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**PSYCHOLOGICAL AND PEDAGOGICAL ASPECTS
OF E. POE'S "HORROR" STORY "THE BLACK CAT"**

The article suggests the analysis of the specifics of the psychological means usage in Edgar Poe's "horror" story "The Black Cat". It was proved that it is inner monologue that dominates in the writer's story as a means of expressing the character's reflection. The author employs the retrospective means (memories, reflections) to describe the most dramatic and deeply psychological episodes of the story – the murder of the cat, and later the murder of the main character's wife. Edgar Poe pays attention to the bifurcation of the protagonist's consciousness and his transformation into a cruel murderer under the influence of a "demon" in the image of the cat. Leading concepts that outline the existential paradigm of the story are fear, loneliness, death and anxiety. The key concept of the protagonist's life is the "boundary situation" (the "chronotope of the threshold"), which is directly related to the murder of the cat and the wife. The psychological saturation of the story is related to the isolation of the certain existential categories: sorrow, fear, death, loneliness, anguish, etc., among which the existential of fear is dominant. Psychological means of disclosing the state of fear are the psychological self-reflections of the main character that contribute to the speculation about life and memories of the past. The deepening of the psychological and pedagogical basis of Edgar Poe's "horror" story "The Black Cat" takes place in connection with the image of the process of the protagonist's degradation, the penetration into his inner world, the elucidation of the existential dimensions of his being. The writer uses a very wide range of the psychological analysis's tools, which is an indicator of not only the features of the author's worldview, but also an important part of his writer's skills. And all these means of psychologizing mutually reinforce each other in their interrelation to convey all aspects of human life, its innermost depths.

Key words: American Romanticism, "horror" story, psychology, inner monologue, bifurcation, death, fear, anxiety.

Introduction. Psychology is a universal, generic quality of artistic creativity. Its subject is the reflection of the internal unity of mental processes, states, properties and actions, sentiments and man's behavior, as well as social groups and classes. It is the psychology that makes it possible to appear a diversity of images, the versatility of images, the persuasiveness of real conflicts; the motives of the actors' behavior and the veracity of the dialectic of the human soul appear in the artistic text. Among the means of psychological image it is worthwhile to highlight: psychological

analysis (narrative from the third person), self-examination (narrative from the first and third person), internal monologue, stream of consciousness as the extreme form of internal speech and an artistic detail (portrait, landscape, world of things). That is, psychologism is the interconnected unity of receptions and means aimed at revealing the spiritual essence of the heroes, the penetration into their inner world.

Indeed, E. Poe focuses on the human soul, which is horrific in its collision with the world. There is practically no place left for the soul in

this world; and it thinks about the future with even greater fear. All these cause pain and mental illness, hence, fears and horrors arise as objects of artistic and psychological influence.

Edgar Allan Poe is considered to be the founder of the detective-fantastic genre in the literature, but "...some contemporary German critics find the theoretician in Poe to be more important than a poet or a short-story writer" [Forclaz, 1978]. However, the writer's greatest popularity was due to his "horror" stories: "The Black Cat", "William Wilson", "The Masque of the Red Death", "The Fall of the House of Usher" etc., in which usage of the poetical means system reveals the characters' inner world of. Edgar Poe is a representative of the Dark Romantic in American literature [Dincher, 2010 : 222]. "The Dark Romantic authors are defined in a pessimistic view of the natural world as a place that is dark, decaying, and mysterious. When it reveals truth to man, its revelation is evil and hellish. They describe dark fantasy worlds and have cynical characters. The darker side of human psychology is explored" [Dincher, 2010 : 222]. The genre of horror "focuses on the aesthetic aspect and emotions, which are evoked in the readers (fear, horror, anxiety etc.)" [Prohászková, 2012 : 133]; horror is defined as "a genre of popular literature focused on evoking emotions of dread, fear and tension" [Mocna & Peterka, 2004 : 253]. That's why the target of E. Poe's attention is the human soul that is scared of the contact with the world. The author examines "...the psychological effects of guilt and sin, the conflict between good and evil, and people plagued with madness" [Dincher, 2010 : 222].

Analysis of previous research. Despite the large number of studies on E. Poe's heritage (literary findings by H. Allen, Sh. Bodler, M. Goffman, J. D. Grossman, B. Prestwood), the analysis of the artistic means and techniques employed by the author in his works aimed at deeper disclosure of characters' psychology still remains topical nowadays. The study of characters' inner world is an important component of the poetic paradigm of the artistic work, because "the connection between literature and psychology is an ancient one" [Childs & Fowler, 2006 : 190].

"Literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while

literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial" [Badegül, 2016 : 49]. So, the subject of psychology is the reflection of the internal unity of mental processes, states and actions, sentiments and behavior of a man.

The purpose of this research is to study the features of psychological analysis in E. Poe's story "The Black Cat". It's important to focus on the means of disclosing the character's inner world, which is an indicator of the features of the author's worldview, his writer's skills.

The realization of this aim led to solving such objectives:

- to analyze the psychological and pedagogical characteristics of the story;
- to determine the existential paradigm of the story;
- to investigate the dominants of psychology that contributes to the disclosure of the character's inner world.

The research methodology is based on the combination of historical and genetic, historical and typological, historical and functional, psychological and psychoanalytic methods.

Results and Discussions. Edgar Poe preferred the short forms of the story, because he thought that the large volumes of literary works were too long to read on one breath. When the reader reads a short story at once – he gets a full and long-lasting impression. If the reader chooses volumetric works, then he breaks, and his impressions and emotions are blurred [Poe 2015]. In The Concise Oxford Dictionary of Literary Terms the following definition of the story is given: "a short story is a fictional prose tale of no specified length, but too short to be published as a volume on its own... A short story will normally concentrate on a single event with only one or two characters, more economically than a novel's sustained exploration of social background" [Baldick 2001 : 236]. In addition "the tradition of horror, unlike the gothic tradition, stems from the form of the short story that elaborates the horror motive in a shorter time, focuses on a smaller amount of characters and this way enables the reader to have a more detailed and more personal contact" [Prohászková 2012 : 134]. However, E. Poe departs from the classical understanding of the genre of the story, creating

his works according to the rules of the aesthetics of American romanticism [Dincher 2010 : 218]. The writer's works are characterized by the image of the mental state of characters in the boundary situations of their existence, the reproduction of the mood of pessimism and disappointment; they are accompanied with the melancholic and gloomy images of nature and this negative mood generates the existentials of fear, anxiety, horror and death. That's why "known for its melancholy tone, Poe's brand of Romanticism breaks away from the European poetic tradition" [Prestwood 2010 : 21].

One of the most interesting and inspirational "horror" stories of E. Poe is the story "The Black Cat". It is built in the form of the main character's confession, who turned his life with his own hands into hell and ruined lives of those who were close to him: "My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified – have tortured – have destroyed me" [Poe 1999 : 648]. The author uses the artistic means of retrospection. Retrospection is a recollection of events, collisions, that precedes a plot; the author uses it to penetrate into the depths of human nature. In this regard, the monologous speech of the narrator in the plot basis of the story dominates.

In addition, the author focuses on the boundary situation in the life of the character; and it is associated with his illness: "But my disease grew upon me – for what disease is like Alcohol!.." [Poe 1999 : 649]. The boundary situation, that is caused by various trials, is "an encounter with an insuperable limit at which we necessarily fail", "a negative limit experience", "an ontological flash" [Prestwood 2010 : 93]. It is a situation on the verge of life and death, which is closely related to the existential of loneliness.

The philosophical notion of the "boundary situation" correlates with the literary definition of the "chronotope of the threshold". "Chronotope of the threshold" is the chronotope of the crisis and the life break [Bakhtin 1975 : 280], which is a peculiar border of the transition from one psychological state of the character to another. The time in this chronotope is a moment that has no duration, but it is associated with the climaxes of human life. According to this turning point in the life of the narrator his existence is divided into two

periods: the life before drinking and time of alcohol consumption. The life "before" is presented by the author in a retrospective key at the beginning of the story. The writer describes the man, focusing on such features of his character as humanity, tenderness and sensitivity: "From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them" [Poe 1999 : 648]. Using the artistic means of contrast, E. Poe depicts the life of the man during the period of drunkenness: "I grew, day by day, more moody, more irritable, more regardless of the feelings of others" [Poe 1999 : 649]. Love to animals was changed to hate to animals: "I not only neglected, but ill-used them" [Poe 1999 : 649].

In the story "The Black Cat" E. Poe explores the process of fragmentation of the protagonist's psychics. It should be noted that, according to K.-G. Jung, "...the integral person dissolves and consciousness loses its unity, individual parts of the personality become independent" [Jung 2004 : 258]. Such a phenomenon is called by the researcher a loss of soul; "...in Freud's psychology, this is called bifurcation, or split, and the most important installation of the soul is divided into two poles: black and white, good and bad" [Estes 1995].

