

# Edgar Allan Poe: misery and mystery in 'The Man of the Crowd'

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## ABSTRACT

This essay tries to explore the subtlety of Poe's fictional generic transformations through a close reading of 'The Man of the Crowd'. Following Dana Brand's suggestion that this short story is "an embryo of a detective story" the essay examines the crucial intergeneric role displayed by 'The Man of the Crowd'. This role is initially developed as displacement from the presence of the double encountered in 'William Wilson', but mainly articulated through Poe's confrontation with authorial originality, a creative battle which in this case entails a complex transformation of the specters of critical revenge and visual detection into fictional illegibility, veiling thus the traces of private, social or historical depravity that lies at the bottom of the old man's 'absolute idiosyncrasy'.

## 1. READING DELUSIONS

'Delusion', The Oxford English Dictionary tells us, is "anything that deceives the mind with false impressions; a deception; a fixed false opinion or belief with regard to objective things", esp., as a form of mental derangement<sup>1</sup>. It might also be the "action of befouling, mocking or cheating a person in his expectations", or the fact of being mocked or cheated, two counterpoised aspects of a same perceptual process which help to come to terms with problems of critical responsibility, reading transactions or hermeneutical fallacies. Whether delusions be described by rules of cognitive psychology or detected through their psychotic constructions, inevitably linked to paranoid or hallucinatory processes, most of us somehow manage to survive critically by rationalizing 'self-deception' almost *ad infinitum*, placing ourselves in betwixt

and between the texts and their readings, between the power of the words and their effects, between primary impressions and critical elaborations.

Delusions inhabit Poe's world and his texts, and haunt that prison-house of interpretations erected by his readers in a way that should put its new inhabitants on the alert. They not only have to be able to forge ingenious analysis of Poe's hoaxes, parodies, puzzles, arabesques or cryptograms, but also cope with the alluring unreadability and opacity of those texts and share, if they want to join that haunted club, the seduction of misreading, its epistemological consequences, its psychoanalytic ventures, formal gimmicks and analytic rituals. This is a reading practice which takes delusion for granted, invariably accommodated to the speculations and fictions of its master, Edgar Allan Poe, and very often consciously stated. After all, "in erring", states Joseph G. Kronick, "the interpreter confirms the truths of Poe's texts —understanding is not only impossible but also unproductive, for misreading alone generates textuality, the reader errs by his/her ingenuity because Poe's texts are analytical, not ingenious. To analyze is not to uncover or bring to light what is hidden: it means to expose what lies in plain view—that is, the impenetrability of the familiar. To read Poe, then, is to confound the familiar with the hidden"(Kronick, 25).

The attractive reflection of depths and surfaces in Poe's fiction, the narrative articulation of textual signs and buried meanings, of corporeal forms and cosmic geographies, of dying bodies and empty crypts displayed by his texts seem to provide a plethora of signifiers to keep playing 'deceptive games' out of the impenetrability of the familiar. Delusions, however, criss-cross surfaces and depths, texts and pretexts, the familiar and the hidden, Poe's *Eureka* and his *Marginalia* and, inevitably, the French Poe and the new American face of Poe. The transatlantic exchange of Poe's literary effects seems to join efforts to share similar delusions and analytical cures. Only ten years ago the American psychoanalyst Jane Gallop objected to the Lacanian appropriation of Poe and suggested a recapture of Poe's image for the cause of American ego psychology, proposing the "neutral, nearly selfless American narrator" as ideal analysis instead of the imaginary version, C. Auguste Dupin. Commenting on Jeffrey Mehlman's translation of Lacan's *Écrits*, Jane Gallop recommended a liberating therapy: "There is no direct apprehension of the real, no possible liberation from the imagoes, no unmediated reading of a text. The alternative to lapsing into Poe's delusion is lapsing into another delusion, one not shared with Poe, a delusion which is particular, idiosyncratic and does not already have a place in Lacan's text. To the extent that we can already delineate the structure of Poe's delusion, if that is our delusion, we can understand it as delusion. Any other delusion is likely to pass as real" (Gallop, 279). More recently the works of John T. Irwin, Louis Renza, J. Gerald Kennedy, Jonathan Elmer, Jonathan Auerbach, Donald Pease, Evan Carton,

Jean Dayan, and many others have dispelled the delusive character of this Gordian knot, disentangling its historical, textual, psychic, professional and biographical threads. Perhaps, as David Leverenz suggests, “we can tease out Poe’s historicity more fruitfully through the seemingly ahistorical linguistic pleasures celebrated in Poe’s long-running French connection than through an analysis of his conscious southern values, his unconscious childhood or social guilt, or his indirect dramatizations of master-slave issues”(Leverenz, 223). Delusions, we can see, abound in the Lacanian imaginary domain, not in the grounds of the Real or the forest of the Symbolic.

‘The Man of the Crowd’ occupies a crucial and significant intertextual position within Poe’s fictional canon. Published in 1840 in both *The Casket* and *The Gentleman’s Magazine*, the story displaces the threatening presence of the double encountered in ‘William Wilson’ (1840) and ‘The Fall of the House of Usher’ (1839) unto the social landscape of a city and the visual scrutiny of a specific person, the old man of the crowd. The flight from the terrors and crimes haunting familiar figures and ancestors in these two stories seems to send the narrators, according to an inexorable psychic and narrative logic, to search for clues on urban surfaces and private physiognomies, trying to prey into the identity of a stranger, “the type and genius of deep crime”, whose refraction on the urban environment merely mocks the narrator’s attempts to change his angle of vision and frame his compulsive pursuit.

At the same time ‘The Man of the Crowd’ takes this confrontation with those horrors to the specular and intellectual mysteries of the detective tales, reenacting its narrator a drama of visual absorption and mental possession that recreates once again Poe’s inevitable battle with textual and professional challenges: the rewriting of a “tale of compulsive self-murder”, as Michael David Bell would phrase it. This confrontation exhibits in ‘The Man of the Crowd’ a perverse dialectics of visuality and violence, effacing on the one hand the historical and genealogical marks of the specter uncovered in the tales of horror and, on the other, intensifying the specular and mental appropriation of its shadow, leaving the reader on the verge of a purely self-reflexive visuality, dissolved in the hall of mirrors of the detective fiction.

