61-Twilight of the self: the uncanny

Nihan SARAL[1]

Abstract

Sigmund Freud dealt with the subject of self, thus he contributed to the western philosophy which had always associated self with logos. During the 1880s, Freud was close to the idea that a self lacking itself existed while he was challenging the traditional understanding of the self with the cogito. Freud, as a psychoanalyst, approached the presence of the self by observing and trying to decode the human. His starting point was the word, uncanny so he handled just a word to start questioning the self whose presence and absence are equal when Freud's views are taken into consideration. Freud began to resolve his question by searching the word's meaning. His initial crux was the German word 'heimlich' which he, then, found out to mean 'unheimlich'. Consequently, he united the two different words forming the term uncanny. At this juncture, this research reflects on how Freud concludes - in terms of functioning and purpose - that 'self' means 'otherness' bearing in mind the effects of the uncanny on the multiplicity of the self, the decay of logos and mind, the truthfulness of images and meanings, and the unity of the conscious and the unconscious as well as focusing on whether the uncanny is an interdisciplinary term or not, as it is still a widely used term in our modern era in different fields of studies such as literature and visual arts. The research consists of three parts to try to show what the uncanny is and how this psychoanalytical term could be used in literature and other fields and the possible projections in the future.

Keywords: Freud, uncanny, interdisciplinary terms, comparative literature, uncanny valley

Benliğin alacakaranlığı: tekinsiz

Öz

Sigmund Freud, benlik konusunu ele alarak benliği akıl ile her zaman ilişkilendiren batı felsefesine katkıda bulundu. 1880'lerde, Freud geleneksel benlik anlayışına meydan okurken, kendinden yoksun bir benliğin var olduğu fikrine yakındı. Bir psikanalist olarak Freud, insanı gözlemleyerek ve deşifre etmeye çalışarak benliğin varlığına yaklaştı. Başlangıç noktası tekinsiz kelimesiydi, bu yüzden Freud'un görüşleri dikkate alındığında varlığı ve yokluğu eşit olan benliği sorgulamaya başlamak için sadece bir kelime kullandı. Freud, sorunun anlamını arayarak sorusunu çözmeye başladı. Başlangıçtaki düğüm noktası, daha sonra Almanca'da 'unheimlich' anlamına geldiğini anladığı 'heimlich' kelimesiydi. Sonuç olarak, bu esrarengiz terimi oluşturan iki farklı kelimeyi birleştirdi. Bu noktada, bu araştırma, Freud'un- işlevsellik ve amaç açısından- tekinsizliğin benlik çokluğuna, aklın ve zihnin çürümesine, imgelerin ve anlamların doğruluğu üzerindeki etkilerine ve 'benliğin' 'ötekilik' anlamına geldiği sonucuna nasıl varacağını yansıtıyor. Bilinç ve bilinçdışının birliği göz önünde bulundurulurken, modern çağımızda edebiyat ve görsel sanatlar gibi farklı çalışma alanlarında hâlâ yaygın olarak kullanılan bir terim olmasından dolayı, tekinsizin interdisipliner bir terim olup olmadığına odaklanıyor. Bu araştırma, esrarengiz olanın ne

---

[1]   Öğr. Gör., İstanbul Teknik Üniversitesi, Yabancı Diller Yüksekokulu (İstanbul, Türkiye), kirkic@itu.edu.tr, ORCID ID: 0000-0002-4808-064X [Makale kayıt tarihi: 13.09.2020-kabul tarihi: 20.11.2020; DOI: 10.29000/rumelide.822020]

olduğunu ve bu psikanalitik terimin edebiyatta ve diğer alanlarda nasıl kullanılabileceğini ve gelecekteki olası izdüşümleri göstermeye çalışmak için üç bölümden oluşmaktadır.

