exploration of the notion of double self in her writings provides insights into the thinking of this very secretive writer. While she seemed to be a devoted housewife in appearance, her personal life was more chaotic, with her letters implying relationships with other women (Hodges, 2007, pp.32-36). Even as a teen, she formed an alter ego inside herself so she could show her passion for women. In explaining her sentiments to her school's headmistress, Du Maurier said:

At the age of 18, this half-breed fell in love, like a boy would, with a woman who was 12 years older than him, was French, and had all the understanding in the world, and he loved her in every manner imaginable until he was around 23 years old. And in doing so, he discovered practically everything there was to know about a woman's heart.

Du Maurier's works have several instances of the double, but the greatest example is found in the book *The Scapegoat* (Du Muaurier, 1977, p. 192). It has remained less known but has been a highly regarded work of hers that is structured in a double style, with each section illustrating a different aspect of Du Maurier's writing. *The Scapegoat* has themes of paranormal terror. Additionally, it represents feminine and masculine viewpoints on the Gothic double vision. Despite these differences, the book deals with similar personal and power issues, making it a good way to learn more about Du Maurier's treatment of this most common Gothic theme (Tillinghast, 2018, pp.259-260).

An examination of Northrop Frye's romantic narrative structure shows that Du Maurier comes up with a different way to tell the novel. Daphne du Maurier's work always expresses a need for harmony as a basis for her portrayal of the double. Although this might be said of most works of literature, the writer makes it a prominent, if not the primary place in her novel, so it has greater relevance in this instance (Light, 1991, p. 186). For the reader to understand this condition, *The Scapegoat* and other works dealing with the double adopt this as a starting point. Both Highsmith's and du Maurier's works put a lot of importance on the need for a double, but they do so in different ways.

Furthermore, Du Maurier expands on the concept of the double, focusing on gender issues, the double as a man, and the quest to overcome fixed positions. The primacy of the dream-state, which du Maurier reduces to a minor but still substantial part, is a gender problem. Consideration of this feature and other significant aspects of the author's life will enrich the reader's viewpoint on her work and the evolution in which the double plays an important part. Due to Du Maurier's love of Cornwall, a place where she felt at rest and at peace with herself, she came to grasp who she was and what she stood for. As it turned out, she was able to rapidly project her struggle onto someone else: London and Fowey, remembering Sunday trips to Cannon Hall as "I feel forced to become an odd Sunday person and engage in it all". She is only at Fowey by herself on the boat (Taylor, 2008, pp.131-134) because the environment is important to the author's ability to recognize and understand her internal sense of division. The cut in awareness that precedes a fall into a narrative underworld in her novels often comes with the double, which makes it even more important to pay attention to this.

The Scapegoat, published in 1957, is one of five works by Du Maurier that has a male narrator. While strolling around a town center in France, Du Maurier came upon a man who resembled someone she had previously seen. She thought silently about the people she saw as she glanced through a window at a family and what secrets they may have been holding while she looked on, according to her biography, Judith Cook saw herself in their midst, listening to them converse and even becoming one herself (Cook, 1991, p. 216). During her research, Du Maurier also found a property that belonged to a member of her family during her research, as well as decaying cottages where she found pieces of blown glass during her work. In *The Scapegoat*,

Du Maurier entered the lives of a French family, but on a far larger scale than the Comte and Comtesse, and her family's glass-blowing business became the de Gué family's failing firm under the disguise of her male narrator. When Judith Cook wrote about Françoise, Jean's pregnant wife, needing a blood transfusion just after giving birth to a child, "Daphne began to find it all quite alarming" (Cook, 1991, p. 218).

Du Maurier's attachment to Cornwall was compounded by a long-standing affiliation with her French ancestors, which she connected with the paternal heritage of creativity. *The Scapegoat* addresses the conflict between perceptions of Frenchness and her sense of the French identity by using the Gothic metaphor of the double. However, like many of her previous works, *The Scapegoat* integrates well-known Gothic elements while still maintaining an intense realism in terms of tone and setting, creating an original approach to dealing with the problem of the double. Forster's author biography includes a letter sent by Du Maurier in 1957 when her husband, Tommy Browning, had a mental breakdown and she was on the edge of a mental breakdown as well. In the year leading up to the publication of *The Scapegoat*, Du Maurier made the following remarks about her and her husband:

Both of us are doubles. Everyone is in the same situation. Everyone has a dark side. Which one will triumph over the other? And, as we all know, it ends with the problem unsolved, except that when I finished it, the notion was that the two sides of that man's personality had to combine to give birth to a new, well-balanced half. Self-awareness After getting a hint that his family would be transformed in the future, one of the men returned home, while the other went to a monastery for a period to learn how to cope with love. Is this something Moper and I can learn from? I think we can, but the bad side remains. Our patience is required (Forster, 1993, p. 424).

However, the writer's ideal image may be embodied in the double, a concept that is long fascinated artists. Even though Du Maurier's marriage was a disturbance during the time she wrote *The Scapegoat*, the unsettling division between a loving wife and a detached writer was more distressing than usual. Consequently, throughout her whole life, she relied on double to get her work done. Thus, her novel is a sophisticated book and may have its impact because of the strength of her grasp of what it signified.