It was the cultural theorist Walter Benjamin who was, as we know, one of the first critics to call our attention to the aesthetic and ideological mirage of this transformation in his essay ‘On some motifs in Baudelaire’ and, who, following the steps of his poet-precursor, explored the old man’s enigmatic mystery and acknowledged the impossibility of pursuing the historical and social traces of the specter. We are left in this story, he would add in ‘The Flaneur’, with the “pursuer, the crowd, and unknown man”, actually, “an x-ray picture of a detective story”, since “the drapery represented by the crime has disappeared”<sup>2</sup>. The obliteration is so effective and mystifying that we could even do away with the crowd, a spectral film that hardly reflects specific views

of the world, its social texture or the real surfaces of a mechanized modernity, but simply its fetishistic ambiguity.

What this kind of reading delusion reveals is the double-edged nature of the visual spectacle put before us by 'The Man of the Crowd', emitting at the same time signals of a new generic twist toward a more analytic and conceptual kind of fiction. The change of perceptual fields of vision searched by the narrator and the circularity of his pursuit of the wandering old man from the city boulevards to the urban underworld and back to the London coffeehouse make this story a masterful narrative of compositional projection, of generic derivation and intertextual connections. It is through vision, through "the craving desire to keep the man in view-to know more of him" that the compulsive pursuit turns into mental manipulation and absorption. 'The Man of the Crowd' is not only 'an X-ray of picture of a detective story', as Walter Benjamin diagnosed. (Does not, after all, as Slavoj Žižek points out, the X-rays "allow us to see a person who is still alive as if he were already dead, reduced to a mere skeleton"? (Žižek, 87)). It is also, as Dana Brand has remarked, an "embryo of a detective story", an embryo which contains a critique of the specular receptivity of the flaneur, of his limited perception of the terrifying aspects of 19th. century American and English metropolis (Brand, 79). 'The Murders in the Rue Morgue' as Poe's readers well remember, appeared in 1841 introducing the figure of a detective, C. Auguste Dupin, who would rationalize the anxieties and fixations of the narrator of 'The Man of the Crowd' while attempting to decipher the complexities and mysteries of the cities in seemingly logical and credible ways. The generic transformation developed from the embryo of 'The Man of the Crowd' can hardly remain 'mysterious' or textually illegible.

Obviously the question of credibility is decidedly relative in Poe's case and the analytic skills applied by Dupin never seem to break the boundaries of self-evidence, identification with the opponents or the reading of facial expressions. Credibility surfaces as a result of a systematic application of the golden rules stated at the beginning of 'The Murders in the Rue Morgue': "Thus there is such a thing as being too profound. Truth is not always in a well. In fact, as regards the more important knowledge, I do believe she is invariable superficial"<sup>3</sup>. Such proposition, apt to be interpreted in analytic as well as in intuitive terms by Poe and his alter ego Dupin, still baffles those readers who seek to elude the overdetermination of these texts projecting illusions of profundity in their own reading responses. If this compositional creed developed by Poe in *The Philosophy of Composition* and *The Poetic Principle* and dispersed throughout his writings leaves textual spaces to entertain those illusions these have to be met through linguistic effects and writing practices. It looks as if Dupin could provide Poe's readers with more credible reading tactics that the ones he was able to apply himself.

## 2. TEXTUAL SURFACES, MYSTERIOUS CRIMES

A reading of the 'Man of the Crowd' unequivocally leads the reader to face this paradox: he has to search for hidden crimes, follow the visual enigma of an old man who is "the type and genius of deep crime", reach the haunted space of the "worst heart of the world" only by means of external signs, movements and settings, urban environments and city suburbs, personal objects and emblems, body gestures and character features, "innumerable varieties", as the narrator declares, "of figures, air, gait, visage and expression of countenances" (M1: 507). The paradox is subtly underlined by the vividness and precision of that landscape of objects, manners and physiognomies, of the hierarchical classification of social classes and groups and the fitting adjustment of body and clothes, types and gestures, social position and social façade. We can hardly descend with the narrator from this spectacle to the abyss of human identity, private history, motivations or psychological impulses, not to mention a recognizable ground of moral complicity or human agency. Symptoms of ethical ambiguity or psychological attribution have no place in this crowd of sensory particularities borne out of the narrator's excitement and mental vision. There is not even a textual ellipsis to hide familiar faces who might bring to the narrator the shadow of past actions and histories. "Where", for example, asks David Leverenz, "would John Allan fit, in London? With Eupatrids, or with commonplaces"? (Leverenz, 225). Closing the description of the second group of respectable people ("noblemen, merchants, attorneys, tradesmen, stock-jobbers -the Eupatrids and the commonplaces of society-men of leisure and men actively engaged in affairs of their own") there appears a sentence blocking the familiar doors of possible recognition: "They did not greatly excite my attention". What captivates the narrator's attention is what his mood "of the keenest appetency" produces, even, as he reminds us, if it derives "positive pleasure...from many of the legitimate sources of pain" (M1: 507).

But even before becoming absorbed in this spectacle the reader enters the frame of the text openly confronting this same perplexity inscribed in its prefixing surfaces. The story is introduced by two quotations, one explicit, the other veiled, which invite the reader to explore the depths of human feelings, moral sentiments and Christian consolation as redemptive cure for human misery and crime. The epigraph -'ce grand malheur, de ne pouvoir etre seul'-, is taken from Jean de la Bruyère's *Characters*, a possible source for some of Poe's character sketches. The second is in fact, as Stephen Rachman (59) has shown, a misquotation from a German book by Johan Reinard Grüninger and textually bounds in Christian terms ("perhaps it is but one of the great mercies of God that "er lasst sich nicht lesen") a reading experience which is forced to follow the pages of an illegible book, or at

most, of incomprehensible incunabula. Both quotations reenact Poe's drama of authorship and search for originality, compelling readers to decipher textual mysteries as unique and privileged script for human misery, even though, as Joseph G. Kronick suggests, Poe's texts "appear so wilfully overdetermined that he seems to be declaring that his tales are ciphers, which, according to his principles, would be as good as giving the solution away at the start of the game" (Kronick, 36).