In the analyzed story, the author does not only show the split of the character's soul into two halves, the complexity of his life choice, but he shows a kind of substitution of one soul into another, because under the influence of alcohol all human features are radically destroyed: "My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame" [Poe 1999 : 649].

So, at first the protagonist's life is wonderful: he cares about his wife, he is friendly to his favorite animals ("We had birds, gold-fish, a fine dog, rabbits, a small monkey, and *a cat*" [Poe 1999 : 649]). But over the time, the reader notices his unexpected metamorphoses: he becomes gloomy, annoying and indifferent to the feelings of others.

The mystical nature of the work is laid down by the author in the title of the story. As a head-

ing of the story, E. Poe chose the title that is easy to perceive. Putting in the headline of the story a phrase “black cat”, E. Poe configures the reader to the fact that the animal will act in the story next to the main character. Indeed, the image of the cat is central in the story. The black cat was the beloved animal of the narrator: “This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree” [Poe 1999 : 649]. In the Dictionary of Symbols it’s indicated, that “...the black cat is associated with darkness and death” [Ciriot 2001 : 39]. In the story under analysis, the image of the black cat is symbolic, because the author encrypted the image of the devil in the image of the cat, which silently poisons the character’s soul, and it is not accidentally, that E. Poe called the cat Pluton, because in ancient Greek and Roman mythology this was one of the names of the god of the underground kingdom and death [Coleman 2007 : 834]. In the story, it is the image of the cat Pluton, through which the existentiality of death is represented. “Death is the end – not of any life – but at least of every human life. Most theories of death agree on this definition” [Esser 2015 : 32]. Therefore, in the story “The Black Cat” the existentiality of death permeates the critical, boundary situations of the narrator’s life. However, in the analyzed work, death is not just some exceptional circumstance in the character’s life; it is the physical death of the animal and the spiritual degradation of the main character.

The protagonist of the story is in a state of constant anxiety. The anxiety of the main character is associated with embarrassment, uncertainty, a sense of danger that is realized through the image of a black cat. In connection with the consumption of alcohol, the man is characterized by an emotional state of neurotic anxiety, which causes a deep fear on the subconscious level.

“Psychological horror is based on the fear of the main protagonist, on his feelings of guilt, on his faith and unstable emotional state of mind. Further on, it develops the plot, the tension and horror” [Prohászková 2012 : 133]. The fear of death in the moments of the greatest danger becomes panic, it paralyzes a person. The protagonist in a state of fear is not able to control his own actions, fear. According to Z. Freud, fear is a kind of “affective state” [Freud 2012 : 394], under the influence of which he is on the path of a murder.

Next to the cat-devil, the ordinary good-natured man becomes malicious, aggressive and cruel. It’s noticeable that the protagonist’s wife, a good and honest woman, protects the cat; she suspects a werewolf in it. In a state of intoxication, the narrator, wanting to punish the cat, cripples it: “I took from my waistcoat pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket!” [Poe 1999 : 649], but later he bitterly regrets his action: “I blush, I burn, I shudder, while I pen the damnable atrocity” [Poe 1999 : 649]. However, time passes, and rage again boils in the man’s heart. He can not overcome it and in the next impulse of hatred the man kills the cat: “One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree – hung it... with the bitterest remorse at my heart – hung it *because* I knew that it had loved me, and *because* I felt it had given me no reason of offence...” [Poe 1999 : 650].

The fire that arose after the killing of the animal in the story “The Black Cat”, is a kind of flame of hell, in which the devil disappears, but later he will return in a new image: “The curtains of my bed were in flames. The whole house was blazing” [Poe 1999 : 650]. The protagonist repents; he tries to redress the guilt, finding a new cat, similar to the previous one: “It was a black cat – a very large one – fully as large as Pluto, and closely resembling him in every respect but one” [Poe 1999 : 652]. The narrator brings the animal to his house, and now the devil comes to him under the guise of this new black cat. The character is frightened by a white spot in the form of an amphibian on the pet’s chest, as a symbolic sign of his cruel act: “...it was now, I say, the image of a hideous – of a ghastly thing – of the GALLOWS! – oh, mournful and terrible engine of Horror and of Crime – of Agony and Death!” [Poe 1999 : 653]. That’s why this new cat is hated even more than the previous one; he calls it “an incarnate nightmare” [Poe 1999 : 653], “a brute beast” [Poe 1999 : 653], “the monster” [Poe 1999 : 656].