Du Maurier's thoughts on her own life confirmed the significance of double, she claim that if you want to live in peace, you have to bring together the extremes of your personality. Freud claims that authors are often drawn to dividing their egos into various part-egos so that they might personify the opposing currents in their minds as

different heroes. For example, if we apply this approach to characters in the actual and fantastical worlds, we can better understand how the narrator and John, for example, interact with each other (Gay, 195, p.441).

Possibly, Du Maurier's treatment of the double is enhanced by her perspective as a female writer because of the effect of social concern on the realms of fantasy. As a consequence, the double is given a significantly more dominating and direct role than in the work of male authors, paving the way for later twentieth-century female writers' interest in the character's psychological and emotional life (Smith, 1992, pp.268-267). According to Du Maurier, acting and masquerade are the ultimate means of defining oneself. I think this novel is about the notion of disguise and double, which entails taking on another persona and adopting their look to assume a new identity without having to change their appearance. According to the author's admission, this novel's depiction of the double has greater relevance than any other. She wrote it at a point in her life when she was beginning to understand the complexities of her duality (Forster, 1993, p. 286).

The doubling is about Jean and John as two different characters as it is about John's discovery of another darker personality hiding inside himself. With the wit and flair of Edgar Allan Poe or Dostoevsky, du Maurier gives her hero exactly what he desires, she resurrects him and delivers it to him through a doppelganger, and longing for otherness is the same as wanting to become other. However, as fairytales and post-Freudians have long recognized the fulfillment of a strongly held dream may easily be the most perilous thing that can happen.

Psychologically, the book was also inspired by du Maurier's study of psychiatrist Carl Gustav Jung's work and his idea of the darkness. According to Jung, each person has at least two separate personalities. In letters from this time, Jung used Jung's language to talk about her No. 1 and No. 2 egos in Jung's language. (Jung, 1970, p.109). Rupert Tower described his grandmother's No. 1 self as lighthearted, carefree, serene, and not confrontational, while her No. 2 self—as expressed in her writing—was darker, more complex, inquisitive, and frequently expressed as a kind of male energy that fueled her desire for independence and adventure. Rupert said that Daphne's study of Jung made her feel better about her personality's conflicts. This made her write *The Scapegoat*, which is about a man who meets a darker side of

himself and then given the chance to live a very different life from his own (Malet, 1993, p.154).

In other words, when Daphne started researching her French relatives, who were glassblowers from the Sarthe area of France, the "seed" for *The Scapegoat* was planted in her imagination during these excursions in the 1950s. As Rupert noted, Jung's examination of the psychological and biological legacy we get from our ancestors also sparked this interest. Then, she said that one of the topics of my work is the investigation of how much of our egos are related to how we are seen by others. Because they only look at John through their interests and lenses, most protagonists do not notice that John is an impostor throughout the novel (Malet, 1993, p.158).

In her letter to Oriel Malet about *The Scapegoat*, Daphne du Maurier stated that she attempted to:

Saying too many things at once is a bad idea. How similar hunger and greed are, how difficult it is to tell them apart, how difficult it is not to be confused, how similar one's better nature is to one's worst, and, finally, how the self must be stripped of everything and give up everything before it can grasp love (Malet, 1993).

So I will look at the double and the self that is at the heart of *The Scapegoat* through the mirrors of Jean and John, but mostly John so that we can see who is the real scapegoat in Du Maurier's novel, and she is right when she says there are too many things talks about in the novel.

3.2. The Depiction of the Double in John and Jean Characters

Double is a more overt theme in *The Scapegoat*. In this situation, the likeness is uncanny, when an Englishman called John and a Frenchman named Jean stumble into one another at the train station in a small French town, they discover that they are both identical twins. Although these two individuals are physically similar, their lives have been entirely different. John is a solitary professor of French language and history, whereas Jean is entangled in a complex web of commercial and personal ties. Jean recognizes an opportunity to avoid his obligations and therefore gets John intoxicated, takes his persona, and leaves his doppelganger in charge. John is then forced to take on the persona of his lively French doppelganger to get into a family life at his new French castle.

The first-person narrative is strong enough to get the reader through, and the secrecy surrounding Jean's past and background keep the plot moving ahead. What appears to be an inconvenient incident midway through proves to be a disguised calamity, readers will not be disappointed by the narrative.

The tale opens with John, the English protagonist, lamenting his solitary, vicarious existence as a French teacher. He is traveling through his expertise to France, a nation he is too remote to comprehend. He yearns to be free of the self who cried out for freedom, the man inside, whom he imagines as a careless guy with "a mocking laugh, a casual heart, a swift-roused anger, and a ribald tongue". The events of the novel are set in motion by his wish to have been raised as a Frenchman. An internalized identity called "the man inside" cries out for liberation in the author's choice of French, a language in which she also identified as fluent. John's growing up in this novel is shown to be just a rediscovery and appearance of a hidden or suppressed part of his personality; therefore, he grows up so quickly! As soon as John speaks about the guy, he keeps locked up within himself, and John has a question:

who he was and where he came from, what desires and longings he could have [...] I was so accustomed to denying him an expression that I had no idea what he was like; yet, he may have had a mocking laugh, a casual heart, a quick-tempered temper, and a ribald tongue. He didn't live alone in a book-lined apartment (S, p.21).