Poe, as we know, was fond of epigraphs and pre-textual remarks, either quotations, explanatory passages, theoretical speculation about philosophical issues or about the psychological condition of the narrators' minds, authorial self-justification, literary manipulation and even indirect biographical allusions, in sum a pre-textual 'marginalia' gradually transformed and dissolved into the aesthetic body of his fiction. In some cases, as in the inaugural preface to 'Berenice', biographical details are fused with aesthetic proclamations and romantic aspirations to sign the rubric of an intertextual transaction that conceals his creative anxieties. Egaeus's identity as narrator recreates the "anxiety of influence", as Gregory Jay observes, "in the mansion of his forefathers, an edifice of historicism as well as textuality" (Jay, 188). In the same way the quest undertaken by the narrator of 'The Fall of the House of Usher' leads to the house of antique texts, uncanny stories and literary simulacra. The epigraph prefixed to 'William Wilson' announces the double textual identity of the story, its ambiguous articulation around problems of subjective identity, moral dissolution, revenge, property and dispossession, theft and conscious plagiarism. "What say of it?", runs the epigraph, "what say of CONSCIENCE GRIM, / that specter in my path?" (M1: 426). The question predetermines the reading experience in ostensibly dialectical terms (ethical and phantasmatic) and the story provides an answer bracketing moral and critical judgements. Clearly, duel after duel, William Wilson meets the specter, throws away the cloaking "mantel of virtue" and joins the narrator of the 'Man of the Crowd' in a London coffee-house.

### 3. "THAT SPECTER IN MY PATH": VISUALITY, WRITING AND REVENGE

This intertextual transaction should not go unnoticed. Within Poe's fictional world the reciprocity, exchange, substitution or absorption of texts is not only a mysterious crime, but a sublime and legitimate aesthetic and ideological gesture; and in this sense 'William Wilson' delineates a transitional textual space for 'The Man of the Crowd'. The narrator of this story begins:

It was well said of a certain German book that "er lasst sich nicht lesen"-it does not permit itself to be read. There are some secrets which do not permit themselves to be told. Men die nightly in their beds, wringing the hands of ghostly confessors, and looking them piteously in the eyes -die with despair of heart and convulsion of throat, on account of the hideousness of mysteries which will not suffer themselves to be revealed. Now and then, alas, the conscience of man takes up a burden so heavy in horror that it can be thrown down only into the grave. And then the essence of all crime is undivulged (M1:506-507).

The paragraph is obviously too cryptic to project clear reading expectations. It offers the only glimpse the reader can have of the consequences of misery and crime, filtered through the lenses of gothic conventions and moral disguise. If the pursuit of the old man's circuitous wanderings come to a dead end without revealing the secret history of depravity we encounter the specter at the very beginning. Reading strategists will have to follow the shadows of "ghostly confessors", a terrifying specularly, a tormenting reciprocity without recognition, visibility without self-reflection, an impossible phantasmatic projection. The radical perversity of this narrative promise is self-evident and appears phrased in logically conclusive terms: "the essence of all crime is undivulged". As conscience throws down its heavy moral burden, and as conscience itself is been thrown out of this process, reading misery and crimes entails for the narrator of 'The Man of the Crowd' a radical interrogation of the dialectics of looking and being looked, of perceiving trails of identification, an erasure of the lines of intersubjectivity, a murder with the gaze itself of the object of contemplation.

The intertextual enigmas opened up in the introductory paragraph, however, suggest a kind of deciphering essential depravity and criminality through acts of self-reflexive detection. These enigmas articulate an intersection and juxtaposition of references which conflate and double the practices of writing and reading, of spectral influence and criminal originality, of critical revenge and authorial invisibility. A book of mysteries, or a book of crimes, "does not permit itself to be read". Any violation of this secrecy, whether visual, textual, biographical or social, will perpetrate a self-destructive crime, since it is in the essence of the sign ("it does not permit", "will not suffer themselves") and not on any external agency to unveil their nature. The explicit equation of reading books and reading crimes established in the German quotation -or of writing texts and pursuing the old man in the crowd-, already conceals the rejection and disfigurement of reality, of the social and historical texture of depravity and criminality, an aesthetic gesture which repeats itself in most of Poe's fables and which acquires the categorical and foundational force of a new scriptural law. This radical negation should not produce reading deceptions to those readers who venture to explore the very depths of Poe's textual unpardonable sins, since 'The Man of the Crowd'

brackets its narrative logic invariably affirming the illegibility of the old stranger and the book itself, repeating in the final paragraph the opening lines of the inaugural quotations. The equation of book with man remains as undecipherable as the essence of deep crime.

Any attempt to explore that equation might easily slide into the intertextual mirage created by both terms and the seduction of looking at the narrative cipher through an interminable succession of possible gestures, acts, crimes and experiences collected from Poe's profession, from his literary mystifications, publishing feats and failures, intellectual confrontations, critical activity or literary wars. There is no doubt that, as Stephen Rachman has stated, "literary plagiarism in general, and specifically its role in the work of Poe... and the criminal and social practices of authorship, offer an opportunity to unite the destabilized concepts of author and originality while historicizing the intertextual moment" (Rachman, 59-60). But the disclosure of a vast intertextuality has to shed new light on Poe's creative dialectics and open up the radical friction and shifting of history and textuality. This reconstruction cannot work as an expanding cultural folder for the old reservoir of sources. Poe's counter-reactive literary practices seem to exorcise them and radically transvalue their materiality, sometimes out of a conscious logic of retribution. When some of his narrators ingeniously verbalize psychological self-deceptions, deriving, for example, pleasure from pain, beauty from ugliness or horror from general contemplation, or defiantly questioning the specter of their mental disease ("why will I say that I am mad?", declares the narrator of 'The Tell-Tale Heart') we may wonder about the creative and ideological implications of those narrative acts of confession<sup>4</sup>.

The intertextual moments sighted in 'The Man of the Crowd' seem to transfer the vision of misery from the book of crimes to Poe's writing of books and production of reading effects, from the sentimental opening scene of confession to the author's embattled controversies for authorial voice and authenticity of writing signatures. It is a transferral that 'desublimates' the horrors of the confessional tales ('The Tell-Tale Heart', 'The Black Cat', 'The Imp of the Perverse'), the haunting genealogies of the living dead (Ligeia, Morella, Madalein) and the recognizable revenge of 'William Wilson'. It is also a detective search sustained by the projected visual intensity of 'The Man of the Crowd'. The mystery of the story, points out Stephen Rachman, "is also one of concealed textual relations. The mystification of the city relies on Poe's transfiguration of Dickens's text (*Sketches by Boz*, 1836) and the effacement of London's social relations" (Rachman, 76). The identification of Poe's textual crimes, plagiarism, permeates the text of 'The Man of the Crowd' and its telescopic shadow attracts the reader, compelling him /her to pursue the spectral projection of different levels of depravity and textual invisibility.

