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THE *DOPPELGÄNGER* IN TIME: PAST, FUTURE, AND ALTERNATE SELVES

BY

PATRICIA KAREN WIEBE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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M. V. Dimić, Supervisor

E. D. Blodgett

G. Lang

Date: 5 Oct., 1990

dedicated with love

to

Mom, Dad, and Douglas

Abstract

The double is an ancient phenomenon in which one self becomes two through either duplication or division. Doubles are manifested in a variety of forms, which include biological twins, supernatural wraiths, and split personalities. With respect to literature, the motif of the double usually originates in oral traditions which were often later recorded in written form. Despite its long literary history, the *doppelgänger* motif was not defined or given a specific name until relatively recently, toward the end of the eighteenth century. In literature as in life, the double manifests itself in various types of figures. One sub-category of the *doppelgänger* which has received little critical attention is the double in time.

Doubles in time are unique in that they are distinguished from the first self in two dimensions: time as well as space. Upon initial consideration, it might appear from this preliminary definition that there are two types of doubles in time, past and future selves. However, I argue that an understanding of this literary product of the human imagination is predicated upon knowledge of the fundamental concept--time--on which this motif is based. Thus, this study examines the *doppelgänger* in time with respect to historical temporal conceptions. Exploration of the use of this particular form of the motif from the perspective of notions of cyclic, linear, and multiple possible paths of time indeed indicates that the definition of doubles in time must be expanded to include not only past and future, but also alternate selves belonging to "other" times. In other words, it is found that doubles in time are not necessarily younger or older than the original self.

In addition to the primary aim of achieving greater precision in the definition of the double in time, a secondary goal of this investigation is to indicate the universality of this relatively unexplored category of the *doppelgänger* motif. As a result, examples are selected not only from canonized literature, but also from

genres of popular culture. Furthermore, in many instances it is found that traditional folkloric associations with the *doppelgänger* are refunctionalized in new contexts. The fundamental nature of the motif of the double in time and its contemporary relevance and appeal would seem to be indicated not only by the frequency of its occurrence, but also by the diversity of genres in which this figure appears.

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TABLE OF CONTENTS

Introduction

Throughout the ages, doubles have been a source of fascination. Whether they appear in the form of biological twins, supernatural wraiths, or alternating personalities, ancient and modern notions similarly indicate a unique rapport between the self and the counterpart. In literature, the motif of the divided or duplicated self is used to explore various paradoxes of the in-divid-ual. Of all human experiences, perhaps the most enigmatic is the awareness of change, which is accompanied by the elusive nature of time. One vehicle for exploring questions regarding the intimate connection between the self and time is the double in time. In order to begin our examination of this particular type of the *doppelgänger* motif, some preliminary formulations are necessary.

A. The double as a psychological phenomenon

The double is a psychological phenomenon which has been documented both in anthropological studies and in the medical sciences. Doubles can result from either duplication or division. From the perspective of modern psychology, in which folklore's magic of the soul gives way to the magic of the personality (Tymms 16), an individual can experience an "alter ego" through either of two forms: autoscopia and multiple personality.

The autoscopic phenomenon is usually a visual hallucination of the self, but may also involve the projection of kinesthetic and auditory components. Moreover, a psychical identification of the phantasm, such that the individual has "an intrusive feeling of being in the presence of an invisible companion[,] is a frequent experience of those subject to autoscopia" (Todd and Dewhurst 54). Studies of primitive folklore and tribal religions have indicated the prevalence in pre-scientific beliefs of doubles which arise through natural or supernatural duplication (Crawley). Autoscopia is

not limited to traditional cultures, however. For instance, this phenomenon has been reportedly experienced by writers such as Jean Paul Friedrich Richter, Johann Wolfgang von Goethe, Percy Bysshe Shelley, Alfred de Musset, Guy de Maupassant, and Gabriele D'Annunzio (Todd and Dewhurst 48-49, 51). While the apparent high incidence of these visual hallucinations among artistic figures is sometimes attributed to traits of their personality and occupation (e.g., Coleman), the appearance of one's double is not restricted to the minds of those in literary circles. Rather, various case reports, such as those of Sollier (1908), Todd and Dewhurst (1955), and Lukianowicz (1958), as well as the experience of an engineering student known by the author (1990), who had a terrifying encounter with his own masked double in a vivid dream (prior to learning about my thesis topic!), would suggest the contemporary relevance of this "psychological atavism" (Todd and Dewhurst 52).

Doubles can also, as mentioned, arise through division. Traditional notions generally explain the existence of this type of double in terms of "excursions of the (bodily) soul" (Dimić 133) or through demonic possession. Cases of multiple personality, in which it is possible for the character of a single person to become dissociated into two or more independent, alternating, conscious states, have been reported by physicians and psychologists such as Prince (1980), Thigpen and Cleckley (1957), and Berman (1975). On the basis of the variety of roles and associated behaviors involved in normal human experience, it has been suggested that character differentiation is not unusual in itself. Rather, clinical cases of split personality are considered extreme and pathological on the basis of their rigidity and lack of integration (Berman 81). Although autoscopia and multiple personality are documented as independently occurring phenomena in the sciences, these two psychological manifestations of the double are often amalgamated such that they coexist in certain literary depictions of the doppelgänger.

B. The double as a literary motif

Although the phenomenon of the double "is certainly one of the oldest products of the human imagination," originating not in literature, but in "accrued oral tradition" which was "only later committed to written records" (Keppler 14), the literary motif of the double was not defined until relatively recently, toward the end of the eighteenth century. In a footnote to his sentimental novel, Siebenkäs (1796), Jean Paul Friedrich Richter coined the term and concept of the "Doppelgänger," which soon became the technical term for "Leute die sich selber sehen" ("people who see themselves") (67; ch. 2). This narrow definition, which indicates the customary designation of the double "according to his most important visual aspect, that is, his similarity to the 'original'" (Dimić 133), is usually adequate for doubles which arise through duplication. However, in cases such as the division into split personalities, for example, the self and the double may alternate with and yet never directly encounter each other.

One result of the limitations of Richter's definition of the motif has been that, as Guerard has indicated, "the word *double* is embarrassingly vague, as used in literary criticism" (3). Difficulty with the nomenclature of the double and the "vagueness that has characterized . . . discussion of the figure" has led one critic to adopt the alternate term "the second self" in his particular study of the motif (Keppler 2).

However, in this dissertation we will begin to explore the selected literature with respect to this original, predominantly visual, definition of the *doppelgänger*. Nonetheless, as would be suggested by the nature of the autoscopic phenomenon itself, various non-visual components may also be essential to the association of the self with the "other." Furthermore, we will see that folkloric designations of the double "in keeping with a particular, predominantly religious explanation of the phenomenon as such" (Dimić 133) are often incorporated into the selected literature,

and similarly imply additional associations between self and counterpart. Thus, in our investigation, we will also indicate other means of identification between the self and the double as they arise through creative manipulation of the motif.

C. The motif of the double in time

The double has appeared in a multiplicity of forms in creative literature. These various manifestations can be classified into particular types. Keppler, for instance, has identified the appearances of the second self as twin brother, pursuer, tempter, vision of horror, saviour, the beloved, as well as the second self in time. Of all these manifestations, Keppler claims that the latter is the most significant, yet the least frequent (165, 198). While critical literature on the double in time is indeed scarce, appearances of the literary figure itself, as the quantity of examples in the following examination will suggest, are abundant.

Before turning to explore these examples, a preliminary definition is in order. In addition to any other differences between the self and the counterpart, all doubles are spatially separate from their original self. Even in the case of split personality, in which both characters occupy the same body, their manifestations alternate with each other such that they can be said never to occupy the same space at the same time. (It is because of this exclusiveness that Keppler discounts examples of split personality from his category of true second selves [81].) Doubles in time are unique in comparison to all other categories of the *doppelgänger* motif in that they are simultaneously separate from each other in two dimensions: time as well as space (Keppler 161).

Aside from Keppler's recognition and discussion of the second self in time as a particular form of the motif of the double, it would appear from my own review of critical literature that no work has directly attempted to further classify this figure into its sub-types. At first glance, the twofold (temporal and spatial) distinction

between self and other would seem to indicate that there can only be two kinds of doubles in time: past and future selves. This assumption, however, is related to what Keppler terms the "linear-Time viewpoint" (163). More precisely, the restriction of doubles in time to past and future selves is based on the notion not that time is linear, but that, regardless of the shape of the temporal path, time is uniform and absolute in its universal applicability.