Anahtar kelimeler: Freud, tekinsiz, interdisipliner terimler, karşılaştırmalı edebiyat, tekinsiz vadi

Twilight of the self: the uncanny

> Know thyself? If I knew myself, I would run away.
>
> Johann Wolfgang Goethe

Freud, as a psychoanalyst approached the presence of the self by observing humans and coined some terms to the literature of psychoanalysis. Nowadays, though the uncanny is known to be a Freudian term, it was coined by Ernst Jentsch, a German psychiatrist. The term *uncanny* (Ger. *Das unheimlich*) has been a center of interest since it was discussed by Ernst Jentsch in his 1906 essay, *On the Psychology of the Uncanny* (Ger. *Zur Psychologie des Unheimlichen)*. Sigmund Freud, influenced by Jentsch's essay, later dealt with the uncanny in *The 'Uncanny'* (Ger. *Das 'Unheimlich'*), published in 1919. According to Jentsch, the uncanniness of something was related to a lack of orientation (Jentsch, 1906, p.217). Freud's approach differed from Jentsch's at this point because Jentsch failed to realize that the uncanny experience leads to a simultaneity in what is known and what is unknown. In the Freudian approach, the definition of the term is elaborated. First of all, Freud focused on the etymology of the term. His analysis had an onset of adopting a similar method like Jentsch at first; however, then he started with the derivation of das 'unheimlich' from its opposite, 'das heimlich'. Freud (1919, p.3) used two German words 'heimlich' and 'unheimlich' which appear to be antonyms. Secondly, Freud united the two words and coined the new word 'das unheimlich' (which is 'the uncanny' in English). The Freudian uncanny is of importance due to the fact that it purveyed the union of opposite meanings, and Freud highlighted the fact that this union brings about simultaneity, which is another key aspect to consider. In other words, the uncanny is a term to define an experience that can be both homely and unhomely at the same time, as he calls unheimlich "a sub-species of heimlich" (Freud, 1919, p.4). Taking everything about the term's meaning into consideration, this article aims at presenting research on the uncanny. Consisting of three parts, the research primarily focuses on what the uncanny is, later aims at pointing out whether the term has moved its uses beyond psychoanalysis and finally, offers a substantial discussion about the future of the term.

1. What is the uncanny?

One of the features that make the word uncanny attention-grabbing is that it unites two different words. Freud explains this in his work *The 'Uncanny'* when he says "What interests us most in this long extract is to find that among its different shades of meaning the word '*Heimlich*' exhibits one which is identical with its opposite, '*Unheimlich*'" (Freud, 1919, p.4). Another aspect to be considered is the simultaneity of the term's meaning. The uncanny experience cannot be described as either familiar or unfamiliar. The dichotomies are united; therefore, the term becomes challenging. According to Freud (1919), self includes both consciousness and unconsciousness. It could be said that human consciousness is systematic and human unconsciousness is chaotic since the former causes familiar feelings, whereas what feelings the latter causes is ambiguous. That is to say, consciousness determines which feelings to repress into the unconsciousness. However, the systematic and chaotic elements of the self cannot be divided if the uncanny is taken into consideration. Royle suggests a

Adres	**Address**
Kırklareli Üniversitesi, Fen Edebiyat Fakültesi, Türk Dili ve Edebiyatı Bölümü, Kayalı Kampüsü-Kırklareli/TÜRKİYE	Kırklareli University, Faculty of Arts and Sciences, Department of Turkish Language and Literature, Kayalı Campus-Kırklareli/TURKEY
e-posta: editor@rumelide.com	**e-mail:** editor@rumelide.com