This is an attraction, however, which needs to be examined. Poe has filtered such an amount of textual sources, literary causes and traditions that it remains a mystery of textual revenge and absorption to keep looking at 'The Man of the Crowd' as emblem of anonymous originality. Not only the British spectators of the eighteenth century -Steel, Addison, Ryder- frame the city landscape of the story; or the romantic 'moving pageants' of Wordsworth, De Quincey, Hazlitt or Byron accompany the old stranger of the crowd, but mainly the central figures of the 'Mysteries genre', Dickens, Bulwer-Lytton and G.W.M. Reynolds haunt the reader's pursuit of textual precedents and doubles of the man of the crowd. In particular *Sketches by Boz*, a book which had been favorably reviewed by Poe, seems the target of an explicit textual appropriation of details and incidents contained in some of its sketches, ostensibly blurring the imprints of sentimental moral realism and social contextualizations that relish those models.

Though Poe's confrontation with Dickens reveals an embattled process for authorial self-definition, the burden of plagiarism that weights upon his crusades against British influence and American servile imitation carries a creative and subversive stamp that cannot be figured out through the hunting of specific sources, texts or models. *Marginalia*, as it is well known, provides a complete mystification of this burden, consciously deconstructing with discriminating corrections, errors, and reading postures the secret laws of textual ownership. (By the way, could the detection of the authorship of *Misserimus*, a book wrongly attributed to G.M.W. Reynolds by Poe, account for the effect that the book produced on the reader or for the cause of the error of that attribution?). The boundaries of this map of 'anxieties of influence' also delimit an immense American territory in which the urban sketches of Poe's rival, Nathaniel Parker Willis, the romances of Charles Brocken Brown, or the horror tales of George Thompson and George Lippard may account for some of the darker views of 'The Man of the Crowd'. Poe was well aware of the sensational styles of his epoch, of the influence of the popular magazines and of the tastes of the different reading audiences, as his letters *Doings of Gotham* (1844), the essay 'The Literati of New York City' and many other reviews have shown<sup>5</sup>.

This mysterious territory of Poe's intertextual relations, on the other hand, appears invested with an aura of criminality that permeates his rhetoric of self-exposure and originality. According to Meredith L. McGill, Poe's obsession with inauthenticity, his immersion into the troubled waters of American literary nationalism, his emergence on the New York literary scene in 1845, his personal projects to create a national magazine, his proposal for a chapter on 'American Cribbage' as part of Duyckinck's 'Literary Prospects', as well as the support he obtained from the Young American Movement, not to mention his interminable attacks on Longfellow, contributed to promote Poe to the

throne of absolute critical power and literary authority. As Meredith L. McGill says, commenting on the impact of Poe's lecture on 'The Poets and Poetry of America', Poe "had become an icon of the act of literary judgement itself, in Willis's words, the statuary embodiment of Discrimination" (McGill, 291). No wonder that behind the shadows of the man of the crowd, of "that type and genius of deep crime", Poe's own critical pen lingers in our minds sharpening his own typology of the true and original genius. He took upon himself, as he confesses in his review of his *Tales*, published in the *Aristidean* in October 1845, the responsibility of perpetrating "six, at least, of the seven deadly sins - perhaps, the unpardonable sin itself- that at that time would require being original, a crime which, in his own words, "the author would atone here in the purgatory of false criticism, and hereafter by the hell of oblivion"<sup>6</sup>.

#### 4. THE MIRAGE OF "ABSOLUTE IDIOSYNCRACY"

When the narrator of the story gets a clear view of the individual faces of the crowd, bends his "brow to the glass" and catches sight of the mysterious stranger, we sense, however, that the unveiling of intertextual crimes, no matter how perverse these may appear, might simply offer premonitory signs of the illegibility of the book, a delusive doubling of written and writing gestures that hardly outline an exploration of "the absolute idiosyncrasy" of the stranger's expression. No matter what perceptual position the narrator adopts, it becomes impossible to read the old man's face and the history written within his bosom through the detection of new traces, even through, as Stephen Rachman acknowledges, "Poe leaves vestiges (traces, signs) of crime that call into question his authority" (Rachman, 78).

The first half of the story, nonetheless, promises the type of legibility that relies on the narrator's activity of absorption, of heightened mental state and inquisitive interest. From the protective screen of a London coffeehouse he is able to read the crowd and enjoy his visual spectacle distracting his eye on the myriad forms and changing lights and movements of the masses. The crowd appears legible and his shifting visual positions provide credible descriptions of human types, social taxonomies, character sketches and idiosyncratic features. As a visual experience the crowd is first seen "in masses,... in their aggregate relations". Soon however, confesses the narrator, he descends to details and regards with minute interest the "innumerable varieties of figure, dress, air, gait, visage, and expressions of countenance", a visual change which leads him to a spectral confrontation with the social outcasts (Jew paddlers, beggars, invalids, prostitutes, drunkards) and the sketchy, nominal and phantasmagoric procession that lies at the bottom of the social scale, "darker and deeper themes for speculation":

...drunkards innumerable and indescribable -some in shreds and patches, reeling, inarticulate, with bruised visage and lack-luster patches, ...men who walked with the more than naturally firms and springy step, but whose countenances were fearfully pale....; beside these, pie-men, porters, coal-heavers, sweeps; organ-grinders, monkey-exhibitors and ballad mongers, those who vended with those who sang; ragged artisans and exhausted laborers of every description, and all full of a noisy and inordinate vivacity which jarred discordantly upon the ear, and gave an aching sensation to the eye (M1:510).

The legibility of the crowd gets blurred as soon as the attentive glance of the narrator approaches this primal scene of disturbing vice and social destitution. If the tableau of social types is depicted according to binary arrangements -an act of reading which for David Leverenz (225) makes Virginia gentility “seems stable and commanding”...“an uninhabited yet hegemonic social abstraction”- the confrontation with the abyss of marginal depravity produces a change of visual positions, a threatening self-reflection on the part of the narrator that anticipates his identification with the old man and opens for the reader the hidden pattern of escape and pursuit reenacted through his connections with the crowd and with the old man. The mystery of abysmal misery causes aching sensations to the eye, dissolves the lines of recognition and reciprocity and displaces the shadow of identification into new perceptual and visual enclosures:

As the night deepened, so deepened to me the interest of the scene; for not only did the general character of the crowd materially alter (its gentler features retiring in the gradual withdrawal of the more orderly portion of the people, and its harsher ones coming out into bolder relief, as the late hour brought forth every species of infamy from its den,) but the rays of the gas-lamps, feeble at first in their struggle with the dying day, had now at length gained ascendancy, and threw every hinge a fitful and garish luster. All was dark yet splendid... (M1:510-511).