As the following study will indicate, this supposedly absolute nature of time is not to be taken for granted. In order to explain the motif of the double in time, I will illustrate that it is essential to understand the concept--namely, "time"--on which this figure depends. It is my primary purpose in this dissertation to examine how time has been conceived for the purpose of providing a basis with which to classify the particular types of the motif of the double in time. By examining the ways in which time has been understood historically, it will be possible to demonstrate how such conceptions would appear to have influenced the selected literature of the double in time.

D. The relation between time and literature

The topic of "time in literature" has been approached in various ways. For instance, in Time and the Novel (1982), Meadilow distinguishes among five "time values of fiction": time by the clock or conceptual time; the chronological duration of the reading; the chronological duration of the writing; pseudo-chronological duration of the theme of the novel, or fictional time; and texture and selection (92-95). In Kort's Modern Fiction and Human Time (1985), on the other hand, three kinds of time are defined: rhythmic, polyphonic, and melodic patterns, which respectively place emphasis on the past, present, and future (19-21). While I will not be making use of Kort's classification, the approach of his study, which finds "a substantial relation or a remarkable similarity between time as determined by fictional plot and

the human experience of time" (4), is closer to my own method than is Mendilow's essentially formalistic perspective.

In terms of what Pavel terms a "structuralist-conventionalist view" (114), my own method might be rejected as extraliterary. This critical perspective holds that

> literary texts . . . cannot be taken to speak about states of affairs outside themselves, since any such apparent referring is regulated by rigid conventions that make those states of affairs behave like effects of a perfectly arbitrary illusionistic game. (114)

This view rests on "the distinction between concept and object [which has] been accepted ever since Aristotle's philosophy of language," and which was taken up more recently, for instance, by Saussure's theory of the linguistic sign (Pavel 115).

Notably, however, the semiotic trends of literary theory have gradually been abandoned in the field of linguistics. Contemporary linguistics has shifted its attention from the arbitrary link between meaning and sound to "language universals, innate grammars, and the links to cognitive psychology" (Pavel 116). Although this shift "has failed to make itself felt in literary theory" (116), it is my purpose to take up this connection between cognitive psychology and literature. It is on the basis of this connection that, with respect to the *doppelgänger motif*, I would agree with Kurt's view: the question of the relation between human and literary time is "called for by the fiction" (5).

B. Temporal conceptions and the double in time

Given my own argument, which would thus seem to be supported by developments in linguistic theory, that cognitive patterns are basic to any theoretical or imaginative conception, I will discuss the three central ways in which time has been historically conceived as the basis for my approach to the motif of the double in time. The validity for this kind of specific examination would be further

indicated by broader studies such as Sorokin's (1937), which indicate the influence of linear and cyclical notions upon conceptions of the cosmic, biological, and sociocultural processes. Although I will indicate how the particular form of the *doppelgänger* reflects each of the three conceptions of time, it should be noted that no correlation implies causation; thus, I am not suggesting an absolute cause-and-effect relation between historical categories of time and this literary motif.

While my approach can be said to be psychological, this is not to say that it is psychoanalytic. Unlike studies by psychoanalysts, such as Robert Rogers's A Psychoanalytic Study of the Double in Literature (1970), and Otto Rank's The Double: A Psychoanalytic Study (1971, first ed. 1925), which concentrate on the "psychosexual genesis of doubling" (Rogers 16), I am not attempting to apply what Keppler calls "ulterior motivations" (196) to the *doppelgänger*. Moreover, any indications of the psychological basis of the double phenomenon are not intended to apply to the authors of these literary examples. Rather, a close examination of each example of the double motif, particularly concentrating on the circumstances surrounding the genesis of the counterpart and this figure's influence upon the protagonist, will facilitate an examination of the extent to which historical conceptions of time are revealed by the literature.

Before beginning this examination, a word of explanation for the choice of literary examples is necessary. Although much work has been done on the double in German romantic literature (e.g., Tymms; van den Berg 54-67), this motif is, as has already been indicated, an old phenomenon whose appearances are widespread. More particular to the double in time, this motif has been manifested in a wide range of genres, which most recently include political cartoons (Mayer), comic strips, and television commercials. These paraliterary genres often retain associations with the *doppelgänger*'s folkloric roots in their use of the double in time. To further explore the universality of the particular motif of the double in time, the selected

examples have thus been chosen from a variety of canonized as well as non-canonized literary genres. There has been no attempt to be exhaustive or to establish a historical overview. My perspective is thus centered more on the motif itself and how it is treated than on what the use of the double in time may indicate within the oeuvre of a particular author or the literary style to which this author belongs.

Chapter 1: Doubles in Cyclic Time

Having defined "doubles in time" and indicated the approach of my examination of the *doppelgänger*, we now can turn to examine the literary examples of this particular form of the motif. Historically, time has been conceived in three major ways: in terms of cycles, a line, and as multiple possible paths. We will examine the extent to which each of these time conceptions are revealed in the selected literature in order to classify these doubles according to the type of time conception suggested by each text. While generalizations may not always fit each text with mathematical precision (Koppler 13), this procedure will nonetheless facilitate an attempt to find the patterns shared by literary doubles in time within each group of texts.

To begin, the first time conception according to which we will examine past and future selves is the cyclical model. It should be noted that while I am following the order of examination of each time conception suggested by the historical appearance of each for the sake of convenience, I am not dealing historically with the body of material because, as we shall see, the texts themselves do not suggest this type of order. (Moreover, some writers under scrutiny, particularly Borges [Bagby 101] and Tredeau, use more than one kind of time conception.) Thus, rather than looking predominantly for influences of, for instance, one author on another, I will proceed according to Koppler's conclusion that the double is mostly a product of "individual experience" (xiii), without imposing historical order upon the body of examples.

Before being able to examine the literary examples of doubles in cyclic time, it is first necessary to provide a background description of this conception of time and history. The oldest of the three conceptions of time to be examined, the cyclic model, originated in the observation of recurrences in the environment (Toynbee

411), such as the diurnal, lunar, and seasonal cycles (Eliade 86). The cyclical recurrence of the past annuls the irreversibility of time, since "no transformation is ever final," and the past prefigures the future (Eliade 89). According to this ancient belief in periodic regeneration, the periodic death of humanity during the "Great Year," like the three-day disappearance of the moon during its monthly cycle, is a return to "chaos" which is necessary for renewed existence (Eliade 86). In one version of this belief, for instance, as given in the Hindu source, Vishnu Purâna, the length of this period is "311,040,000,000,000 mortal years" (Sorokin 373). Within the large periodicity of elemental dissolution in this particular conception, it is believed that the course of mankind has shorter cycles that continue endlessly (Sorokin 373).

While "the corresponding number of millennia varies from school to school" (Eliade 87), this traditional view of cycles of time has been preserved in various historical cultures and is embodied even in the modern calendar. More specifically, a belief in cyclic historical progression has been prevalent "throughout the Romano-Oriental world from the first century B.C. to the third century of our era" (Eliade 86). Similar ideas are found in Iranian gnosticism (Eliade 86), classical Indian mythology, religion, and philosophy, as well as among "the pre-Christian Greeks, the Chinese, and the pre-Columbian peoples of Central America" (Toynbee 412). Furthermore, although Western society is rooted in a view of linear time, which will be examined in the next chapter, a nostalgia for cyclic time would seem to have appeared in the modern West (Eliade 188; Toynbee 412). The diversity of these cultures in which the notion of cyclic time is manifested would suggest the universality of this conception.

Before turning to examine literary examples of the double in cyclical time, it is essential for our purposes to indicate that the notion of periodic regeneration which is central to this concept of time may or may not involve the myth of eternal

repetition (Eliade 143). With respect to the Western tradition, a belief in the eternal return of identical forms, as held by Pythagoras, among others, was particularly prominent from the sixth to the fourth centuries B.C. (Sorokin 377-78, 673). A revival of this concept which has received much attention is Nietzsche's enunciation of "eternal recurrence" at the end of the nineteenth century. Rejecting linear time for its ulterior, "chiefly theological" motives (428), Nietzsche believed that because the universe represents a definite quantity of energy, it follows "a circular movement which has already repeated itself an infinite number of times, and which plays its game for all eternity" (The Will to Power 420; aphorism 1066).

There is also a long tradition in the West of non-identical cycles of time. For instance, early pre-Socratic views of periodicity culminated in Heraclitus's belief that "the successive cosmic cycles were similar in their general features only, not in all their specific details" (Čapek 200). Hegel later adopted Heraclitus's fundamental principle of the "dynamic unity of process," according to which each phase is continuously transformed into its opposite (Čapek 200), as an integral part of his dialectical method (Williams x).