While John's elbow gets a jolt from Jean, his doppelganger, just as he is about to spill a beer at the bar, John does not conclude how to be safe with the blurred one who offers to him a bottle of wine at a café. Because of this, John is starting to contemplate on how to get rid from this man. This serves as a motivation in both circumstances, it also seems that John is in an area of the city that is both dark and depressing and that these are the first indicators of his change. Du Maurier also implied sexual insinuations by having her character intentionally refute such beliefs (Parey & Wells-Lassagne, 2019, p. 152). John's image of his double is becoming more negative:

He might have laughed, rowed, fought, and lied. He may have been hurt, or he may have hated, or he may have lived by being cruel. Whatever his true nature was, he always hung out below the surface of that pale self (S. p.22).

A Frenchman named Jean de Gué is John's "alter ego", and he lives inside him and he comes to him as a French count, , while Jean was desperate to escape his numerous entanglements, dupes John into a switch of identities. John finds himself the master of a historic château, an antagonistic family, and an accommodating mistress. John gets a sense after seeing his doppelganger and says:

We didn't say anything and continued to stare at one other. I'd heard stories of individuals meeting on the street and discovering they are long-lost relatives or twins separated at birth, and the concept is entertaining, if not tragic, like the Man in the Iron Mask (S, p.22).

The novel communicates this feeling of anxiety in its first encounter with the doppelgängers. John describes the experience of getting a glimpse of his mirror in a store window and being startled by the mirrored picture. He asserts:

This was not funny: nor was it tragic. The likeness made me feel nauseous, as it reminded me of times when I had seen my reflection in a store window and found the guy in the mirror to be a horrible parody of what I had conceitedly considered myself to be. Such events left me chastened, hurt, and with my ego crushed, but they never sent me a shiver down my spine, nor the impulse to turn and flee, as this encounter did (S, p.22).

Because of his strong command of the language, his doppelganger misidentifies him as a Frenchman, and they soon go to the hotel where they continue to drink. After that, Jean enters the hotel and books one room for both in his name, but during that time, John was out thinking:

I asked myself what I was doing here in an unattractive side street in Le Mans, waiting for a companion who less than an hour ago had been quite unknown to me, who was still a stranger, but who had seized command of my evening, guiding it for good or bad, because of a fortuitous similarity.

I debated whether I should get into my vehicle and drive away, oblivious to the whole interaction, which had been intriguing at first but had now become scary, if not wicked. I was reaching for the switch when he returned (S, p.29).

Then John goes to the bar and takes a drink with him:

and as I ate and drank, the face in front of me swung back into focus, benign and familiar as my own in the mirror, smiling when I smiled, frowning when I frowned; and his voice, which seemed to be an echo of mine, urged me into the conversation, prodded me into confession so that I found myself talking about loneliness, death, the empty shell of my world, the uncertainty of feeling, the absence of all emotion; and his voice, which seemed to be an echo (S, p.30).

After spending the night in a hotel with Jean, the narrator awakens to find himself clothed in the other's clothes; his clothes were nowhere to be seen, and John had no memory of taking them off or putting them away. All he recalled was standing

in front of the mirror beside his double. John realizes that his duplicate has vanished along with his clothes, forcing him to adopt his doppelgänger's identity and become the scapegoat in a complicated web of family conflict and deceit. When he tries to persuade the driver that he is not the Comte, the driver suspects him of being intoxicated, and when he inquires about the man he was with last night, he assumes that he will find the person he thinks to be his boss at this hotel as usual, but the reception has no idea of him (Parey, & Wells-Lassagne, 2019, pp. 156-159). John establishes that he will be able to do so if he:

wished to make an idiot of me, I would do the same to him. I would put on his clothes, and drive his car to hell – as he was no doubt driving mine – and have myself arrested, and then wait for him to turn up and explain his senseless action as best he could. (S, p.36).

Du Maurier's novel was a way of escaping from everyday life and the product of her creativity. Both characters are physically similar, even though they have two unique egos that shape their struggle. John shaves and dress, then gets in the car and drives to St. Gilles Chateau. He realizes that Jean de Gué had given him what he asked for the opportunity to be accepted. Despite this, there is no need for any physical change. When Jean's clothes are put on the narrator's character changes:

My image in the mirror peered back at me with an odd, indefinable distinction. I'd been immersed. The man who identified himself as Jean de Gué stood there now, exactly as I had seen him last night when he brushed against my shoulder in the station buffet. My personality had changed as a result of the change in clothing: my shoulders were wider, I appeared to carry my head higher, and even the expression in my eyes matched his. I forced a smile, and the reflection in the mirror smiled back at me, a casual half-laugh that somehow went with the square padded shoulders of the coat and the bow tie so unlike any tie I had ever worn. Slowly I took his wallet and counted the notes (S, p.37).