The change of narrative scenario framed by this new visual perspective is significant and reflects Poe's unequivocal strategy of building narrative plots according to dialectical terms, positing in this case the spectacle of the crowd as enigmatic cause of the narrator's specular pursuit of the old man's idiosyncrasy, a reading effect that completes the circular quest and ends where it began, in total illegibility. The fascinating versatility and interchange of causes and effects, of origins and ends, narrators and doubles that characterize Poe's fictional compositions, or the acts of repression and confession, criminal spying and analytic detection, textual absorption and writing and reading originality that disclose his short stories reappear visually textualized in the 'Man of the Crowd'. If the “harsher features of the crowd materially alter”; and the late hour brings forth “every species of infamy from its den”, the

narrator's gaze will "freeze" that horrifying flow of misery and find a new visual enclave.

The perceptual flight turns from glancing to gazing, two distinct ways of narrative shifting and entering the enclosures of visibility, which, according to Peter de Bolla were clearly distinguished in the eighteenth-century aesthetics by their different modes of addressing to the objects and organizing their respective fields of vision. "Gazing", states Peter de Bolla (284-285), required and imposed an "orderliness in vision" by penetrating and organizing the visual field; "glancing", on the other hand, was ordered "by and through the virtual spaces", with the eye moving "around the enclosure of the scopic field and feeling itself located". The oscillation between these two modes, however, may cause a self-reflection movement of the eye between penetration and reflection, depth and surfaces, a movement that generates the true recognition of visibility itself, and which entails the individuals's insertion into visibility, into the visual space of cultural forms, "since the facts of vision", adds Peter de Bolla, are not "imaged as some truths to be elicited from corporeal evidence contained within the physical enclosure of the viewer" (de Bolla, 285). Recent developments on the distinction of this binary structure, mainly carried out in the fields of pictorial representation and psychoanalysis, have also emphasized their different ways of engaging the viewer in the processes of looking at the objects within a relative and dialectic relationship. As Mieke Bal points out, the gaze "is a mode of domination" and the term glance, which usually emphasizes the viewer's own position as viewer, "tends to flight from self-consciousness" (Bal, 151).

How can the intolerable irruption of garish criminality and depravity look splendid? How can the parade of the lower classes acquire its ebony coloring? What type of mysterious transformation is undergoing this urban relief? The transition from glance to gaze and the shifting focalization of the narrator's point of view from the thick spectacle of the crowd to the mental space of his vision provide new sightings of the mixed physiognomies of collective and private criminality. Contradictions of sensory perceptions may disguise ideological delusions but hardly aesthetic illusions. "Reading Poe," states Eric Motram, "is not a public or family event but a private entrance of the solitary body into a field of stimulus without immediate social interference. The reader enters an enclosed space lit, perhaps, by that gas light which is the technological basis of so much of nineteenth century literature and which emphasizes shadows and flickering movement as much as it enlightens" (Motram, 27). The technological imagination forces the narrators's entry into their own mental worlds in order to illuminate their darkness, either through the rays of scientific formulas ('The Fall of the House of Usher'), medical information ('Berenice'), physics and geometry ('A Descent into the Maestrolm'), nautical and geographical discoveries (*The Narrative of Arthur*

*Gordom Pym*), optics, as in 'The Man of the Crowd', and many other scientific insights. As the narrator says, he feels enchained by the wild effects of the light and in spite of the rapidity of the passing visages before the window, in his peculiar mental state and, "even in that brief interval of a glance," he can read "the history of long years".

The challenge to the book's illegibility seems to be envisioned as fictional gesture of mental resistance, of visual alterations. At the intersections of the two parts of the story the dialectics of visuality underscores the significance of Poe's predilection for structuring narrative plots according to symmetrical designs and double movements. In this sense 'The Man of the Crowd' is not only a typical case, but an exceptional one, since the narrator's interiorization of narrative reflexivity appears ostensibly transparent, unshaken by the perplexing fissures and irruptions of perversity and madness. In fact the story recreates a compelling metaphoric of looking at the criminal from different angles, counterpoising two complementary modes of narrative visuality: one constrained by the scopic attraction of social reality and the other alerted by the secret and inaccessible identity of the old man. The oscillation between these two modes articulates the narrator's dialectics of identification and reciprocity with the crowd and the old man.

## 5. DETECTION AND TRANSGRESSION

The disturbing 'apparition' of the stranger causes a drastic change on the narrator's visual and mental perceptions. He interrupts his reading, leaves his leisurely and private sensory enclosure and rushes out into the crowd to pursue the old man, to satisfy his craving desire to keep him in view. It is, as R.H. Byer suggests, as if "the magnitude of the shock that has disrupted his detached reverie can only be explained by referring it to the actions of a criminal" (Byer, 230); as if, I would add, the piercing gaze of external appearances would perpetrate an unpardonable transgression on the man's secret idiosyncrasy. As the narrator declares:

Any thing even remotely resembling that expression I had never seen before as I endeavored, during the brief minute of my original survey, to form some analysis of the meaning conveyed, there aroused confusedly and paradoxically within my mind, the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense-of supreme despair. I felt singularly aroused, startled, fascinated. 'How wild a history,' I said to myself, 'is written within that bosom!' (M1:511).

This composite portrait of moral and psychological features is really puzzling. Could Dupin have read the wild history in the face of the man of the

crowd?, asks Michael Wood (28-29). Probably, we can suggest, the legibility of this wild history betrays the rules of self-evidence that Dupin's analytical maneuvers were supposed to validate. The old man's face never looks back at his pursuer, he never speaks, he is an emblem of pure motion "without apparent object", and the narrator's visual scrutiny pre-emptly empties the detective's suspicion. How could Dupin look back at his progenitor's face? The search for the anonymous identity of the old man through the narrator's self-analytical effects would cast a mortifying shadow upon Dupin's detective activity.