Keeping in mind the apparent universality of the cyclical view of time and the two possible types of cycles, we turn now to examine the extent to which this temporal conception can be found in the selected literature of doubles in time. In the traditional cyclic view, "the motif of the repetition of an archetypal gesture" is "projected upon all planes--cosmic, biological, historical, human" (Eliade 89). For our purposes, cycles of time, whether they repeat identically or with some variation, can thus be distinguished on the basis of whether they occur within the course of an individual life, or on the scale of the cosmos. We will examine in turn the individual and cosmic applications of cyclic time with respect to their literary manifestations in doubles in time.

A. Cycles during an individual's lifetime

With respect to doubles in the first application of cyclical time, literary examples have been selected from various non-canonized as well as canonized genres. The first example in which the encounter of the self and his double is based on this cyclic notion of time is Harlan Ellison's science fiction story, "One Life, Furnished in Early Poverty" (1965). The forty-two year old Gus Rosenthal feels he needs to "go back" to his seven-year old self "to find out what turning point in [his] life" (120) had made him break free from his "little Ohio town" (121), and to "save" (122) his younger self from his adult "loneliness" (120) of "bad marriages and lost friendships" (121). "Without magic, without science, without alchemy, without supernatural assistance," but simply through being "certain that [he] could" travel to the past (120), Gus is transported to the time and place of his childhood, where he meets and befriends his younger self.

When the older Gus must return to the future, the younger Gus begs "Mr. Rosenthal" not to leave him. At this point in the story, the older self "now remembered" (122) this upsetting experience of their separation. The trauma of this moment for both selves is reinforced by the shift in narrative perspective, such that the first-person is used not only for the older self, but also for younger Gus: "I turned and ran out of the woods as I watched him run out of the woods" (122). This shift in narrative 'I' indicates the common experience of the two selves, and suggests that the older self is reliving the same experience that his younger self is undergoing for the first time. Mr. Rosenthal and his younger self are thus doubles largely on the basis of their emotional identification with each other. At the conclusion of his encounter with the little Gus, the older self realizes that it was precisely their encounter which motivated him to "go away, be a big person and do a lot of things" (124), in that the little Gus became determined "to show him" (124), to prove himself by breaking free of the restrictions of his small hometown. The older self's return to

the past was thus self-defeating, in that it did not enable him to save little Gus from future "hurt" (122), but was rather the precise event which had "forced [the younger Gus] to become" his lonely self (135), and in turn would subject the double to repeating the same cycle.

The repetition of part of Gus's past is thus identical to the first, original experience, and leaves Gus tormented with the thought of "what if I came back again . . . and again?" The impossibility of escape from this invariant cycle, which began when Gus simply knew he "had to . . . go back" (120), and whose "end of loneliness and sorrow end[s] here, back where I'd begun" (120) suggests helplessness in the face of cyclic time. This fatalism is also consistent with innumerable oral and literary representations of the inevitability of one's destiny and the impossibility of changing the past.

The crucial formative moment in an individual's life is also central to the episode of Bob Kane's Batman comic strip entitled "To Kill a Legend" (1988). In the case of this paraliterary example, as well, the cyclical repetition of events is essential to this story of the doppelgänger in time. Bruce Wayne, alias Batman, is informed by a "phantom stranger" that there is a multiplicity of "worlds beyond worlds, . . . hundreds of earths . . . existing in as many different dimensions" (206). A slight difference between Hillcoat's story and this example is the explanation given for the means of time travel taken in order to encounter the younger self. While the first example depicts travel back in time to the identical geographic location, the latter posits a journey between two of three parallel co-existing planets, doppelgängers in space which are very similar and yet not the same, representing earth in "another time" (216). On "one such earth," Batman's "predecessor," "another Bruce Wayne," saw his parents murdered and "vowed to avenge their deaths" (206). Batman had the identical experience "twenty years later, on this earth," and now, after another twenty years, "the cycle is about to repeat itself" once again on "still another earth"

(306). The stranger offers Batman the opportunity to "intervene" and prevent the murder of Thomas and Martha because, "despite . . . all the good [Batman has] done," the hero still feels he "failed the ones who loved [him] most" (307). Batman and Robin thus journey to Gotham City of the past in order to break the cycle of events and change "destiny" (315), such that Batman's eight-year old double would be spared being "angry all his life" (315).

Arriving at young Bruce's house, Batman and Robin discover that Batman's double resembles him not only physically, but also psychologically. The "spoiled little brat" of young Bruce is similar to "the bored playboy that Batman only pretends to be" (312). Although it would appear from Batman's response to, and Robin's observations of, the parallel Bruce and his family that these individuals are very similar to those of Batman's past, the city is not identical to the original Gotham. Robin discovers, for instance, that this parallel world differs from his own in that it has no "costumed heroes," nor literature of "heroic mythology" to "inspire them" (310). Thus, although he ultimately agrees with Batman's determination to interfere with destiny by saving the lives of Bruce's innocent parents (316), Robin initially questions whether it is right for Batman to deny this world "its only hero" and to condemn young Bruce "to a life as a spoiled playboy" (315) by altering the "turning point" (306) which changed the course of Bruce's life.

Batman, unlike Gus, is successful in saving his young *doppelgänger* from future "anguish" (315) by preventing the murders. However, after Batman and Robin have returned to their own world, the events of the "Epilogue" reveal that in some ways, the cycle will still repeat itself, but for different reasons. Based not on "grief, or guilt, or vengeance," but on "awe . . . and mystery . . . and gratitude" to Batman (306), the young Bruce will make the same decision to fight crime and injustice. The encounter with one's future double is again the crucial event which shapes the life of the younger self. In this example, there is a possibility of altering

some aspects of the past and thus breaking the cycle of anguish. However, despite some variation in the repeated cycle, the cyclic pattern of time again suggests a degree of inevitability in the course of events of an individual's life.

Notably, a separate, "alternative tale of the Batman" written by Brian Augustyn, called "Gotham by Gaslight" (1989), depicts another variation to the story of how the young Bruce was inspired by misfortune to become a costumed hero. In "the Gotham City of 100 years ago," the bats which distract his parents' killer from also murdering the young Bruce later motivate the boy to don the cape and mask and ultimately save Gotham from the killer of his parents, who has since acquired fame as "Jack the Ripper." While Batman does not meet his twentieth-century counterpart in this "alternative tale," and thus the latter comic strip is not an example of doubles in time, "Gotham by Gaslight" is worth mentioning in that it depicts a Batman story from a century ago which in itself doubles that of "To Kill a Legend."

Turning now to an example of canonized literature, the next literary manifestation of doubles which are encountered on the basis of the cyclical repetition of events within the course of an individual's life is in "August 25, 1983" (1983), a short story by the modern Argentinian writer, Jorge Luis Borges (1899-1986). In the case of this tale, unlike the previous examples, the alternate self is an older version of the original self. This encounter is possible in that the "time travel" ahead twenty-three years is accomplished in this case through a shared dream. The sixty-one year old Borges meets his *doppelgänger* in the latter's "last dream" (54), in a hotel. As he entered the hotel, Borges "knew what would happen to [his double]," because they had previously begun to "draft the story of this suicide" in that very place (54). The moment of the encounter is thus, as in the previous two examples, during a crucial moment in the life of the alternate self.

Before the eighty-four year old Borges dies, however, the two engage in a "curious and prophetic dialogue which takes place in two places and two moments in time" (58). The older double, whose "fate" will also be the younger Borges's (56), "reveal[s] something of the years that lie before [the latter]" (55). The two are thus doubles in that they share the same "fate" (58), and must both undergo the same experiences in a recurring cycle. Because the eighty-four year old Borges has already lived the life which lies ahead of Borges in 1960, the latter's future becomes an identical cycle along the same, previously trodden, path.

Not only will the younger double do all that the older self has done; he will also, when he reaches "August 25, 1983" (54), dream the same dream again. When he does so, however, their positions will be reversed, such that the younger self "will be the one [the older] is now, and [the older self] will be [his] dream" (58). The two Borgeses thus will have changed places when they next meet. It is thus that the older self points out to the younger Borges that "the important thing is to discover whether there is only one dreamer or two" (55). Although their roles as the younger or the senior self alternate in the cycle, the repetitions are in a sense identical, because Borges and Borges are the same person. As in Ellison's story, no memory of the previous encounter remains with the younger self which might otherwise interfere with the identical nature of these cycles.