As is customary in Gothic literature, this meeting with the double culminates in a conflict between good and evil, both inside the protagonist and with his double. In keeping with such legendary Gothic themes, Du Maurier's story concludes with an element of doubt about whether good triumphed over evil (Punter, Hughes, & Smith, 2015, p.384). Du Maurier shows John's struggles with duplicity and responsibility and his excitement at the freedom to live life. However, John recalls his first day in his new life, saying: "The sudden anguish that had come over me the night before had vanished. The people in the chateau had reassumed their puppet quality, and the jest was with me once again " (S, p.37).

The similarity and encounter may be magical, in which case I would classify the novel as fiction, although it is not stated clearly. We simply have to assume that the two people are identical in every way, including their voices, scents, and so on. The language is the least convincing to me. If John is a teacher of the French history, how can someone so alone be so proficient? Although John has never used the "tu" form previously, we are assured that he does so naturally when necessary. He will also never return to this part of the state. Change your lifestyle and accept it. He says: "I had said what was expected of me, and the word 'tu', which I had never used before, had come naturally, without effort" (S, p.42).

As John starts a new life, Du Maurier seamlessly moves between the strange and the real-world feelings of starting over. After that, by assuming Jean's life, the protagonist implicitly adopts the life of a bisexual, a facet of his personality that he may be able to confront only in this detached manner. When du Maurier was older, she tried to figure out how to deal with her mixed-up sexuality. This shows that her depiction of the disguised subject and the double, in general, was probably influenced by this. In a letter to Ellen Doubleday, she revealed that she was probably certainly sexually connected, and she thought her life had been spent as a fraud (Forster, 1993, pp.221-223).

I think this novel of duplication and personality swapping is so captivating since it confuses the traditional contrast. The English John is a decent man, but an empty one; his callousness is thus "bad?" His French counterpart explains to the desiring John that he wants to abandon his goods, particularly the woman's possessions because he has too many things. However, John and Jean are not so many ethical opposites as confusing reflections. John puts on Jean's clothing and starts to melt into a new French identity, the energetic "guy inside" who was there all along. This narrative of mistaken identification is at the center of the family relationship once again. There are suggestions throughout the narrative that John and Jean represent two sides of the same man, the French Jean representing the alien inside the English John, and his many indiscretions and excesses are shown in striking contrast to John's shyness and control. In taking Jean's position, John enters into a familial scenario with all the makings of a Gothic novel, yet the novel stays steadfastly "realism". In Gothic stories, family ties are shown in dangerous ways that often hint at repressed incestuous

desires. In the novel, family ties are kept in check, but just barely. (Hodges, 2002, pp. 294-296).

Even though the novel seems to be quite different, it transmits the same emotion of terror upon confronting the doppelganger. At the beginning of the book, he talks about how boring and disconnected his life is. Then, out of the blue, he finds himself in a double position. ‘‘He had given me what I asked, the chance to be accepted. He had lent me his name, his possessions, his identity. I had told him my own life was empty: he had given me his’’ (S, p.39).

Then he has to decide whether to follow his predecessor’s footsteps while still pursuing his ideals and principles. To create terror and the weird, Du Maurier is an artist. Although the descriptions are used in quite different contexts, they have a similar impact. Afterward, John longs to escape from the shadows of his "pale self" to liberate "the man within" and discover "what urgings and yearnings he may have". John's new identity is forced on him, but it also serves his goal of "opening the door". It is no surprise that John is excited as he drives to the castle to take Jean's life ‘‘I was wearing another man’s clothes, driving another man’s car, and no one could call me to account for any action. For the first time, I was free’’ (S, p.43).

The novel avoids the moralism that its structure seems to require. Even before learning about the family scheme, John addresses his putative mother, daughter, sister, and mistresses as Jean. When an Englishman ascends to the throne of a French chateau, he loses sight of his contours. While John was bumbling in confusion in the face of his pseudo-demands, he tricked everyone in the family. Only the dogs and, subsequently, his mistress, who is not a member of the family, know the fake identity. Women feel for the man to whom they are attracted and know if he is not the real one. This quotation clarifies how the dog treats John when he sees him in the room with Maman:

She forced the dog, which I did not want, into my hands, and it wriggled and squirmed until it was free, and then ran and hid under her chair. [...] The animal was not deceived. The point was interesting. In what did my physical difference from Jean de Gué lie? (S, p.54)

When John arrives at Jean's family home and Charlotte, the mother's maid tells him to go and retrieve the box, and he accidentally stumbles into Jean's change room, where he discovers a plethora of gifts. Charlotte snatches the package as he returns

and goes away. In the time he spends in that place, it becomes more clear how this has influenced things and how Jean has set up John as the scapegoat for the title. It is shown in this quotation of John "If he intended to slip away himself and make me his scapegoat, then it proved that he cared for no one at the château" (S, p.62).