The perplexity caused by this portrait, however, calls for means of detection that enlarge the field of vision created by the enigmatic reciprocity and self-reflection of narrator and old man. It is obvious that the wanderer's resistance to be seen, and that the phantasmagoric quality of the crowd determine the narrator's visual compulsion to detect some hidden meaning, to reach the depths of the soul through the penetrating gaze of physiognomic traits. But, as Norman Bryant suggests in reference to the analysis of painting, the gaze (or the regard), while attempting to extract the "enduring form from the fleeting process... its overall purpose seems to be the discovery of a second surface standing behind the first, the mask of appearances"<sup>7</sup>. Can, then, the reading of physical appearances reveal a typology of the soul? Do external features 'permit themselves to be read' as conglomeration of purely abstract properties? Why does the narrator tease urban spectatorship and offer an interpretation of this wild history of criminality as emblems of psychological and moral incarnations? Written physiognomies, like a profound search into the archives of historical meaning, may simply deflect the violence of the gaze, generating new surfaces.

'The Man of the Crowd' forces the reader to resist that deflection. As it is well known, Poe used several strategies to perform 'hieroglyphic writing' -signature analysis, phrenology, physiognomy- as means of reading character, as he did it in his essay 'Autograph', assuming that outer shape reflected inner meaning, a reflection which called for cryptographic readings because that correspondence is now hidden, though it might have been previously transparent. This type of deciphering accepted a close isomorphic relationship between human and physical forms and, according to John T. Irwin, was developed by Poe as part of his explorations in hieroglyphic doublings, since that investigation implied a simultaneous fictionalizing of origins and ends, both of man and language, either moving from outer shape to the very origins of language or from the problems of origins back to etymology, "to the originary act of naming (symbolization) that separated man from the world"<sup>8</sup>. In both cases the reflexive double constitutes human self-recognition, the narrative story becomes an inquiry into those origins, and the narrator produces himself as an effect of language.

Perhaps this hieroglyphic way of depicting appearances lies at the heart of the book's illegibility and points towards the direction of Poe's artistic interest and obsessions in lifting the veil of sensational criminality to the domain of sublime and inaccessible modes of representation. Lacanian readings of this portrait would probably search for those effects of truth that the intersubjective dialectics of recognition open for the interpreter, inviting to detect specific formations of the unconscious that would disclose the repressed traumatic past of the old man, dissolved in the crowd, and the narrator's flight to the language of the impenetrable signs, to the crypt of the Symbolic domain where the ruins of the true type and genius of crime 'may rest'. That quest leads to the detection of primordial scenes of visualizing and fixing subjectivity, of the construction of the gaze itself that freezes the object of vision and reveals its phantasmatic nature. Such founding experience may account for the distance and repression of the imaginary terrors, the blurring of the Real by means of symbolic mediations and perceptual changes. As Slavoj Žižek notes:

Is not the ultimate feature of the symbolic order found in its utter contingency? We can never derive the "story we tell about ourselves" from our "real situation", there is always a minimal gap between the real and the mode(s) of its symbolization... Here however, again, the very plasticity of the process of symbolization is strictly correlative to -even grounded in- the excessive fixation on an empty signifier: to put it in a somewhat simplified way, I can change my symbolic identity precisely and only in so far as my symbolic universe includes "empty signifiers" which can be filled in by a new particular content<sup>9</sup>.

In the first part of the story the narrator has been glancing at the urban spectacle as a true flaneur, capturing images inscribed by the social space of the city, preserving his sense of individuality while mirroring social typologies, observing the mysterious surfaces of the crowd through detached visual positions and protecting himself from the uncanny life of that spectacle. Once the old man appears, the narrator's vision changes to pure mental freezing of the old stranger in the crowd, transfixing his physiognomy as if it were a hieroglyph that not only conceals the social relations previously displayed but also his own acts of observation and interpretation. The portrait captures this double visual movement: pictures the radical opacity and impenetrability of the man in the crowd, on the one hand, and at the same time registers the violent and transgressive power of the mental vision that simultaneously blocks the access of the phantasmatic background and historical traces to the explicit domain of the symbolic typology. The dilemma of the man of the crowd becomes thus the dilemmas of the narrator of 'The Man of the Crowd' and of his readers: how to read crime on the material surfaces of the sign and search for fictions of mental self-reflection to confront our anxieties.

This reading option would not reduce the narrator's gazing of the old man and the crowd to an artful and delusory spectacle of wish-fulfillment, to an ingenious transformation of Poe's mystery into "the mystery of our idiosyncracies of interest, or our interest in idiosyncrasy", as Stephen Rachman seems to suggest, if "intrigue and mystery occur when we cannot account for motive or behaviour" (Rachman, 81). The reduction certainly takes the killing effects of the textual gaze to its very limits, invalidating the radical encounter that Poe's visionary dialectics seem to perpetrate through textual absorption and appropriation. As the narrator ventures into the crowd to satisfy his desire to keep the man in view he is unable to filter his fascination with the old man through analytic lenses and cannot find rational explanations to account for the attraction of the stranger's appearances. His interest in idiosyncratic traits is shaded by variations of visual perception ("the strong glare of a lamp", "thick humid fog", "heavy rain", "brilliantly lighting square", "dim light of an accidental lamp"), mocking and repetitious movements of the old man, shifting scenarios in the city landscape and his own efforts to remain unseen. His obsession to protect his inviolate gazing position, to keep the old man framed within his scopic field, and distance himself from the terrifying urban environment runs parallel with his desire to pursue him and detect his uncanny insertion into the city's landscape. At first the elusive scene of recognition registers a slight alteration of his perceptual field capturing prefigurations of criminality when "through a rent in a closely-buttoned and evidently second-handed roquelaire", which protects the old man, he catches "a glimpse both of a diamond and of a dagger" (M1:512). At the end he will stop in front of the wanderer and gazing at him "steadfastly in the face" will encounter the "freeze frame" of his own vision, pure negativity, an empty cipher: "He noticed me not, but resumed his solemn walk, while I, ceasing to follow, remained absorbed in contemplation". "This old man," I said at length, "is the type and the genius of deep crime. He refuses to be alone. *He is the man of the crowd*. It will be in vain to follow; for I shall learn no more of him, nor of his deeds" (M1:515).