In Ellison's story and in "To Kill a Legend," the encounter between the doubles in cyclic time emphasized the older self's attempt to change the path of the younger double. However, in the case of Borges's story, the younger self, as the older Borges tells him, will not remember their conversation except as "barely the memory of a dream" (57), such that when he will write of it and of "the certainty of having already lived all these days to come" (57), he will believe he is "inventing a fantastic story" (58). Thus, the encounter of the doubles will not consciously alter the future of the younger self. In "August 25, 1983," the focus thus shifts from the question of

changing the path of the younger self to the notion of having lived one's life previously. The two Borgeses are locked in recurring dream cycles in which they exchange roles as the dreamer and the dreamed. Nonetheless, the circularity of this dream-encounter with one's future self implies, as in the previous two examples, an inevitability as to the course of one's life.

Before concluding our discussion of this example of doubles in cycles of time which recur on the scale of the individual rather than the cosmos, we should make a final observation regarding the folkloric associations of Borges's double. According to pre-scientific notions of the soul, separation of the soul from the body can result in a "'spiritual' double" (Crawley 355). This separation can occur in a variety of circumstances, even during "sleep" (Crawley 359), as Borges experiences in this story. Specifically, the belief in the "second sight," which originated in such conceptions, holds that "doubles . . . are seen just before death, and by their owners in particular" (Crawley 360). In "August 25, 1983," Borges's encounter with his *doppelgänger* indeed, in the congruence with the folkloric tradition, ends with the suicide of the future self.

In Ellison's story and the Batman comic, however, the original self is the older of the two selves. If in these cases, the "double in time" were to meet his death upon the encounter with Gus and Batman, respectively, the existence of the original self would likely be jeopardized. This threat to the self is particularly true of Ellison's story, in which there is but one world, and two dimensions of time. The folkloric associations with the double which imply death to the self can thus create an annihilation paradox when used in conjunction with doubles who travel in time. We will examine further the use of these and other folkloric beliefs associated with the doppelgänger in the subsequent chapter on doubles in linear time.

Regardless of whether one of the selves is doomed by the meeting of the doubles in time, in the case of all three examples, the fate of the counterpart is

somehow linked to that of the original self. Even in the case of Batman, whose double is in a separate spatial as well as temporal dimension, the recurrence of his dream of his parents' murder in conjunction with the impending recurrence of the cycle (304) again suggests that the fates of the self and the *doppelgänger* are intertwined. With respect to second selves who appear on the basis of cycles which repeat themselves in the course of an individual's lifetime, it is suggested that the intertwined fates of the protagonist and the duplicate link the two in an inevitable, recurring cycle.

B. Cosmic cycles of time

As we noted above, cycles of time can take on the duration of the course of an individual's life, or that of the history of humanity. We now turn to examine examples of the literature of doubles in which this conception of cyclic time is applied to a broader time frame.

At this point, as an introduction to the first textual example of doubles in cosmic cycles of time, it is appropriate to supplement our previous examination of the cyclical conception of the recurring disappearance and reappearance of humanity. Accompanying the doctrine of the Great Year is the belief in "periodic universal conflagrations" (Eliade 87). The concept that universal combustion, or *ekpyrosis*, marks the transition between cycles was probably of "Iranian origin" (Eliade 124). For Heraclitus, fire symbolized the fundamental principle of movement or change (Williams x) on which his concept of cycles with variation was based. The belief in *ekpyrosis* "was decidedly in fashion throughout the Romano-Oriental world from the first century B.C. to the third century of our era" (Eliade 88), and thus has a long history in both eastern and western thought. The Germanic myth of the end and rebirth of the gods, humankind, and the old world in its entirety (*ragnarok*) may also be related to this idea. It was also believed that the time at which these periodic

conflagrations would occur is determined by the position of the planets (Eliade 86). Borges's story, "The Circular Ruins" ("Las ruinas circulares" [1940]), interprets such traditional beliefs associated with cosmic cycles of time.

In this story, a wizard, guided by a "supernatural" purpose of dreaming a man and imposing him on reality (124), journeys to a foreign island. On this island is a structure which suits his purpose, namely, "the circular enclosure" of a "temple which had been devoured by ancient fires . . . whose god no longer received the homage of men" (124). Beginning by dreaming the heart of his simulacrum, the dreamer ultimately creates another man, his unreal son. "Fire," the god of the circular temple, animates the "dreamed phantom" (126) such that the illusion appears to be a man of flesh and blood to everyone but the dreamer, and commands that this man, once initiated, be sent to another ruined temple. As the wizard instructs his apprentice in "the mysteries of the universe and the cult of fire" and accustoms him to reality (126), he fears that his son will discover that he is but the creation of another.

The dreamer's fears are realized with the news of a "charmed man in a temple . . . capable of walking on fire without burning himself" (127). This symbolic indication of the son's "non-existence as a real human being" (Shaw 29) soon proves true of the dreamer himself, as well. "After a long drought . . . what had happened many centuries before" repeats itself (127), such that the ruins of the sanctuary of the god of Fire are again "devoured" (124) by "concentric fire" (127). When the dreamer is approached by the flames, which "caressed him and flooded him without heat or combustion," he understands with "relief, with humiliation, with terror," that "he also was an illusion, that someone else was dreaming him" (127).

For our purposes, the question then arises as to how this story can be considered an example of doubles in cyclical time. The circularity of the temple (124) is paralleled not only by the temporal pattern of the cycle of conflagrations which are

indicated at the beginning and end of the story, but also by the regressive sequence (Shaw 52) of dreamers and the dreamed. The purpose of the wizard, who is described as being "disturbed by the impression that all this had already happened" (126), doubles the role of his own dreamer; in "engender[ing]" his son (126), the wizard reenacts the creative efforts which led to his own genesis. However, in addition, the wizard's own nature is duplicated by the unreal essence of the "simulacrum" (127) he models from "the incoherent and vertiginous matter of which dreams are composed" (125). A further similarity between the wizard and his son is that both journeyed from "upstream" (124) toward the "north" (127), to a circular temple which is "downstream" (127) of their origin. On the basis of concentric circles, defined by "who is dreaming who," the wizard can be said to have two doubles, one of which precedes and creates him, and one whom he in turn creates. Unlike the examples of cyclic repetition within the lifetime of an individual, in this case the interaction between the protagonist and his double is not depicted in terms of a direct encounter. Rather, his repetition of a creative gesture becomes the essential similarity which identifies the wizard with his doubles. The wizard's dreamer and his son are, more precisely, the wizard's "doubles in time" in that they represent successive repetitions of similar events in a progression of time.

This repeated pattern of events in which a man is created through the dreams of another should be examined further. There are suggestions in the text that this entire succession of dreamers and the dreamed has occurred previously, and is in turn part of a larger cycle. For instance, the god whose "earthly name was Fire" indicates that "people had once . . . worshiped him" not only "in this circular temple," but also "in others like it" (126). The notion that the cycles of time have a much longer span than the lifetime of one individual is also suggested by references to the importance of the planets and their cycles, such as: "before resuming his task, he waited until the moon's disk was perfect. Then, . . . [he] worshiped the planetary

gods" (126); and "he then . . . invoked the name of a planet" (126). The repeated act of creation by the first dreamer and then by the wizard thus mirrors the repetitions within the cosmic cycle of events.

These cosmic cycles in the story, like the shorter time cycles of the previous subcategory we examined, again suggest a certain futility. The culmination of the fulfillment of "the purpose of [the wizard's] life" is the "humiliat[ing]" (127) exposure not only of the unreality of the simulacrum he created, but also of his own figmentary essence, such that "any sense of his own ultimate reality . . . is a mere illusion" (Shaw 29). It is thus that at the point when "the man almost destroyed his entire work, but then changed his mind," the narrative voice interjects with: "(It would have been better had he destroyed it)" (126). The destruction of his creation, if it were possible, might have ended the inevitable, inescapable, cosmic time cycle. Similarly, in Borges's story, "The Masked Dyer, Hakim of Merv" ("El tintorero enmascarado, Hakim de Merv" [1934]), "mirrors and fatherhood" are expressly cursed in the text because of the duplicates and repetition they create (68).

The regressive sequence of dreamers in the story within the larger pattern of cyclic repetitions creates a set of doubles which are nested inside each other like, to use McHale's comparison, "Russian *babushka* dolls" (112). By complicating and multiplying the worlds of the fiction, this recursive Chinese-box structure has the effect of "laying bare the process of world-construction" (McHale 112). In other words, the ultimate creator of the initial dreamer in the story is implicitly the writer of the fiction. Parallel to the sequence in which God can be said to create the artist who in turn recreates the creative actions by which he himself came into existence, so too does the story mirror the creative efforts by which it was written. On a metafictional level of interpretation, the cycles of dreamers within the story can thus be said to implicitly imitate, or double, the act of artistic creation. In this interpretation, doubles in time in this case are used to comment upon the methods of

literary construction and, to use Waugh's description of metafiction in general, to "explore the possible fictionality of the world outside the literary fictional text" (2).