similar idea to that of Freud's, stating that "the uncanny is not simply an experience of strangeness and alienation" (*The Uncanny,* 2003, p.1). An uncanny experience is both familiar and strange, so it is clear that the systematic and chaotic features of the self are witnessed at the same time. Unconsciousness, which is significant in this context, is described by Freud (1919) as a repository of hidden desires or feelings. In an uncanny experience, in the Freudian approach, the person's unconscious takes action. During this experience, the repressed feelings in the unconscious (which are estranged) create familiar feelings in the conscious. The moment when a person feels this familiarity towards an unfamiliar thing is the moment of uncanny. Thus, the border between the conscious and the unconscious is removed in the Freudian approach as he states that the uncanny effect is produced "by effacing the distinction between imagination and reality, such as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions and significance of the thing it symbolizes, and so on." (Freud, 1919, p.15). By uniting the conscious and the unconscious and by elaborating the term, Freud also proves that the human is signified not only by his conscious but also by his unconscious, and he refutes the claim that the logos is the center of the universe. Freud challenges the traditional understanding of the logos in that the logos is the presence of the self in the traditional understanding. The uncanny can also be defined by comparing Jentsch and Freud's approaches towards it. Both Jentsch and Freud reflect their views on E.T.A Hoffman's short story *The Sandman* (Ger. *Der Sandmann*), published in 1816. In this short story, two significant points drive us to the feeling of the uncanny. The first one is the 'fear of one's losing eyes', which Nathaniel, the protagonist of the story, is worried about. The second point regarded to create the uncanny feeling is Olympia. She is the 'ideal beloved' of Nathaniel because she listens to him, dances, sings and is never bored with listening to Nathaniel's poems. She later turns out to be an automaton (a moving mechanical device that is in imitation of a human being), which Nathaniel realizes when he finds out that she was the production of Coppola and Spalanzani. Regarding the uncanny in that story, Freud states that Jentsch emphasizes the automaton, Olympia, as follows:

> Jentsch says: 'In telling a story one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in the story is a human being or an automaton and to do it in such a way that his attention is not focused directly upon his uncertainty, so that he may not be led to go into the matter and clear it up immediately, since that, as we have said, would quickly dissipate the peculiar emotional effect of the thing. E. T. A. Hoffmann has repeatedly employed this psychological artifice with success in his fantastic narratives.' (Freud, 1919, p.5)

According to Jentsch, the ambiguous feeling of whether Olympia is an automaton or a human can easily create an uncanny experience. After it is heard that beautiful Olympia is an automaton in the village, young men become worried about their girlfriends, having in mind the question of whether their girlfriends are also automatons or not. They get unfamiliar with whom they are familiar with as "Several lovers, in order to be fully convinced that they were not paying court to a wooden puppet required that their mistress should sing and dance a little out of time" (Hoffman, 1816, 20). Such reader response is enough for a fiction writer to produce the uncanny. Freud agrees with Jentsch's observation to some extent because Freud does not think in the same way as Jentsch does while considering the central theme of the story. Freud emphasizes 'the fear of losing one's eyes' rather than the 'having a relationship with an automaton' when he states:

> This observation, undoubtedly a correct one, refers primarily to the story of The Sand-Man" in Hoffmann's *Nachtstücken,* which contains the original of Olympia, the doll that appears in the first act of Offenbach's opera, *Tales of Hoffmann.* but I cannot think — and I hope most readers of the story will agree with me — that the theme of the doll Olympia, who is to all appearances a living being, is by any means the only, or indeed the most important, element that must be held

responsible for the quite unparalleled atmosphere of uncanniness evoked by the story. Nor is this atmosphere heightened by the fact that the author himself treats the episode of Olympia with a faint touch of satire and uses it to poke fun at the young man's idealization of his mistress. The main theme of the story is, on the contrary, something different, something which gives it its name, and which is always re-introduced at critical moments: it is the theme of the 'Sand-Man' who tears out children's eyes. (Freud, 1919, p.5)

Terry Castle states that "it is not simply that Freud fixes on E.T.A Hofmann (1776-1822) — who began his literary career in the last decade of the eighteenth century and drew heavily on the rich traditions of the late eighteenth-century Gothic and fantastic fiction" and adds that he was the "archetypal exponent of what might be called uncanny consciousness" (Castle, 1995, p.10). Regarding the late eighteenth-century fiction, Freud thinks that "Hoffmann is the first and "unrivalled master" of the uncanny—the writer who has succeeded in producing uncanny effects better than anyone else" (1995, p.10). Freud thinks that Hoffmann draws attention to the features of the late eighteenth century, so he preferred *The Sandman* to analyze this term. In other words, Hoffman both reflects on the traditions of his century as well as presenting the technological improvements. Regarding his story, it could be said that the sandman tale represents the tradition whilst the automaton matches the technology. To Helene Cixous, Freud rewrites this story as she states that "He minimizes the uncertainty revolving around Olympia, thus pushing Olympia toward the group of the Heimliche and clearly diminishing the texture of the story by trimming, in particular, the discontinuity of the exposition, the sequence, the succession of narrators, and points" (Cixous, 1976, p.533). Hence, the reason why the uncanny emerged in the late eighteenth-century fiction can be explained as that *the uncanny* is the outcome of the eighteenth-century desire towards technological inventions. Castle notes that "the first working automata (designed by the brilliant French scientist Vaucanson) was exhibited in England in the 1740s in the Long Room of the Opera House". During this age, "Maelzel's chess player", "Vaucanson's mechanical duck" were some of the inventions that "were held to be almost miraculous". Therefore, "the eighteenth-century invention of the automaton was also (in the most obvious sense) an "invention" of the uncanny" (Castle, 1995, p.11). In addition to the technological improvements, the eighteenth-century urban culture contributed to the term's invention. Castle states:

> With its shocking travesties and mad, Dionysiac couplings, the masquerade represented as a kind of "uncanny space" at the heart of eighteenth-century urban culture: a dreamlike zone where identities became fluid and cherished distinctions—between self and other, subject and object, real and unreal—temporarily blurred. (1995, p.17)

What is uncanny in the Freudian approach? "Doubles, dancing dolls and automata, waxwork figures, alter egos, and "mirror" selves, spectral emanations, detached body parts like a severed head, a hand cut off at the wrist, feet that dance by themselves, the ghastly fantasy of being buried alive, omens, precognition, déjà vu- all of them are uncanny according to Freud" (Castle, 1995, p.5). What makes these uncanny? That all of these are uncanny depends on basically the way they remove the border, the distinction between reality and fantasy.

2. Is the uncanny only a psychoanalytical term?

This part of the study is just a modest attempt to illustrate what extent the other disciplines can make use of the uncanny. To start with, the term has been mostly related to the gothic novel in literature since it is widely known as a term related to horror. However, this term does not necessarily mean to terrify humans. The term depends on such a fluid context that the uses of it could be misunderstood. The uncanny is a method that an author can make use of, yet it can be claimed that it is difficult to achieve its effect as the reality of the reader may not be parallel to the author's reality. Furthermore,

the author's fantasy may not appeal to the reader. As mentioned in the first part, the uncanny is the union of reality and fantasy, which makes it difficult for the writer to create an uncanny effect on the reader. Julian Wolfreys touches upon the connection between literature and the uncanny in his book, *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature*. As we read a text, we are aware of the fact that the text is the production of the author- resting passively, like a dead person- in a poem, a story, or a novel. However, the reader makes the text active, or say alive after reading it. Wolfreys analyzes the correlation between literature and the uncanny by stating that the reader-response enables a text to be active. Hence, the text becomes both dead and alive at the same time according to him:

> We speak of the text as 'saying something', we write that the text does things or makes things occur, as though it had a life or will of its own; or, what is even more uncanny when you come to consider it, we substitute the author's proper name in rhetorical formulae such as 'Dickens comments', 'Tennyson says that', 'George Eliot remarks', as though the text were merely a conduit, a spirit medium if you like, by which the author communicates. (Wolfreys, 2002, p. xii)

This explanation may seem ghostly but it is at the same time a familiar situation that readers normally come across. We generally state that poems have spirits or stories that are alive in the readers' minds. While stating these, we are not aware of the fact whether we let the texts become ghostly or not. Whether the author is alive or dead is not the circumstance since she or he can speak to the reader using the text as a medium. Even if the writer of a text is dead, we come to accept the fact that she or he is 'talking' to us which makes the situation uncanny. Literature removes the borders between the living and the dead according to Wolfreys (2002) and he states that the text has a 'haunting' role. He adds that the place where the plot takes place is very significant as "haunting cannot take place without the possibility of its internal eruption and interruption within as a condition of a familiar, everyday place and space" (2002, p.6). Freud (1919) says that the unhomely things happen in the homely. In a literary work, the plot does not necessarily have to include a haunted house to create the uncanny effect; on the contrary, if a house like Gregor Samsa[2]'s is presented, the reader is more likely to have an uncanny feeling. A house that has many doors, some of which open to Gregor's room, is both homely and unhomely. Characters' opening, closing, slam shutting, locking, and unlocking the doors are very normal. What is unusual about the doors in *The Metamorphosis* is that they can not only unite the real and the fantasy but also separate the former from the latter. Moreover, the reader is not given any information about where the Samsa family lives, but it is clear that they are not living anywhere abnormal or strange. It can be realized that the uncanny proves to be a literary term as it can influence a writer's narration or the setting of a story. Jacques Derrida also accepts the uncanny power of the literary texts. Regarding poems, Wolfreys includes Derrida's ideas:

> As Derrida says of another poem by Celan, what the poem means or says is ultimately less important than our experience of it, this experience of haunting, its uncanny power, and the experience also of the 'strange limit between what can and cannot be determined' about the experience of witnessing (S-U 184). The poem bears witness to an act of impossible witnessing and to witnessing as the marking of a limit between the possible and impossible, the visible and invisible. (2002, p.149)

Wolfreys (2002) concludes that literature has its uncanny power and reading empowers literature after following the traces of Dickens, Tennyson, Eliot, and Hardy. It could be inferred that authors, texts, and books are both alive and dead. In addition to literature, this study focuses on the sociological context regarding the uncanny as it is also used to describe people's real-life conditions. Aboriginality, for example, was once a familiar concept of Australia; however, such postcolonial nations suffer from

---

2   Gregor Samsa is the protagonist of Franz Kafka's *The Metamorphosis* (1996).

the uncanny feeling of being alienated at home. Ken Gelder and Jane M. Jacobs (1998) depict the challenges that Australians face because there are two sides of a nation: the Aborigines who claim sacredness, and the modern citizens who are challenged by this situation. In the second chapter of, "*The Postcolonial Uncanny: On Reconciliation, (Dis)Possession and Ghost Stories*" they summarize the uncanny's value concerning postcolonial Australia, and focus on the simultaneity of the term. "While determining rights over land after the *Mabo* decision in 1992, Freud's uncanny might well be applied directly to those emergent procedures. In this moment of decolonization, what is 'ours' is also potentially, or even always already 'theirs': the one is becoming the other, the familiar is becoming strange" (Gelder, K. & Jacobs, J.M., 1998, 23). When things are explained in this way, the fact that this situation of 'alienation at home' is not unique to Australians. It can be seen in the chapter called "unfamiliar familiarity" and "unsettled settledness" (Gelder, K. & Jacobs, J.M., 1998, 25). Kristeva moves this idea further in her book *Strangers to Ourselves* (1994). "The foreigner is within us. And when we flee from our struggle against the foreigner, we are fighting our unconscious—that "improper" facet of our impossible" (Kristeva, 1994, 191). The self is exposed to the inevitable recurrence in such situations. One can also feel uncanny if she or he is living in the urban because urban life generally makes a person feel like an outsider within the city as Kendall presents the German sociologist Georg Simmel's ideas: "Due o the intensity of urban life, people have no choice but somewhat to become insensitive to events and individuals around them. Many urban residents avoid emotional involvement with one another and try to ignore events taking place around them."(Kendall, 2010, 647). Another example in the sociological context to be given is by Stratton, who states that "the relationship between zombies and displaced people, most obviously refugees, asylum-seekers, and illegal immigrants. It is founded on a realization that the underlying characteristics of zombies are similar to those attributed to displaced people: that is, people predominantly from non-Western states striving for entry into Western states." (Stratton, 2020, pp. 403-420). In addition to these, the uncanny effect is intentionally used in theatre plays and movies by directors and producers. To illustrate, Russian formalists state that the audience should be alienated from the stage during a play so that the play gains success as they declare that the basic goal of art is to alienate. In Todorov's *Literature and Its Theorists: A Personal View of the Twentieth Century Criticism*, one of the Russian formalists Shklovsky states that "estrangement is a must and the artistic value of art is directly related to estrangement" (1988, 78). Similarly, Todorov (1988) mentions that Bertolt Brecht uses the term A-effect (which means the alienation effect) so that the audience feels that they watch a play, but the audience is not taken into an illusion. In Brecht's epic theatre, the audience speaks to the actor, or comments on the play while watching, as stated by Gordon, "Having learned that a new form of theatre could not be established by merely burlesquing the conventions of bourgeois theatre, Brecht's experiments before his exile from Germany in 1933 involved the exploration of the Lehrstück (learning play) – a new type of proletarian theatre in which workers or students would be both spectators and actors." (Gordon, 2017). It could be claimed that both Shklovsky and Brecht aim at the uncanny effect. According to them, the audience defamiliarizes at the same moment when they familiarize themselves. The audience feels uncanny if the experience she or he feels is considered. Whilst one watches a theatre play, she or he is first accustomed to the flow of actions and the characters and then she or he is reminded (by the alienation effect) that she or he is the one who is just a spectator. Shklovsky (1988) sets out the idea that art exists so that it expresses the feeling that there is life. Brecht states that the A-effect is vital for theatre, as for him, the audience must beware of what they watch is an unreal action on stage as Brecht remarks "The A-effect consists of turning the object of which one is to be made aware, to which one's attention is to be drawn, from something ordinary, familiar, immediately accessible, into something peculiar, striking, unexpected." (Todorov, 1988, 38). Russian formalists and