John is not a saint, even though he has a higher moral compass than his doppelgänger, and, at times, is utterly dumb. To be fair to John, the author does an excellent job of conveying John's anxieties, worries, and waning efforts to make the most of the situation. At the verrerie, John learns that Jean's trip to Paris was trying to preserve the company by restructuring a deal with a company named Carvalet to sell their glass. Despite not knowing the result of Jean's encounter, John informs Jean's brother, Paul, that he has signed the deal and that business can resume as usual. Paul is overjoyed. Jean's father, who works at the foundry, tells John that the firm's management has been non-existent, unlike Jean's father and Monsieur Duval, who previously managed operations. Then he runs across Julie and André, Julie's son-in-law, who were injured in an accident at the factory. When John returns to the chateau, he receives a letter from Carvalet. When he wanted to extend the contract, they turned him down. He knows this and wants to change it in Paris. Here, he reflects the good side of the double and the opposite of Jean, the bad side, who used to be a failed and irresponsible man. After that, John said I could not seek forgiveness since I had not done anything wrong. I could only bear the blame as a scapegoat (Parey & Wells-Lassagne, 2019, pp. 160-163).

Several days later, John is certain that his phone call with someone else was intercepted. In his search for financial information, he searches Jean's desk and comes upon an album of kids who are Jean, Paul, Blanche, and Maurice. Upon entering the library, Renée confronts him about giving her the pants during dinner and yells at him, once again, John tries to get rid of Jean after becoming aware of his sexual involvement with her. Marie-Noel is surprised to discover Blanche's box open when he pays a visit to her, a perfume glass and a handwritten letter were found inside: "From Jean to my beloved Béla":

No surprise, the giving of a gift seemed out of character, John wonders as Marie-Noel casually mentions that Jean hadn't talked to Blanche in fifteen years. The discovery was unsettling, even frightening, particularly when I recalled the photos of the two kids hugging each other. Even the youngster acknowledged something intimate and painful that had occurred between Blanche and Jean de Gué (S, p.127).

John folded the paper mistakenly that contained Jean's message to 'Béla'. He recognizes the lady in Villars as Béla, another one of Comte's lovers. Then, John informs Béla of the reality regarding the Carvalet deal, and she inquires as to why he has developed an interest in the verrerie and its employees. She tells him that she has long wondered whether his lack of interest in the place is due to what happened to Maurice Duval. John encourages her to continue speaking. He tries to convey to her the changes that have transpired in him/Jean and how he has become a different person. Béla says ‘‘You are not the only one with a double personality,’ each of us has numerous selves. However, no one escapes accountability in this manner. The issues remain the same’’(S, p.164).

Nevertheless, with each new step he takes toward uncovering himself as an imposter, he raises the likelihood that he will be exposed as a pawn in a huge generational oedipal drama that is always moving, unstable, and demanding. It is via John's disguise as Jean that du Maurier can delve into the family's deep well of the uncanny. At times, any of us may awaken to discover our closest and dearest are strangers, unfamiliar and scary, questioning who they are. (Homer& Zlosnik, 1998, p.171). For this reason, one day when John was with Marie-Noel, at that time, John received a phone call from the chateau requesting that he returns immediately. Françoise has been taken to Villars Hospital after falling from her bedroom window. She requires a blood transfusion, and when Blanche proposes that Jean or Paul donate since they have the same blood type, John stands up and refuses it because he is not the real Jean but his double, and he does not have the same blood type, and he is afraid to discover that he is not the real Jean. After that, Françoise and her child die, and John reflects on his treatment of Jean's wife. He is delighted he gave her the necklace, but he wishes he could have done more.

Moreover, after reading the novel, the reader understands that it is about achieving one's goals and dealing with the consequences of one's actions, as well as finding one's place in the world. As a colorless lifeless guy, John is compelled to take on the colors and vitality of life. While Jean had his motives for fleeing and leaving an impostor in his place, John has handled Jean's life better than Jean has. What you can discover about these two guys by their presence or absence, light or darkness, love or hatred is the focus of this novel.

When Du Maurier created her male alter-ego, she envisioned John as brave and extroverted, straightforward and outspoken; this level of clarity and forthrightness is represented in the novel's male doubles. Du Maurier invests a great deal of herself in her writing and characters, which may be what lends the eerie terror; it is the feeling of the horrible truth. Her books are still among the greatest instances of doubles in literature today. One of the reasons for the *Scapegoat's* ongoing appeal is her ability to conjure up the dark self inside the character's mind. Even though she wrote years after the Gothic renewal started, Du Maurier's use of doubles is still regarded as a gold standard for the genre's successful narrative use (Hodges, 2007, pp.60-63).

However, when Jean decides to go back, he is astounded that John maintained the fake identity for a week and continues to inspire himself by speculating on how John handled his numerous conflicts and dilemmas with Renée, Blanche, and Françoise. After that, Jean says that he oddly misses his home, and the two change their clothes. Jean argues that they may swap back sometimes if they want a change. They board John's automobile and make their way to the chateau. He tries to inform Jean about the changes in his family, but he ignores him. At some moments, John finds himself at the center of a play written by someone else, and he finds himself both acting and directing "As a stranger, I was like a spectator at a play, but I was also in a sense a producer too: circumstances were forcing them to follow my lead, and my actions would depend on their own" (S, p.236).