A second example of doubles in cosmic time cycles is Borges's story, "The Theme of the Traitor and the Hero" ("Tema del traidor y del héroe" [1944]). Unlike the two previous Borges stories we have examined, historical cycles rather than dreams are the basis for the explanation of the origin of these doubles.

When Ryan, the great-grandson of "the young, heroic, handsome, assassinated Fergus Kilpatrick," is engaged in "compiling a bibliography of the hero," he discovers similarities between the circumstances of that crime and of the assassination of Julius Caesar (151). These "facts are of cyclic character: they seem to repeat or combine phenomena from remote regions, from remote ages" (151). Ryan is led to "assume a secret pattern in time, a drawing in which the lines repeat themselves," such that "before the hero was Fergus Kilpatrick, Fergus Kilpatrick was Julius Caesar" (152). In this case, then, heroes from diverse historical settings become doubles of each other on the basis of repetitions and resemblances at various times over the centuries. In a manner which is reminiscent of the traditional associations with the *doppelgänger* as wraith, in this story the resemblances which link the doubles are related in particular to the heroes' deaths. Because the duration of historical cycles surpasses the span of a human lifetime, these sorts of doubles in time never meet, nor coexist. Rather, Borges suggests that, in a broad time perspective, these heroes *are* each other.

These correspondences in the heroes' fates can to some degree be attributed to the "strange project" by which one Nolan, borrowing from Shakespeare's Julius Caesar, arranged the circumstances of the murder. However, the indication that Kilpatrick's "theater box hung with funereal curtains . . . foreshadowed Abraham Lincoln's" (153) suggests not only that history is imitating literature, but that history imitates history. Notably, similarities between the assassinations of

Abraham Lincoln and John F. Kennedy, each of whom was "elected president of the United States in '60," one hundred years apart (Lattimer 251), have led to similar non-fictional speculation regarding cycles of time and "a replay of history" (Lattimer 266). By choosing to link the fates of literary and historical figures, Borges would also seem to suggest that his "Theme" applies beyond the world of the text. Further suggestions of the universality of this notion result from various elements of artifice which emphasize the abstractness of the situation. For instance, Borges indicates that "the action could unfold in any 'oppressed and tenacious' country," and uses stereotypically common family names (Shaw-Villada 75). Such devices suggest that the world outside the text is also subject to cyclic recurrences.

The historical pattern indicated in "Theme" reveals "the Borgesian notion that one man is all men, that every person and event contains everything that has gone before" (Shaw 52). In his essay, "Le temps circulaire"[1] ("El tiempo circular" [1936]), Borges put forth his "simplification énigmatique" of the notion of cycles that if all destinies "sont secrètement une seule et même destinée--la seule possible--l'histoire universelle est celle d'un seul homme" (236). All men, in this context of cyclical time "appliquée à de grandes périodes" (239), thus become doubles of each other.

A similar conclusion as to the identification of the protagonist with the self of another historical time and setting is also suggested by Edgar Allan Poe's "A Tale of the Ragged Mountains" (1844). In this example, Augustus Bedloe finds himself transported from Virginia in 1827 to India in 1780, where he briefly becomes Mr. Oldeb, a man who has the same "features" as himself (880), in the last hours of the latter's life. The "magnetic relation" between one Dr. Templeton, a convert "to the doctrines of Mesmer" (815), and Bedloe implies that the means for the latter's time travel is associated with this school's "stupendous psychal discoveries" (880).

1 An English translation of this essay was not available at the time of writing.

Specifically, the German physician, Friedrich Anton Mesmer (1734-1815) observed that "another consciousness" came into being when he induced his patients into a "magnetic state of mind," which would now be referred to as a hypnotic trance (van den Berg 78).

In the case of these doubles in cyclic time, Bodloe and Oldeb become identified with each other not only by virtue of their psychical and physical likeness, but also, as in the previous example, by the folkloric link between their fates; soon after his return to the past, Bodloe himself dies under unusual circumstances. The cyclical nature of time suggested by this repetition of events is enigmatically emphasized by the obituary article in which Bodloe's name is misspelled "Bodle," which is "but Oldeb converse" (322).

Thus far, the three examples of doubles which derive their identification with the protagonist through the non-identical cycles of time which are repeated on a cosmic scale have depicted new interpretations of ancient beliefs. In each case, the emphasis is not on an encounter between the double and the self, but rather on the resemblance between the two which results indirectly through either the repetition of a gesture, or on the basis of other historical similarities. Our fourth example within this category of doubles in cyclic time again represents a modern use of an ancient notion in conjunction with the *doppelgänger* motif.

Recent interpretations of an old belief associated with cyclical time have arisen in association with renewed interest in the old Eastern belief in reincarnation. More specifically, one of the integral philosophies of the "New Age Movement," which "emerged in Western society in the late 1960s" (Melton xiii), is the belief that each individual is "an undying denizen of . . . higher worlds" who must descend into the lower worlds in a series of incarnated existences in different bodies in order to learn, grow, and ultimately achieve perfection (Melton 200). Because the "experiences of lifetimes that were lived in other places and at other

times" (Zukav 196) "bear directly upon the struggles of your personality" (Zukav 197), these past lives and "buried memories" (Melton 269) must be understood in order that the person may ultimately become an "Ascended Master" who "no longer needs to be reincarnated" (Melton 266). The soul's journey of non-identical, spiralling cycles thus progresses in a continual development toward perfection.

This conception of the soul's cyclic journeys and the individual's corresponding previous lives is satirically depicted in Trudeau's cartoon series, Doonesbury (1-8, 27-31 August 1990). In this paraliterary example, Boopsie, a second-rate Hollywood actress, has a previous self named Hunk-ra. "Lord Hunk-ra, Supreme Ruler of the greater Babylon area, and parts of the Gaza Strip," who is at least "20,000 years" old, has a militant personality in contrast to that of his submissive and mild-mannered counterpart. Associated with a physical change in Boopsie, the personality of Hunk periodically materializes and interferes with, for example, her attempted marriage to B.D.. Hunk's appearance is typically sudden, and generally not under Boopsie's control, for she is unaware when Hunk has "pulled rank," needs to be told that she has just "had a little visitor," and has "no idea Hunk had been causing such problems."

As in the three previous examples of doubles in cosmic cycles of time, Boopsie and Hunk thus never meet face to face. Rather, in this case, they alternate with each other both psychologically and, to some extent, physically, much like the split personalities of Stevenson's Jekyll and Hyde. The basis for the existence of Boopsie's double from the past is the notion of the cyclical journeys of the soul between the higher and lower worlds through a succession of bodily manifestations. Thus, Boopsie and Hunk-ra can be considered doubles in time in that they represent two separate personalities, present and past, of the same soul. Despite the contrast between these two alternating selves, they are brought together, although apparently not reconciled, in the same fleshy incarnation.

In summary thus far, doubles who appear on the basis of repetitions of time on a broad scale are explained through one of two means. In the case of the two examples we have just examined, Poe's story and Trudeau's comic strip, doubling occurs through the transmigration of souls. In both Borges stories, on the other hand, an implicit limitation upon the variety of human circumstances is the basis for historical recurrences by which two spatially and temporally separate selves become identified with each other. These two examples of modern literature are unique, moreover, in their suggested comment on reality. In "Circular Ruins," the genesis of the double in time is used for the metafictional purpose of exploring the fictive nature of the extraliterary world. In "Theme," the applicability of the notion of historical recurrence beyond the world of the text is suggested through the identification of fictional and historic characters as doubles in time.

In conclusion, one of the most significant features shared by all of the manifestations of the double in cycles of time is the link between the fates of the protagonist and the counterpart. Doubles in cycles of time which are repeated within the span of the original self's lifetime thus become locked with the first self into an inevitable, recurring cycle. In cosmic cycles of time, although the duration of the recurrence implies that these doubles, with the exception of the wizard in "Circular Ruins," do not encounter each other directly, the identification of the self with the double is generally associated with the similar circumstances surrounding the death of each. The exception to the shared death of the self and the doppelgänger is the final example, in which the difference between Borges and Humbert is used for satiric depiction of the New Age revival of ancient beliefs in reincarnation. In all examples, nonetheless, ancient beliefs about the double are blended with the similarly ancient notion of cyclical time for new purposes.