The author repeatedly emphasizes the duality of the character’s feelings: the horror of what he has done encompasses him, but at the same time he repents, however, “...it was, at best, a feeble and equivocal feeling, and the soul remained untouched” [Poe 1999 : 650]. He does not understand what is happening, where this aggression

is taken from, but the man guesses who is its cause. In the onslaught of rage, which was to be directed at the new pet, the man accidentally kills his wife: “Uplifting an axe, and forgetting, in my wrath, the childish dread which had hitherto stayed my hand, I aimed a blow at the animal which, of course, would have proved instantly fatal had it descended as I wished. But this blow was arrested by the hand of my wife. Goaded, by the interference, into a rage more than demoniacal, I withdrew my arm from her grasp, and buried the axe in her brain. She fell dead upon the spot, without a groan” [Poe 1999 : 654].

Having lost all his moral values, the killer does not feel guilty. The only thought that doesn't give him a rest – where to hide the body, so that nobody could guess about his terrible act: “At one period I thought of cutting the corpse into minute fragments and destroying them by fire. At another, I resolved to dig a grave for it in the floor of the cellar. Again, I deliberated about casting it into the well in the yard – about packing it in a box, as if merchandise, with the usual arrangements, and so getting a porter to take it from the house. Finally I hit upon what I considered a far better expedient than either of these. I determined to wall it up in the cellar – as the monks of the Middle Ages are recorded to have walled up their victims” [Poe 1999 : 654]. E. Poe describes in detail the narrator's internal state after the murder of his wife. The specific feature of E. Poe's individual style is the fact that the author expresses a state of fear at the internal level. The protagonist of the story controls emotions after the death of his wife, he experiences all the feelings within himself, this helps the author focus more attention on his psychological state. The man doesn't suffer, he doesn't feel reproach of conscience, on the contrary, he keeps the sobriety of mind and composure while searching his house: “My heart beat calmly as that of one who slumbers in innocence” [Poe 1999 : 655]. After the assassination of his wife, the cat disappeared, so the protagonist felt a long-awaited freedom: “... still my tormentor came not. Once again I breathed as a free man. The monster, in terror, had fled the premises for ever! I should behold it no more! My happiness was supreme!” [Poe 1999 : 655].

The specific feature of psychological analysis in E. Poe's story “The Black Cat” is an introspection, which is realized through the internal

monologue of the character. According to compositional features, the story is a peculiar confession of “madman” in the prison (“But tomorrow I die, and to-day I would unburden my soul” [Poe 1999 : 648]); monologous speech dominates and plays an important role here. That is, the narrator experiences all that he did in the recent past. The author repeatedly uses the lexeme “cold-blooded”, and it tunes the reader to the idea that the killer does not repulse in his crimes, but the man's inner monologue is full of different stylistic figures (rhetorical exclamations, inversions and three dots), which give the narrative a sinister tone and strengthen the psychological state of the character. In addition, the philosophical and psychological reflections of the protagonist are also observed in the analyzed story “The Black Cat”; and they, at first glance, seem to be a banal justification of his actions: “And then came, as if to my final and irrevocable overthrow, the spirit of PERVERSENESS. Of this spirit philosophy takes no account. Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart – one of the indivisible primary faculties, or sentiments, which give direction to the character of man” [Poe 1999 : 650]. At the time of the first massacre over the black cat, the killer feels a slight sense of guilt: I “...hung it with the tears streaming from my eyes” [Poe 1999 : 650]. The portrait detail of the eyes emphasizes the internal state of the protagonist reflecting his struggle with himself. The narrator does not control his emotions. Similarly, during the murder of his wife, the man is not able to think rationally, the emotions that engulfed him in a moment of murder (“...it was anger, in front of which the devil's rage is pale” [Poe 1999 : 654]), were much stronger than the “voice of reason”.

The work creates an ambiguous feeling: on the one hand, the horrors that the narrator made with his loved ones (the wife and animals) are very shocking, on the other hand, a reader wants to unravel the riddle of what is happening. That's why the decomposition of the story is impressive.