Despite the dramatization of the novel of sensation, Du Maurier roots the entire work in psychological reality as well as in knowledge of France that comes from her familial line. This is her greatest achievement. It follows that, after seeing Bela, the mistress who could be considered the book's ethical center—the impartial and lovable mistress who admits that he was not the original Jean de Gué and who has fixed the animal statues, broken by Marie-Noel, which stands in for mother's love, it is evident that when she says he had tenderness that Jean lacked. She claims that the family at the chateau will be transformed because of John, even if Jean attempts to undo the good he has accomplished there (Homer & Zlosnik, 2000, p.175). Jean was called by John a "demon," but Béla corrects him. "There is where you are incorrect. He is neither a devil nor a demon. He is a human being, just like you" (S, p.329). Following their discussion about Jean, she informs him:

you are John, who changed places with Jean de Gué. You lived his life for a week. You came here twice to my house and you loved me as John, not as Jean de Gué. Is that reality for you? Does that help you to become yourself? (S, p.330)

Afterward, she tells him:

You've given something to all of us," she continued, referring to herself, his mother, sister, and the kid. It's what I've been calling it lately: tenders. Whatever it is, it can't be destroyed. It has taken hold. It will continue to expand. We'll look for you in Jean instead of Jean in you in the future. She gave me a warm grin and placed her hands on my shoulders. "Do you realise I have no idea who you are?" she asked. "I have no idea where you came from, where you're going or anything else about you other than that your name is John, she says (S, p.334).

However, he may believe that all relationships are ultimately based on greed, but there is a delicate line between Jean's pessimism and the sensitivity John has developed. Even while it may be a significant line, and in John's case, an essential line of self-recognition, at any given time, this line might change to its opposite. It is worth noting that John and Jean have both shown the intention of killing.

It follows that the scapegoat is John's efforts to evade discovery by Jean's family, his employees, and his mistresses, as well as the elusive evil that pervades the whole Château (without asking questions that will expose him to danger and discovering that he is not the real Jean), which is both fascinating and infuriating.

3.3. The Differences of a Male Alter-ego of John and Jean on Women

In the narrative of Daphne du Maurier, it was this surreal atmosphere that attracted the reader. From the realism of the Freudian theory to the idea that women just wanted to start a new family, family ties were only legitimate parts of the self. According to John and Jean, family life is by definition a ruler's game; this was a shrewd insight in 1958, when concerns about power and privilege were never allowed into domestic aspirations (Westland,2007,p.83). John would seek connection and understanding in his adoptive family, or at the very least, he would want it; he learns to deal with authority. He unapologetically owns and eventually learns to dominate the women who rely on him. By the time Jean arrives, John has learned his lesson. He associates property with love: "The château was my château, the people were my people, and the family who would sit around the table with me in a few minutes were my flesh and blood; they belonged to me, and I to them" (S, p.300).

When John acquires possession, he becomes a family man. Perhaps the reader should have been angered by du Maurier's unwavering conviction that family life for males entails exerting control over women's lives. John's description of the mother as an older, feminine, and terrible aspect may well be the author's fear of old age and the loss of her "female" self. (Auerbach, 2002, p.93). Homer and Zlosnik claim that du Maurier fears old age and has an antipathy for older women in this "facet of the ego". As a result, this is also linked to the author's masculine imaginative ego and her fear of losing her creative power (Homer & Zlosnik, 1998, p.184).

Because of this, the old mother's return to her role as the head of her family coincides with John's departure to a monastery, where his creativity would be boxed up. However, the emerging matriarchal identity is shown here as a powerful one, not a feeble old lady, as the logic above demands. The current study would argue that the transfer of power in *The Scapegoat* is mostly a coincidence with the protagonist's gain of completeness and the loss of the double, and the author's fear of old age is very real. This is linked to the resurgence of patriarchal power, which might explain the author's growing acceptance of her "feminine" personality. The Double helped the secondary narrative move forward by putting the "ascendancy" of the female identity into context and explaining the conflict between society and psychological beliefs (Tillinghast, 2018, p.261).

In a deeper sense, *The Scapegoat* captivated the reader due to its women's collective misery. They suffered not because they were hated, but because they were reliant. It is like many of du Maurier's other male-centred works, an account of a woman's predicament presented through the lens of an obtuse male. As the leader of the family, John is faced with a feminine misery played in the form of Jean's mother, sister, mistresses, wife, and daughter. All are frustrated, demanding, mournful, and jealous, much like average middle-class women in the 1950s. While the novel yearns for a medieval era, it is pitilessly current. Its freshly minted patriarch is taken aback by the extent to which his authority is unlimited (Homer & Zlosnik, 2000, pp.180-181). Whether or not his family understands him, he has the power to shape or destroy their lives:

I could do incalculable harm to these people I didn't know—injure them, uproot their lives, put them at odds with one another—and it would make no difference to me because they were dummies, strangers, and had nothing to do with my life (S, p.293).

He makes agonizing errors as he gets entangled in Jean's prior deceptions. However, John has developed into a noble and loving man who is willing to offer it to them. John's family, which he learns to rule so passionately, is devoid of intimacy, but it is pervaded by a mutual mirroring that is frightening in its banality. When John first meets his alleged daughter, the lively little Marie-Noel, he perceives not affinity but identification. As with his supposed mother, the huge countess who has turned into a morphine addict, Marie-Noel is a piece of his double and by extension of himself: "a clone of Jean de Gué, and so in the strange way of a self-long buried in the past, so forgotten" (S, p.84).