Chapter 2: Doubles in Linear Time

In order to begin our examination of doubles in linear time, for purposes of definition it is necessary to provide an introductory background to this conception of historical progression. As we found in the literature of the double in cyclical time, the ancient notion of an eternally recurring history is often associated with a sense of futility because of this world view's implication that "the created world . . . [is] a mere incident in the rhythmic or chaotic circuit of monotonously similar cosmic periods" (Chroust 326). Similarly, albeit in a radically different direction, the limitation of the duration of the cosmos to some specific number of millennia in the Iranian, Judaic, and Christian religions (Eliade 120) has implications for the uniqueness of human experience and the shape of the path along which time is considered to proceed.

To examine these implications, we turn to St. Augustine, who reiterated and elaborated Hebrew and early Christian ideas concerning time and history and gave them their most consistent and influential form (Momigliano 396). Writing in the late fourth and early fifth centuries, Augustine refuted the "false doctrine" that time recurs in cycles in favour of following Jesus, who represents "the straight path of sound doctrine" (City of God 388-89; bk. 12, ch. 14). In this conception, then, the course of history follows the path of a line rather than a circle. Time begins with the Creation, finds its turning points in the Fall and Christ's life, ends with the Last Judgment, and is unidirectional. Applied to history, the "straight path" is defined by unique events, of which the most significant is that "Christ died once for our sins; and 'having risen from the dead, dies now no more [Rom. 6.9].'" It follows from this linear conception that every human life and action is "a unique phenomenon which happens under the auspices of Divine Providence and must therefore have a definite meaning" (Momigliano 396).

The doctrine of linear time, as elaborated by Augustine, "determined the theology of history which prevailed throughout the Middle Ages and was to influence the philosophies of history of modern times" (Mommsen 356). Specifically, this concept of time formed the basis of the more modern idea of progress which began in the twelfth century and accelerated from the start of the seventeenth century onwards. Progressively linear conceptions of the direction of life processes became the main perspective of the social and humanitarian sciences especially in the nineteenth century (Sorokin 364). Keeping in mind the seminal influence of the concept of the linear time and its associated world view, we will now explore the extent to which this notion also influenced some of the literature of the *doppelgänger* in time.

Before beginning to examine each particular literary example, it is beneficial to provide some means of classification. Augustine's elaboration of linear time indicates that this conception is a notion according to which the individual is visualized to be on a "path" or "road." This terminology is also found in many of the literary examples of the double in linear time. Moreover, as we shall see, the nature of this path proves crucial to the appearance of the past or future counterpart. Accordingly, to facilitate our examination, we will classify the examples of the double in linear time on the basis of what particular type of path the protagonist follows.

A. Spiritual paths

The first type of examples to be examined are those in which the double in time is concerned with the destiny of "his own" or the protagonist's soul. Of the four types of paths to be examined in relation to doubles in linear time, the spiritual destination of the "path" in this category of literary examples is that which is most overtly influenced by the Christian origins of the linear time conception.

The Purgatory of St. Patrick (El Purgatorio de San Patricio [1636]), a religious play by Pedro Calderon de la Barca, uses the *doppelgänger* motif to explore the possibilities of the route chosen. In this case, consistent with the Christian world view, two essential life alternatives are depicted whose ultimate destinations are the soul's salvation and damnation. Luis Enius, plotting to kill his enemy, Philip, would appear to be on the latter path. A "muffled figure" (315; III.i), however, materializes each of the three times when Luis is about to carry out his evil deed, and prevents Philip's murder. After unsuccessfully attempting to kill the figure with his sword (317), Luis is finally able to tear off its cloak; much to his horror, he uncovers a skeleton, who claims to be "alas! Luis Enius," rotting in hell (321; III.iv). This encounter with the double is in congruence with the folkloric tradition of the second sight for two main reasons. First, as we also saw in the case of Borges's "August 25, 1983," the appearance of the double represents a vision of the protagonist's death. Moreover, in Calderon's play, Enius's act of "turning the cloak" of the figure to obtain "a certainty concerning the being which is before imperfectly seen" is the traditional "spell" which Sir Walter Scott reports is recommended for the purpose of ridding oneself of "a resemblance whose face [the haunted person] cannot see" (148). Uncovering the foreboding figure, which thus represents his future self, Enius thereupon realizes that he is a "monster of rebellion . . . who defied God" (322; III.v). His vision of the future through the encounter with his double enables Luis to alter his spiritual destination: now "the wonder" of "humility" (325), he chooses the "path" to Purgatory (329; III.vii) in order to purge away his sins and save his soul (330; III.x).

The language used by the protagonist to identify the specter contextualizes the encounter with his double in a larger, allegorical realm. After the encounter, Enius refers to the figure as his "angel," the representative of the good side of his own nature, and credits this counterpart with saving him from damnation by

preventing him from murdering Philip (338; III.x). The origins of the allegorical tradition, like those of the linear notion of time, are predominantly religious (MacQueen 1). More specific to our discussion of the double, we find that the origins of allegory and the individual can be traced back to the Psychomachia, a "relatively brief but enormously influential epic of the Christian Latin poet Prudentius (c. A.D. 348-410)" (59). The poem gives an account of "the battle in, and for, the soul" which must be waged on account of man's divided essence. The allegorical implications indicated by Enius's language leave no doubt that the self and double have a spiritual identification with each other in this example.

Allegorical connotations of the protagonist's encounter with his future self are also explicit in Prosper Mérimée's version of the Don Juan legend, "Les âmes du purgatoire" (1834). Set in seventeenth-century Spain, this story depicts how Don Juan, corrupted by Garcia, seduces and abandons the innocent Doña Teresa. Don Juan plans to kidnap Teresa from her convent until, "une heure . . . avant" his plot is fulfilled (718), he sees a funeral procession coming "vers lui" (719). Curious, he follows "ce spectacle" toward the church. When he asks "quelle était la personne qu'on allait enterrer," a "voix sépulchrale" tells him that the man in the coffin is himself (719). Furthermore, he is told that the figures in the church are "des âmes que les messes et les prières de sa mère ont tirées des flammes du purgatoire," and that he is witnessing "la dernière" mass "qu'il nous est permis de dire" in their attempts to repay their debt to his mother by saving his own soul (720). Although he initially refuses to believe that he is witnessing his own funeral, indeed, when he ultimately looks "dans la bière," he is horrified to see his future self (720). An attempt to convince the reader of the reality of Don Juan's encounter with his double is indicated by the opening of the story, in which the narrator declares that "la vérité de cette histoire . . . est incontestable" (699).

His encounter with his foreboding, wraith-like future self occurs at the precise moment at which "l'horloge de l'église" strikes the hour at which he was to kidnap Teresa. Don Juan, realising that he is a "grand pécheur," repents and asks for "le pardon céleste" (721). However, despite his determination to change his spiritual destination after his encounter with his *doppelgänger*, Don Juan subsequently "fall[s] from the grace of repentance" (Raitt 177). This reversion to his initial path occurs when, confronted by Teresa's vengeful brother in a duel, "la fierté et la fureur de sa jeunesse rentrèrent dans son âme," and he kills him (726). In this example, unlike the case of Enius, the appearance of the double thus only temporarily alters the spiritual path of the protagonist.

The third example in which the double in time serves to indicate the two possible paths which an individual can choose is Charles Dickens's A Christmas Carol (1843). In this story, the ghosts of Christmas past, present, and future appear to Ebenezer Scrooge for the purpose of showing Scrooge the "shadows" of their respective times, including Scrooge's past and future selves. While the miser does not interact with his doubles in time, his vision of "his poor forgotten self as he had used to be" (48; stave 2) and his neglected grave (128; stave 4) remind him of his reasons for choosing his "lonely" path (50; stave 2), and alert him to its ultimate destination.

Although Scrooge does not know how these visions were "brought about" (50), he identifies the images of the future with himself as "the shadows of the things that would have been" (128; stave 5). His vision of his own counterparts in time marks a turning point in Scrooge's life. Knowing that his foreboding future "may be dispelled" (128) if he chooses to lead an "altered life" (130), the reformed man forsakes the previously chosen path of "Gain" (68; stave 2) and greed in order to become generous and share happiness with others (28; stave 1). The moral of this allegorical tale is also suited to Calderon's play: "Men's courses will foreshadow certain ends, to which,

if persevered in, they must lead. . . . But if the courses be departed from, the ends will change" (128; stave 5). Again, in this example of linear time, the *doppelgänger* is used to indicate that it is possible for "any Christian" (34; stave 1) to change his or her path of life and otherworldly destination.