Bertolt Brecht are the pioneers of their era in terms of using such techniques. The uncanny effect is also used in computer-generated movies such as in the animation movie "Shrek" (Andrew Adamson, 2003) or the "Avatar" (James Cameron, 2009). Colm Massey states that "In Nov 2009, James Cameron's seminal movie Avatar raised the bar for what can be achieved with facial animation. For many, the "Uncanny Valley", the bane of the animation industry for so long seemed to have been comprehensively bridged" (Massey, 2011, abstract). The uncanny valley is a term, coined by Masahiro Mori in 1970, and has been used since then. In his 2012 essay, Mori explains how to avoid revulsion as he states:

> According to the designer, a smile is a dynamic sequence of facial deformations, and the speed of the deformations is crucial. When the speed is cut in half in an attempt to make the robot bring up a smile more slowly, instead of looking happy, its expression turns creepy. This shows how, because of a variation in movement, something that has come to appear very close to human-like a robot, puppet, or prosthetic hand—could easily tumble down into the uncanny valley. (Mori, 2012)

The uncanny reaction occurs when something different or unfamiliar is presented in a familiar concept as stated by Mori. The border between reality and fantasy is removed in another field of art as Gillies elaborates on this issue:

> The sculptor Duane Hanson makes highly realistic sculptures of people, placing them in locations where they can easily be mistaken for a real person. Viewers are confused because they are initially uncertain if they are looking at a human or a work of art. Hanson's sculpture The Jogger is particularly disturbing because it depicts a middle-aged man sitting on the floor in pain; a typical audience instinctively gathers around him to see if he needs help. (Gillies et al., 2005, 2)

The term *"uncanny"* is not limited to the borders of psychoanalysis. It has already moved beyond its psychoanalytical uses, and thus it has been loaded with new meanings.

3. Conclusion

But for The Freudian approach that is still of importance, uttering that his approach is the ultimate one would be amiss. Though Freud defines the experience of the uncanny and relates it to fear in the very first part of his essay as follows, "[The uncanny] undoubtedly belongs to all that is terrible- to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread." (Freud, 1919, p.1), the possibilities that may arise are discussed in the final part of this study. No prescriptions are intended, as it would be against the idea of evolutionary critical theory. From this study's perspective, there will be other and new uncanniness with which readers will deal in the years to come as reinforced in a recent study:

> Monsters are on the rise. People can't seem to get enough of vampires lately, and zombies have a new lease on life. In 2009 and 2010, we had the release of the usual horror films like *Saw VI and Halloween II*; the campy mayhem of *Zombieland*, more-pensive forays like 9 (produced by Tim Burton and Timur Bekmambetov), *The Wolfman*, and *The Twilight Saga: New Moon*; and, more playfully, *Where the Wild Things Are* (a Dave Eggers rewrite of the Maurice Sendak classic)" (Asma, 2020, pp. 289-294).