The three generations afterward mystically combine. The mask became a face, and the face was the mother, John, and Marie-Noel's, says the addicted countess. When she talked to John the first evening, the three of them were together, and her eyes were staring out at him, and her voice was no longer deep and guttural, but the voice of a kid. However, the countess and Marie-Noel have nothing in common; they are both shards of a bigger, unfathomable being. This odd familial mythology, in which ancestors stay alive among the living, causing continual alterations, is the cornerstone of Daphne du Maurier's compulsively genealogical art (Auerbach, 2000, p.119).

Deciphering the enigma that is Jean de Gué's life is at first fascinating and perplexing, but ultimately meaningless to John, his blunders elicit neither strong emotion nor fear. However, he finds that by relocating to the castle, he has accidentally placed himself into a complicated and still evolving drama, and the transition from "library knowledge" to real life is loaded with perils, whereby the most dangerous of which are not physical but moral. To be "one of them" is to be compelled to act, even to lead (as the head of the family).

Du Maurier also effectively shows us that our identity is mainly founded on what others desire and think of us and what they impose on us (Allen, 2004, p. 322). This suggests that it is pointless for John to inform the chauffeur who has arrived to fetch him that he is not Jean; the man simply asks if Monsieur would like to rest a little longer or have something brought from the pharmacy. John does not always act the way that Jean's family wants him to, but even when he surprises them with both

love and hate, they still love him, even though he has inner conflicts and fears each step of the unknown path.

According to the author, John's courageous acts throughout the novel, such as signing the contract that protects the de Gué factory from shutting down and pushing his mother to give up her morphine addiction made John's character active and fascinating in the novel. Daphne hopes that both she and Tommy will benefit from their experiences in the novel's ending, in which Jean returns to the chateau and John departs for the monastery to which he had been traveling at the novel's opening. The reader examines how this permits multiple types of connections to evolve within the de Gué family and how the abbey acts as a transitional location for John, which, in Daphne's characteristically ambiguous way, may result in either self-reconciliation or a yearning for an escape from future.

From this point, the enjoyment of *The Scapgoat* is nearly completely dependent on the acceptance of its doppelgänger concept. As a narrative concept, it does not hold up to careful examination. It is frequently stated that we all have a twin, and while Jean and John may appear identical, differences in their voice patterns (which means that John is an Englishman speaking his second language), characteristics, and actions make it nearly impossible to pass yourself off as a member of someone else's family. It is a tribute to Du Maurier's writing ability and the subtle manner in which she describes their encounter and first exchange that John's remaining undiscovered is not only feasible but credible. Daphne says that "identity is mostly based on what other people think about you rather than your sense of who you are" (Du Maurier & Forster, 2012, pp.302-304). Moreover, Du Maurier intensifies John's moral problems as he develops feelings for these individuals and becomes entangled in their history and previous secrets. Thus, John was able to assist this family in rebuilding while also rebuilding himself into the person he desired.

In addition, the reader understands that the whole purpose of the novel was John's connection with society (or lack thereof), and he would like to believe that Jean De Gue had a similar transformation upon his return to his family as John did. Jean appeared to be far too nasty and egotistical to undergo such a transformation at least, that is how the reader sees the ending. Du Maurier made it so that each reader could hope for whatever they wanted, whether it was for Jean to change and stay with his

family or for him to leave and make it possible for John to take back his position. (Zlosnik & Horner, 2009, pp. 22-23).

In the end, Daphne du Maurier was a successful English author, and *The Scapegoat* exemplifies her perspective at its most daring and intriguing. When I initially read this novel, I had no idea it would be so well-known, but Daphne du Maurier is still a household name. We are sure that she has murmured about the fact that the most brazen of her several personalities was the one lost in obscurity. My passion for *The Scapegoat* only grew when I revisited it in preparation for writing my thesis. Despite my high hopes, I could not recall a single figure or occurrence from that night. Still, I was intrigued by the novel once again at this time in a new setting and with a different personality. Since then, I have read quite a bit of literature, but nothing quite like this novel.

CONCLUSION

When I started writing my thesis, I saw double everywhere in literature, in movies, and even in the tangled world of internet conspiracies, where you believe your favorite stars may not be who they seem. The attraction of the double self as a narrative force is that it provides a second self to which we can pin the worst of our behavior or conversely live our dream life. I studied books that used the double theme, and I appreciated it immensely before knowing about its history and study. Therefore, seeing the pattern from a scientific perspective was a delightful surprise. I have studied this theme in novels of the modern literature.

First of all, I studied the meaning of "doppelganger" and the motif of double in Freud and Rank's perspective, referring to the view of Mary Ellen Snodgrass, who uses her definition of the term "doppelganger" to include "the twin, the shadow double, the evil double, and the divided personality" (Snodgrass, 2005, p.83). As Vardoulakis explains, the doppelganger concept encompasses both the chase and death (Vardoulakis, 2010, p.69). On the other hand, Du Maurier shows the self and the double pursuing each other, which changes one's life.