A fourth example of doubles in linear time in which two paths are depicted is Ferdinand Raimund's The Spendthrift (Der Verschwender [1834]). Again, these paths of life are correlated with the soul's possible destinations, one of which is positively evaluated and deemed preferable to the other. A key difference between this play and the previous two examples is that the desired spiritual destination is not described within the Christian context, but rather in terms of a fairy-land "full of love, / Where all the Spirits are allowed to meet" (78; III.iii).

In contrast to the stingy Scrooge, Julius von Flottwell, described in the cast of characters as "a fabulously rich nobleman," is sporadically generous to the point of being wasteful. Although his enthusiasm spontaneously brings about "noble" rather than wicked actions (31; II.i), these excesses threaten his future well-being. To prevent Flottwell's "wild and wasteful temper" from becoming "the cause of [his] undoing" (22; I.iv), Flottwell's lover, the fairy Cheristane, creates a spirit named Azure to "be Flottwell's good genius" (17; I.ii). The spirit, whose existence is thus explained through magic, is identified as Flottwell's future double in that he takes on the appearance of the profligate protagonist as a beggar in his fiftieth year. The *doppelgänger*, who begs outside the nobleman's castle, warns Flottwell of his extravagance (42; II.iv), but to no avail; "twenty years later," Flottwell indeed "wholly resemble[s] the Beggar in appearance" (57; III.i), for he eventually gives away all his riches. Notably, Raimund's play and Dickens's story, unlike the first two examples of doubles in linear time, share the new nineteenth-century concern with money. Thus, these two examples use the motif of the double in time to put old ideas about spiritual paths into a new context.

While Flottwell's encounters with his future self, unlike those of Enius and Scrooge, do not change his behavior, they do affect his fate. The nobleman is inadvertently generous to the figure of his future self, and twenty years later, the double returns the riches to Flottwell. Thus, what Flottwell "gave to the poor, [he] gave in every sense to none but to [him]self" (78; III.iii). Through the mediation of his future double, Flottwell's generosity ensures that the nobleman ultimately has the means to continue to do "many good things" for others (79).

As in the previous three examples, Flottwell's encounter with his future self is in congruence with the traditional notion of the second sight in two key respects: he is frightened upon seeing the figure (30, 42), even though he does not understand the reason for his fear; and during his final encounter with the beggar, he associates the figure's appearance with his own death (77; III.iii). However, in the previous examples, the double in time appeared for the central purpose of changing the behavior of the protagonist. In contrast, in this example Flottwell's path is altered for the better by his future self despite the consistency of his behavior following his recognition of the beggar "as the image of [him]self" (77). The difference between this and the previous three examples is explained with reference to further folkloric associations with the double.

According to many primitive psychologies, a guardian angel attends the individual as a "helper" spirit (Crawley 554-55). Similar beliefs in "the invisible Divine helper are found in most of the organised religions." In European folk-belief, this attendant is "a double of the person, his eternal counterpart." In Flottwell's case, his "savior," Asuro, acts as his guardian angel in the guise of the nobleman's future self (17; I.ii). Although this play also, like the previous examples, depicts two alternatives to the protagonist's "roads of life, / He may himself to doom or blessings drive" (17; I.ii), the purpose of the double in time thus differs in this case. Whereas the images of Enius's, Scrooge's, and Don Juan's future self acted as wraiths,

forewarning their counterparts of impending doom, Flottwell's double simply "prevent[s] [his] final fall," since "nothing could warn [the spendthrift]." Excusing Flottwell's excesses with the explanation that "no passion is aware of its own faults," his magical guardian ensures that the profligate's behavior will be rewarded for its good intentions. Whereas the three previous examples indicated within a Christian context the freedom of choice which is involved in the individual's destiny, Raimund's dramatic fairy tale uses the double motif to emphasize rewards for a man's good deeds, in spite of his excesses. Despite any differences in the content of the protagonist's spiritual destination, all four examples of doubles on "spiritual paths" in linear time lack the inevitability usually associated with temporal circularity. Instead, these examples indicate more than one possible destination for the individual. Although reincarnation also implies an ultimate destination, this final nirvana can only be arrived at once the soul has been incarnated in a plurality of human lives. Thus, in contrast to the cyclic spiritual path indicated by Boopsie's reincarnated double in the previous chapter, the singularity of the linear path suggests the uniqueness of human experience.

B. "Good" and "bad" paths

Thus far, we have examined four examples in which doubles in time were crucial to the determination of whether the individual in question took the "right path" in order to secure his spiritual salvation. We now turn to the category of linear time in which the choice of path is similarly determined on the basis of moral issues, but in which the spiritual implications of the individual's actions are not articulated.

The first example of doubles in this second category of linear time is Charles Nodier's "Flambinder corrigé par un spectre" (1822). In this short story from Infernaliana, a collection of supernatural tales, Nodier tells of the apparition of this young man's future self. One evening, when Flambinder, "dont l'intempérance et la

débauche étaient les seules occupations" (107), is absent from his house, his mother sees a figure whom she assumes to be her son: "ce spectre était assis près d'un bureau couvert de livres, et paraissait profondément occupé à méditer et à lire tour à tour" (107). Flaxbinder's mother is delighted at this apparent "changement inattendu" until her true son returns home, whereupon she notices the spirit's "yeux hagards," and is terrified to realize the supernatural nature of "celui qui jouait le rôle de son fils" (108).

The protagonist and his duplicate in this example are thus mainly identified with each other on the basis of their physical resemblance, which is in turn explained as a supernatural phenomenon. In this tale, which is from a collection subtitled "Anecdotes, petits romans[,] nouvelles et contes sur les revenants, les spectres, les démons et les vampires" (29), a framing device is used to convince the reader of the double's existence. The narrator indicates that his source of the tale of Flaxbinder's "fabuleuse aventure" is "M. Hamer, illustre professeur." Even though Hamer described as an authority on the paranormal "sujet du retour des âmes et des apparitions," he is reported to have told this tale "avec la plus grande gravité" (107).

In congruence with the folkloric tradition, Flaxbinder is terrified to encounter his supernatural second self. When returning from "une partie de débauche," the protagonist sees "le fantôme," he is "pétrifié de ce spectacle," and immediately resolves "d'imiter le fantôme" by renouncing his vices and "de se livrer à l'étude" (108). At Flaxbinder's "louable dessein," the foreboding image of his future self "sourit d'une horrible manière" and disappears (108). Because the young man indeed "tint parole et se convertit" (108), the appearance of the doppelgänger in time thus changes the behavior of his counterpart, frightening Flaxbinder into choosing to leave his path of vice to pursue more virtuous interests. Unlike the futility which emerged from the inescapable repetition of unending cycles of time, this example of the double in linear time emphasizes the individual's free choice in determining his

life path, and his ability to deviate from his previous, in this case, licentious, lifestyle. Flaxbinder's encounter with his double thus marks a significant point in his life: his transition from the path of vice to one of virtue.

The second example of doubles in linear time which appear in order to indicate that two types of behavior, one of which is morally preferable to the other, are possible, is Alfred de Musset's play, Lorenzaccio (1834). Similarly to the protagonist of the previous example, Lorenzo de Médicis has become the "modèle titré de la débauche florentine" (16; I.iv), and the appearance of his double is related to the evil deeds by which he earns this notoriety.

The situation of the first appearance of "Lorenzino d'autrefois," as reported by his mother, is very similar to the materialization of Flaxbinder's supernatural double (40; II.iv): one night, while his mother is sadly thinking that "il ne rentrera qu'au jour, lui qui passait autrefois les nuits à travailler," she is approached by "un homme vêtu de noir" who has "un livre sous le bras," and who silently seats himself "auprès de la lampe." When he opens his book, Lorenzo's mother recognizes that the figure is her son from an earlier time. The double does not leave until Lorenzo returns home in the morning, when the ghost "s'est levé d'un air mélancolique, et s'est effacé." The double is thus the previous, studious self that Lorenzo used to be.

While Lorenzo's double, like Flaxbinder's, represents a positive alternative to his present self, Lorenzo does not respond to this image by deciding to imitate (and thus resume the character of) his virtuous younger self. Rather, he resolves to do "quelque chose qui l'étonnera" (40; II.iv). Impressed with the murder that Pierre commits to avenge his honor (48; II.iii), Lorenzo becomes "en délire" with his own "vengeance" (54-55; III.i) for the Duke's injustices to the people of Florence (96; IV.vii). While Philippe, who believes that evil is never "impossible à changer," would disagree (28; II.i), Lorenzo considers his decision to continue following the path of "Vice" (91; IV.v) irrevocable: he can "délibérer et choisir, mais non revenir sur [son]

pas quand [il a] choisi" (91; IV.v). Even though "dès que ce monstre . . . s'est posé sur [sa] route," Lorenzo "n'[a] plus été qu'une ruine," he feels compelled to remain on the path he has chosen (85; IV.iii). When Lorenzo thinks of how he once liked "les fleurs, les prairies, et les sonnets de Pétrarque, le spectre de [sa] jeunesse se lève devant [lui] en frissonnant" (85; IV.iii) to see what Lorenzo has become by choosing to take "une route hideuse" (67; III.iii).