In this respect, if the fact that the uncanny is an interdisciplinary term is acceptable, as aforementioned, the uncanny could be redefined in the absence of the limits of the psychoanalytical approach. It cannot be determined how the future of the uncanny will be shaped. Yet it could be argued that it may alter our outlook as a multidisciplinary term if the uncanny feeling is created in a book, in a theatre play, in a movie, or in sociological research. This projection about the future of the

uncanny directly reflects on the fact that the future of the term cannot be determined. The next possibility to take into consideration is interconnected with the work of art and its audience. To put it in another way, the experience depends on what things are (un)familiar, (un)homely, dreadful or repressed, and this determines the extent to which the uncanny is experienced. This mainly depends on the audience's exposure to the uncanny experience in Freudian terms. The audience will be habituated with the feeling if the Freudian approach is applied in fiction and illustrated in visual arts. Future research should be in search of new ways of how the uncanny effect can be produced. The uncanny is an unsteady term, difficult to explain, and as mentioned above, hard to apply in the works of art as it stems from its relationship with the self that is exposed to gradual evolution. This addresses us, as researchers, to new challenges for setting out the attributes of this term.

References

Asma, S. (2020). Monsters and The Moral Imagination. In Weinstock J. (Ed.), The Monster Theory Reader (pp. 289-294). University of Minnesota Press. DOI: 10.5749/j.ctvtv937f.18

Castle, T. (1995). The Female Thermometer: 18th Century Culture and the Invention of The Uncanny. Oxford University Press.

Gelder, K. & Jacobs, J.M. (1998). Uncanny Australia: Sacredness and Identity in a Postcolonial Nation. Melbourne University Press.

Gordon, R. (2017). Brecht, interruptions and epic theatre. Retrieved May 10, 2020, from https://www.bl.uk/20th-century-literature/articles/brecht-interruptions-and-epic-theatre.

Freud, S. (1919). The 'Uncanny' (A. Strachey, Trans.). Retrieved June 11, 2019, from https://web.mit.edu/allanmc/www/freud1.pdf.

Freud, S., Strachey, J., & Dennomé, R. (1976). Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche (The "Uncanny"). New Literary History, 7(3), 525-645. doi:10.2307/468561

Gillies M., Brenton H., Ballin D., Chatting D. (2005) The Uncanny Valley: Does It Exist? Proceedings of conference of human computer interaction, workshop on human animated character interaction, pp. 1-4. http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.160.6952&rep=rep1&type=pdf

Hoffman, E.T.A. (1816). The Sandman. Retrieved February 3, 2012, from http://art3idea.psu.edu/locus/sandman.pdf

Jentsch, Ernst. (1906) On the Psychology of the Uncanny (R. Sellars, Trans.). In Jo Collins & John Jervis (Ed.) Uncanny Modernity: Cultural Theories, Modern Anxieties (p. 217). Palgrave Macmillan.

Kafka, F. (1996). The Metamorphosis (S. Corngold, Trans.). W.W Norton & Company.

Kendall, D. (2010). Sociology in Our Times (p.642). Cengage Learning.

Kristeva, J. (1994). Strangers To Ourselves. Columbia University Press.

Massey, C. (2011). "From Actor To Avatar: Real World Challenges in Capturing the Human Face", In AVSP-2011, 3 (abstract).

Mori, M. (2012). The Uncanny Valley: The Original Essay by Masahiro Mori (MacDorman K. & Kageki N. Trans). Retrieved May 20, 2015, from https://spectrum.ieee.org/automaton/robotics/humanoids/the-uncanny-valley

Royle, N. (2003). The Uncanny. Routledge.

Shklovsky, V. (1988). Art As Technique. In T. Todorov, Literature and Its Theorists: A Personal View of Twentieth-Century Criticism (C. Porter, Trans). London Routledge & Kegan Paul.

Stratton, J. (2020). Zombie Trouble: Zombie Texts, Bare Life, and Displaced People. In Weinstock J. (Ed.), The Monster Theory Reader (pp. 403-420). University of Minnesota Press. DOI: 10.5749/j.ctvtv937f.24

Todorov, T. (1988). Back to Epic: Döblin and Brecht. Literature and Its Theorists: A Personal View of the Twentieth Century Criticism (C. Porter, Trans). London Routledge & Kegan Paul.

Wolfreys, Julian. (2002) Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature. Palgrave Publishers Ltd.