In this view, Freud's article contributes to the understanding of the doppelganger concept. A doppelganger is a name given to a duplicate, which is the subject of this thesis. Freud believes that both the ego and the double have a fundamental spiritual relationship. Another way of looking at the double is that it serves as an antidote to death, both from the perspective of psychoanalysis and Christianity (Freud, 1997, p.235). Similarly, in *The Talented Mr. Ripley*, Tom appears in Dickie's life as a harbinger of death. Both Dickie and Tom are affected by the omen, even though Dickie is the one who dies in the novel. Tom's search for a rich life could be seen as a sign of his most primitive desires.

In addition, it is most often depicted in Gothic literature as a visual double who plagues the self or as a split personality. Patricia Highsmith demonstrates the use of a split personality. As Tom attempts to combat the evil outside, he becomes aware of the evil inside himself, he is possessed by evil and driven to do bad acts after the possession of his doppelganger. Furthermore, the duality between such violently opposing forces invited a reconsideration of the doppelganger figure and was revived around the turn of the century to fill its Gothic outlines with the angst of a modern

audience. The resurrected doppelgangers in *The Talented Mr. Ripley* and *The Scapegoat* terrorize their doubles as modern-day monsters, created to embody the monstrosities of the future and the present respectively. However, the double conflict between the two pairs of doubles ends in tragedy as they remain caught up in the new meanings assigned to them.

Patricia Highsmith's *The Talented Mr. Ripley* and Daphne du Maurier's *The Scapegoat* are two of the novels I have looked at in this study. Doubles is a theme that I have been focusing on, and I have searched for how the theme, depiction, plot development, and a lot of simple narrative elements show how the theme is shown in doubles. There are a lot of interests in the theme because Patricia Highsmith and Daphne du Maurier put their characters so close together in both novels. They came up with the theme, which is at least decades or centuries old. They use it in the same way that many of their fellow authors have used it previously.

Even though du Maurier's work has been demonstrated to be highly affected by the Gothic literary tradition (a specific focus has been given in this regard on the Gothic genre's externalization of the inner consciousness), in the current setting, the literary growth has been different because there are two different characters in the novel. Du Maurier's work has a lot of double meanings, which are relevant to this study. The double-story element that is unique to her work comes into being because of this. *The Scapegoat* is based on the concept of doubles, including the self and its doppelganger, both characters have both good and bad aspects, yet they pick different routes. While John is destroying his evil side, Jean is destroying his good side even before he gets the life of John. Similarly, Jean is connected with defeat, whereas John is connected with victory. The chase of the doppelganger stresses the quest for one's own identity. Specifically, John is more than simply "the Seeker" of his doppelganger; he is also himself. He realizes that he has a dark side. His honesty must be unwavering in the face of this obstacle. John has both a good and an evil side, and he sacrifices his life to remove the evil power of his doppelganger.

The different double characters in this study share the goal of getting their desire and fulfilling their ego. Patricia Highsmith's most famous case of duplication is definitely the evil passport collector Tom Ripley, and I have to admit while reading this book, I was completely taken by its charms. Highsmith is the queen of racy

villains, and even if Tom breaks every civil and moral code, you cannot help but help him succeed. Part of the reason *The Talented Mr. Ripley* works so well is the pure one-two punch of unfulfilled gay desire at its core — the longing Tom has for Dickey Greenleaf is to be both himself and him, held in a very specific, feminine-coded way as Highsmith's own life of delinquency, hiding her love for women from the world. In a way, it is a novel of doubling a kind of literary hall of mirrors. While *The Scapegoat* is my favorite Daphne du Maurier's story about someone who unexpectedly enters another life, I love *The Scapegoat* for both the tangled web of consequences and choices that create and the questions it raises about what it means to live a good life. The protagonist enters the life of his double and immediately begins rearranging furniture to make everyone happier to repair the damage the man has done to his face. However, the consequences are not what he expected; a brilliant and surprisingly emotional journey of deception.

All in all, Patricia Highsmith and Daphne du Maurier present the reader with an ordinary person who seeks self-confidence in his miserable world. Duality appears in these two novels, as it does in many others. They assist this by generating dualism between the protagonist and the adversary while producing the dualities of good and evil. The polarization of good and evil in psychological fiction may be tackled from a variety of angles, as shown by the two works. Patricia Highsmith and Daphne du Maurier used the doppelganger theme on purposes in *The Talented Mr. Ripley* and *The Scapegoat*, which are based on the use of doppelgangers in Gothic fiction, and it may be concluded that the doppelganger and the self-have a double identity. The psychoanalytic fiction can be thought of in many different ways, like how Freud thought about the uncanny.

At the end of the study, the readers notice that these two novels are opposite, *The Talented Mr. Ripley* portrays the theme of the double in a negative way and the main character appears with two personalities, unlike *The Scapegoat* which portrays the theme of the double in a positive way and shows two men identical in everything but one represents protagonist and one represents antagonist. The two novels have the same theme but in different ways reflecting the motif of double.

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RESUME

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