This pursuit has compelled him to follow the old stranger in a circuitous journey around the city's quarters -grand boulevard, crowded and narrow streets, a large and busy bazaar, a theater, a gin "palace"-, that matches his obsessive compulsion to prey into the interior of the man's soul with the senseless and chaotic atmosphere of the city and the resistance of the stranger's mad behaviour to provide any sign of recognition. Though his initial view of the wanderer had produced in him intimations of both social and personal affinities, he does not become aware of them and in fact repressed them forcing and intense and haunting scrutiny of his object of vision. As the old man disintegrates into the masses to become a man of the crowd the narrator loses his identity in fanatically pursuing him through the streets of London,

transforming himself in a mask of the pursuer's sinister movements, in an uncanny visualization of his own fugitive double. It is a terrifying and compulsive detection of his own shadow, ironically displayed when in the guise of a robber covers his mouth with a handkerchief and continues his obsessive pursuit, or when he protects his gazing inspection from the threat of a man's eyes that "rolled wildly from under his knit brows, in every direction, upon those who hemmed him in" (M1:512-513). The narrator becomes indeed a ghostly confessor, failing to recognize his own type of crime in the urban and personal landscapes that may reflect it. There is no exchange of gazes between detected and detective, no illusory film of mutual sympathy or reciprocity, no self-knowledge borne out of compassion or understanding; only the perverse and criminal projection of the gaze. Between them, adds J. Gerald Kennedy, "lies a gulf of silence and mutual dread. Here in a preliminary way Poe approaches one of the crucial insights of the revenge sequence: anxiety projects itself as aggression to create a climate of potential violence" (Kennedy, 119).

It is, as can be imagined, one of the most mysterious aspects of 'The Man of the Crowd' the way it articulates this pattern of aggressive pursuit as a play of spectatorial positions derived from the perception of an individual physiognomy in a general urban panorama. The end of the story dissolves both screens into a mental act of absorption and blocks the flow of anxiety transforming the pursuit into an emblem of criminality, into an illegible coded sign, into the incarnation of deep crime. It is as if Medusa's head had been transfixed into a cipher as a consequence of a daring act of a too close scrutiny. "It will be in vain to follow", says the narrator, "for I shall learn no more of him, nor of his deeds. The worst heart of the world is a grosser book than the 'Hortulus Animae', and perhaps it is but one of the great mercies of God that "er lasst sich nicht lesen" (M1: 515).

## 6. PRESCRIPTIVE CLOSURE: THE LAW OF THE WRITTEN WORD

The dead end that circles the story does not necessarily lead to look at the spectral face of crime and depravity as if it were an ingenious game of detection, thus locking the keys of recognition, cultural and ideological refractions or psychic projection. As Dana Brand suggests, the events of the story do not seem to confirm the search for the type of criminal that it defines, or even less, pronounce such severe moral judgement "upon an old man who may be, on the bases of the evidence presented, guilty of no more serious crime than his inability to be alone" (Brand, 86). The total disintegration into the crowd, however, that urban criminals operate may explain some of the resemblances between an urban criminal, the old man and the narrator, since

their immersion into the masses involve similar forms of dissolving their identity and becoming outsiders, thus transforming this homogeneous social screen into a concealing mask. Such invisibility is obviously located on the marginal and lawless fringes of society and its fictional inspection inhabits many gothic texts, haunting, as we know, Poe's secrets, tombs, abysses and crypts. The parallelism observed by Dana Brand between 'The Man of the Crowd' and William Godwin's *Caleb Williams* brings out a paradigmatic textual absorption of this type of urban criminality, not only because of the literary strategies that keep the criminal in hiding, but also on account of a similar gazing dissection, both of narrative tableaux and of juridical trials<sup>10</sup>.

But the enigmatic closure of 'The Man of the Crowd' not only keeps the threatening world of crime in hiding, making it totally illegible, but also prohibits further backward glances at the real histories and genealogies of human behaviour, retrospective readings of moral causes, motives or justifications of human depravity. The internal physiognomy of the soul cannot be found in external indexes, in an urban criminal, a madman or a cool criminal, a city district of Paris, or a slum in London or New York. The haunting association of deep crime with illegibility is textually reinscribed as written prescription and new reading law, though it seems to cause the narrator some anxiety and demand new gratification. The final textual inscription of the German quotation and its allusion in Latin to the book of Johan Reinard Grüninger signal through veiled analogical references Poe's insistence on blocking the inspection of the gaze and installing the law of the letter, the written prescription, above and in substitution of the letter of the law, the social and moral faces of real criminality. "The soul is a cipher", Poe declared to Sarah Margaret Fuller. A literal reading of the German quotation, as suggested by Thomas Ollive Mabbott, would disclose what written codes would Poe prefer as new textual inscription. "It does not permit itself to be read", either refers to the shocking character of the book contents, or to the fact that the book was execrably printed" (M1-518).

The categorical force of this final prescription, on the other hand, comes to validate the transgressive character produced by the story itself, since it has attempted to read what is illegible, to decipher essences of human nature that cannot be revealed in moral and historical terms. Such fictional gesture proclaims an aesthetic and literary transgression that is suspect of producing ideological deceptions. On the one hand if the man of the crowd incarnates the essence of crime that cannot be divulged, the visual and mental dissection of appearances does not seem to have attained its purpose. On the other, if the narrative pursuit of the stranger ends reaffirming the transgressive force of the written sign, of the book itself and of the materiality of the text, one can question the credibility of this textual and psychic displacement and the radical thrust of Poe's dialectics. Perhaps, as Slavoj Žižek suggests, the transgression

of the law stages an ironic and perverse ritual in disclosing how the law does not function as an agent of prohibition that regulates the subject's desire, but as the object of his desire, as the Ideal he longs for and into which he wants to be integrated<sup>11</sup>. Or, perhaps, such an aesthetic and writing dilemma transforms moral and psychic conflicts into rich logical possibilities for detective fiction. It seems pertinent to speculate, as Michael Wood does, about this generic option: "Either", he says, "crime is essentially undivulged (behind every known crime lurks a worse, unconfessed one), or it is essentially self-betraying, horribly anxious to give its game away. It would be safest to say Poe entertains both ideas, or oscillates between the two. I am tempted to suggest that he is afraid he believes the second, while the first is a fantasy of immunity-a desolate and lonely immunity, but an immunity all the same" (Wood, 27).