The protagonist of E. Poe's story “The Black Cat” is doomed. His soul is in the devil's skirts, and his life will soon be broken. The narrator thought that after the assassination of his wife, the cat would disappear from his life forever, but he was wrong. During a search for the place where the corpse of his wife could be buried, there was an inhuman cry,

describing which, the author uses very bright epithets and comparisons with a negative connotation: it was "...long, loud, and continuous scream, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in the damnation" [Poe 1999 : 656]. This scream is a peculiar point of the highest psychological tension in the story "The Black Cat". Hearing it, the man nearly fainted, but in his head a thought faded: "But may God shield and deliver me from the fangs on the Arch-Fiend!" [Poe 1999 : 656]. It was a scream of a devil's cat accidentally buried in the wall together with the corpse of the woman: "Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman" [Poe 1999 : 656]. The idea of the story is that Devil can take any form, and the person is very weak to resist it.

Conclusions. As we see, Edgar Poe's "horror" story "The Black Cat" is a miniature story that contains a number of different genres: horror, thriller, mysticism, crime, detective, and something psychological on the verge of psychiatric. In the work, the author uses a very wide range of psychological analysis means. The form of the story – the confession of the crazy man – predetermined the domination of the monologue of the participant of the depicted events in the story's plot. Using the means of retrospective (memories, reflections), introducing dramatic and deeply psychological epi-

sodes into the story – the murder of the cat, and later the murder of his wife, – E. Poe contributes to a deeper disclosure of the character's inner world.

The existential categories based on the internal conflict and the external contradictions are decisive for the writer's work. This is fear (the nescience of what awaits ahead; shock; "affective state"); neurotic anxiety caused by the consumption of alcohol; a death that is reinforced by a realistic and naturalistic depiction of the terrible torture of the cat, the murder of the animals and the woman. In the story, the author investigates the disintegration of the protagonist's personality; his transformation into the inhuman murderer is motivated by the disastrous influence of the "demon" in the image of the cat.

So, E. Poe's story "The Black Cat" is a deeply psychological story, in which all the details of human moral lapse are revealed through the main character's reflections. If we estimate the time intervals between the crimes of the protagonist, we will observe the effect of 'moving downhill'. If the whole life cycle of the main character is 100%, then the intervals between his falls (degradation) are correlated as 60% – drunkenness, 30% – hurting the cat, 20% – murder of a cat, 10% – murder of the wife.

The prospect for the further research leads to a comprehensive study of the means of psychological analysis in Edgar Poe's "horror" stories such as "William Wilson", "The Masque of the Red Death", "The Fall of the House of Usher".

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ПСИХОЛОГО-ПЕДАГОГІЧНИЙ АСПЕКТ ОПОВІДАННЯ Е. ПО «ЧОРНИЙ КІТ»

У статті досліджуються особливості психологізму в оповіданні Едгара По «Чорний кіт». У результаті аналізу було доведено, що у творі домінує внутрішній монолог, насичений різними стилістичними фігурами (риторичні оклики, інверсії, три крапки), що надають оповіді зловіщого тону та підсилюють психологічний стан персонажа. Автор використовує ретроспективні засоби (спогади, рефлексії), описуючи драматичні та психологічні аспекти твору – вбивство kota, а пізніше – і вбивство дружини. Едгар По зосереджує увагу на роздвоєності особистості та перетворенні на жорстокого вбивцю під впливом «демона» в образі kota. Провідні концепти, які окреслюють екзистенційну парадигму оповідання, – це страх, самотність, смерть і тривога. Ключовою концепцією життя протагоніста є «межова ситуація» («хронотоп порога»), яка безпосередньо пов'язана з вбивством kota та дружини. Психологічна насиченість твору пов'язана з виділенням певних екзистенційних категорій: смуток, страх, смерть, самотність, туга тощо, серед яких домінуючим є екзистенціал страху. Психологічні засоби розкриття страху – це саморефлексії головного героя, які сприяють роздумам про життя, та спогади минулого. Поглиблення психологічної та педагогічної основи оповідання Едгара По «Чорний кіт» простежується через зображення процесу деградації головного героя, проникнення у його внутрішній світ, з'ясування екзистенційних вимірів буття. Оповідання Едгара По «Чорний кіт» – це мініатюрна історія, у якій вміщено цілий ряд різних жанрів: жах, трилер, містику, кримінал, детектив та щось психологічне на межі психіатричного. Письменник використовує дуже широкий спектр засобів психологічного аналізу, що є показником не лише особливостей світогляду автора, а й важливого складника його письменницької майстерності. І всі ці засоби психологізації взаємно підсилюють одне одного, щоб передати всі сторони життя людини, її найпотаємніші глибини.

Ключові слова: американський романтизм, «страшне» оповідання, психологія, внутрішній монолог, біфуркація, смерть, страх, тривога.