While a hypothetical exploration of these two options might require looking for convincing proofs in Poe's biography and secret autobiographies, 'The Man of the Crowd' appears to carry out a strictly literal application of the law of the letter, in line with the narrator's gazing and mental power and with Dupin's analytic capacity, for whom, as he says, "most men...wore windows in their bosom". The generic shift, however, not only requires a special ability to read minds, ciphers, faces, hieroglyphics or codes but the recognition of this transgressive power that the narrator of the story has enacted in visual and mental terms. This pattern of textual and aesthetic aggression accounts, as we know, for the transformation of the mental horrors of Poe's psychopaths into the gazing speculation of his detectives, an epistemological turn that 'The Man of the Crowd' generates at the crossroads of Poe's fictional development. If we submit our desires to the order of the final textual prescription we will have to follow Dupin's detective chases and reduce the narrative search for essential criminality to cryptographic signs. If we look back at the confrontation between the narrator and his shadow, or at the textualization of visual dialectics, we may encounter the specter of moral, psychological or historical traces of criminality. The story does not provide terminal acts of confession, self-betraying instances of perverse ratiocination, or terrifying dramatizations of insanity or psychotic obsessions. Neither do we relate the narrator's disease to profound psychopathological alterations, his mental excitement to deviant behaviour, nor the old man's utter solitude reveals a "hideous heart". Yet the transgressive fixation of the gaze transmutes the narrative spectacle into a textual cipher and deep criminality into a secret code. Poe's fables of aggression, notes J. Gerald Kennedy, "are situated between perverseness and ratiocination, between the criminal's audacity and the detective's analysis" (Kennedy, 116), an intersection, I would add, marked by the violent irruption of mental and physical visibility displayed in this story.

Any dissection of this radical shift has to be measured not only by the transgressive power inherent in the activities of making and reading codes

and ciphers, but also by the constant and haunting return of the Real, of lived experiences and actions that acquire a fetishistic and unfathomable dimension as textual screens. If the reading of ciphers and the manipulation of language-as-code, according to Shaw James Rosenheim, confers the reader a power over the world, an almost omniscient view of its opaque materiality, the covert dramas of social and historical mediations call for a retrospective detection of these stages of textual archeology that bring us closer to real inscriptions of depravity in the soul, though never to the grounds of its real causes and acts, nor to the bases of specific biographical experiences (Rosenheim, 3). It amounts to a failed detection to catch sight of Poe's figure among the number of wretched inebriates pressing "in and out of the flaunting entrance of the Gin palace, sharing with the old man his 'half shriek of joy' 'forcing a passage' into that temple of Intemperance". And the textual prescription of 'The Man of the Crowd' would not tolerate a literal interpretation of the letter of the law, nor any explicit investigation of acts of plagiarism in moral terms.

The illusion of depths in 'The Man of the Crowd' is spectral. It takes us back to William Wilson's erasure of parental heredity and moral conscience, to his confrontation with the mob, to Poe's pseudoaristocratic exposures, political Whiggish inclinations and fictive restorations of his family romance, to the psychopathology of his 'household events' and periods of intemperance, to his professional duels and absorption caused by the stigma of plagiarism, a complete and coded psychohistory that compulsively seems to attach itself to his own narrative doubles obeying William Wilson's final dictum: "In me didst thou exist". But it also takes us forward to Poe's attacks on American popular sensationalism, to his embattled rejection of what David Reynolds (1988) has called the "Subversive Imagination", to his flight from the amoral world of mass culture to the cosmic sublimity of *Eureka*, to the imitation of fictional worlds, divine constructions, in which "we may take at any time a cause for effect, or the converse". If this interplay of causes and effects appear delusive and spectral we may be forced to deflect the threatening visuality of 'The Man of the Crowd' and remain in hiding.

#### NOTES

<sup>1</sup> *The Shorter English Dictionary on Historical Principles*. Revised and extended by C.T. Onions. Clarendon Press: Oxford, 1990 (73), Vol. I.,p.514.

<sup>2</sup> Benjamin, Walter, 'On Some Motifs in Baudelaire', in *Illuminations*, ed. By Hannah Arendt, trans. by Harry Zohn. New York: Schocken Books, 1969, pp. 155-200. See also his *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. By Harry Zohn, London: Verso, 1983. As to Walter Benjamin's essay 'The Flaneur' and its influence in outlining this figure, see its insertion in *The Paris of the Second Empire in Baudelaire*. Dana Brand, in *The Spectator in the City in Nineteenth-Century American Literature* (Cambridge: Cambridge

University Press, 1991) offers an enlightening transformation of this figure within the critical framework of Nineteenth Century American literary history.

<sup>3</sup> Edgar Allan Poe. (M). *The Collected Works of Edgar Allan Poe*. Ed. by Thomas Olive Mabbot, Cambridge, Mass: Harvard University Press, 1987. Vol. I, p.545. All references cited parenthetically in our text with volume and page number refer to this collection, mainly to Vols. I. and II. Poe's fictional credibility, obviously, rests on the narrators's efforts to acknowledge their own mental or textual reliability, as well as, among other things, on the formal and logical plotting of the stories.

<sup>4</sup> Commenting on how fantasy frames the subject's sense of reality Slavoj Zizek says: "The gap that separates beauty from ugliness is thus the very gap that separates reality from the Real: what constitutes reality is the minimum of idealization the subject needs in order to be able to sustain the horror of the Real". See his *The Plague of Fantasies*. London: Verso, 1997, p.66.

<sup>5</sup> Poe's absorption and transformation of American Popular sensational literature has been widely explored by David Reynolds in *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville* (New York: Alfred A. Knopf, 1988) and by Jonathan Elmer in *Reading at the Social Limit: Affect, Mass Culture and Edgar Allan Poe* (Stanford: Stanford University Press, 1995), two different views of textualizing the mass-cultural milieu: through definite moral and scientific control (Reynolds's) or through conscious refashioning of cultural consciousness (Elmer's).

<sup>6</sup> Edgar Allan Poe, Aristidean, October 1845.

<sup>7</sup> Quoted by John Bender, 'Impersonal Violence: The Penetrating Gaze and The Field of Narration in Caleb Williams', in Stephen Melville and Bill Readings (eds.), *Vision and Textuality*. London: Macmillan, 1995, p. 264.

<sup>8</sup> Irwin, John.T. *American Hieroglyphics*. New Haven: Yale University Press, 1980, p.61.

<sup>9</sup> Zizek, Slavoj, op. Cit., p. 94.

<sup>10</sup> See Bender, John, op. cit., pp. 256-259.

<sup>11</sup> Zizek, Slavoj, op.cit., p. 14.

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