Flaxbinder and Lorenzo are both lecherous, and their future doubles draw their attention to the morally-undesirable nature of their behavior. The same can be said of Laurent Fauvel. Similarly, despite his attempts at self-reform, this protagonist of George Sand's novel, Elle et lui (1859), finds that his life is "un éternel combat contre soi-même" (86; ch. 5). When he brings his friend, Thérèse, who has also become his lover, to a place where he had already come "avec des libertins et des filles" (89; ch. 5), the two begin to argue. Leaving Thérèse and going into the forest, Laurent has "une hallucination extraordinaire" (161; ch. 12) of a "spectre de la débauche" (91; ch. 5), his future self. Seeing the image of himself "vingt ans de plus, des traits creusés par la débauche ou la maladie" (90), Laurent is horrified to think that the "fantôme" represents himself "dans [son] âge mûr" (91). It is common knowledge that Sand's depiction in the novel was based on a hallucination in the forest at Fontainebleau experienced by Musset, who, as Bodin notes in his edition of Elle et lui, was similarly prone to "telles crises d'autoscopie" (186; n. 66).

In the story, Laurent identifies the specter of "[son] imagination" as his future double in that the image represents "ce vieil homme dont [il se croyait] délivré" (91). Despite Laurent's attempt at finding "l'amour élevé" (105; ch. 7) "dans les bras de Thérèse," he senses that the old man "viendra [se] railler et [se] crier: Il est trop tard!" (91). This example presents a reversal of Flaxbinder's situation, in that the double represents a non-desirable future self. By reminding Laurent of the dark side of his nature, the double in time alerts the protagonist to the negative

possible outcome of "la mauvaise voie qu'il avait prise en entrant dans la vie" (105; ch. 7).

In summary of doubles in linear time thus far, the moral evaluation of the individual's behavior determined the nature of the path he pursued in the previous two sub-categories of paths examined. In each case, the appearance of the double from either the past or the future drawn attention to the choice the individual has between two specific routes which are considered to represent the "good" and the "bad" alternative. The examples of the first sub-category emphasized the spiritual implications of the individual's choice of vice or virtue, whereas the second sub-category did not directly raise the issue of these implications.

C. Choice between lifestyles

The third sub-category of paths in the literature of the *doppelgänger* in linear time is similar to the previous two in that the self is faced with the decision to select one of two lifestyles. It differs from the previous two in that the behavior associated with these lifestyles is not morally evaluated. The options are thus different; one may be preferable to the other, but not on the basis of moral implications.

The first of the two examples of this sub-category of linear time is Borges's short story, "The Captive" ("El cautivo" [1956]). As in the two Borges stories we examined in the previous chapter, under cosmic cycles of time, this tale also uses techniques of artifice in relation to explaining the existence of the double in time. In this case, the narrator would seem to avoid accepting full authority for the validity of the tale, both by indicating that its source is not certain, for "they tell this story in Junín or in Tupiquén"; and by interjecting with: "(the chronicle loses track of the exact circumstances and I don't want to invent what I don't know)."

In this story, a boy disappears after "an Indian raid," and is "said to have been carried off by the Indians" (175). Years later, his parents hear of "an Indian with sky-blue eyes, who might well be their son." Thinking "they recognized him," the parents bring the man to their house. Although at first the man, "formed by the lonely life of the wilds, [who] no longer understood the words of his native language," is indifferent to his surroundings. Then, with sudden recollection, the man "let[s] out a shout," bursts into the house, and runs to the fireplace. Plunging his arm up the chimney, he pulls out "a little horn-handled knife he had hidden there as a boy," material proof that the man was once the child who had disappeared. However, despite his "joy" and his parents' relief at finding "their son," "the Indian was not able to live within walls, and one day he went off to look for his wilderness." The narrator concludes by wondering "what [the man] felt in that vertiginous moment when the past and the present were confused"; whether "the lost son was reborn and died in that moment of rupture, or if he managed to recognize . . . his parents and his home."

The Indian's past self is not manifested in bodily or ghostly form in this case, but is rather the parents' "lost son," who, if he still "exists," does so in the form of the Indian's "recollections" of his earlier life in a different culture. As Augustine wrote in his Confessions, past things, having "left their traces . . . in the mind while passing through sense perception," exist "as present things" in memory (248; bk. 11, ch. 18). Thus, in this interpretation, memories, both the parents' and those of the Indian, are the basis for the existence of this double in time. The change in environment imposed upon the captured boy at a young age is the reason for the difference between the previous and later self. In this case, the motif of the double in time thus indicates the importance of one's surroundings and upbringing in determining the lifestyle of the individual.

The two possibilities of the self the boy could become are apparently mutually exclusive. This situation again raises the issue of choice between alternative paths. Differences between the native and non-native ways of life mean that the Indian "path" of life in the "wilderness" changes the boy such that he ultimately cannot return to his parents' home and his earlier ways. Furthermore, not only is the man unable to change paths, but he is also apparently unable to compromise between the lifestyles of these cultural alternatives.

In the next example of this sub-category of doubles in linear time, one of two paths is viewed positively in favor of the other, but in this case, unlike the previous sub-category, this evaluation is not based on a moral judgment. London Life's two television commercials for Freedom 55 (1989), a life insurance and savings program, begin with the voice-over, "Imagine visiting yourself in the future." On this premise, in the first commercial ("Porch"), a "woman in [a] white coat in [a] lab" "materializes" "on [a] porch," sitting with her "senior version" of "25 years later." Immediately noticing her senior's luxurious "lifestyle," the "junior version" asks her future double, "How do we pay for all this?" The older self tells her that it was possible "with Freedom 55," which is then described in the voice-over as "protection today plus a financial program that works so one day you won't have to." The second commercial is similar to the first, except that, in the latter case, the individual who meets his future self is a "young man on [the] phone in [his] office," who is transported to "the southern surf," "25 years later."

In these London Life commercials, the purpose of the double in time is to indicate what measures need to be taken by the younger self in order to ensure future financial security. The explanation in the voice-over for the existence of the two selves in time, "Imagine visiting yourself in the future," is psychological. However, the emphasis of the commercial is not on the psychological process of imagination, but rather on the older self's advice on how the younger self can survive

at this destination. Unlike the examples of doubles in cyclical time, this future double appears because the younger one is directed toward a goal. The ultimate goal of the desirable path of life is thus not spiritual, but material, bliss.

D. The aging process

The paths of the fourth and final sub-category of doubles in linear time are defined by the natural aging process to which humans are subject. The first example in this sub-category is distinguished from all examples of the *doppelgänger* in time examined thus far in that the original self encounters two alternative future selves. In The Upjohn Company's television advertisement for Regaine (1990), a product which treats hair loss, "a guy losing his hair can choose between being the man he wants to be . . . and the man he could become." While this "guy" is inspecting his hair in front of a mirror, "Id," an image of himself with a full head of hair, and "Superego," a nearly-bald self, materialize on either side of him. While Id tells the man, "We look good with hair. Do something to save it," Superego counters with "Can't you accept nature like everyone else? . . . We might look great bald." The voice-over implies that one of these alternatives is highly preferable to the other: "When you've considered the arguments . . . and you decide you want hair, there's only one thing to do": namely, to become involved in one of Upjohn's "hair loss treatment programs."

In the case of this extra-literary manifestation of doubles in linear time, the self is not only identified with his two counterparts on the basis of physical likeness. Significantly, the names of the two future selves, adapted from Freudian terminology for the "psychic apparatus" (Brill 20), indicate that the two doubles also represent opposing aspects of the individual psyche. According to Freud's formulation, the sole aim of the primitive "Id" and its lawless tendencies is "the gratification of all needs," including "love" (12). The "super-ego," on the other hand,

consists of "all prohibitions and inhibitions." The use of this terminology with respect to the doubles indicates not only the psychological link between the doppelgängers and the original self, but also suggests the fundamental nature of these conflicting forces in the human psyche. In a similar manner to the use of allegory in canonized literature, but with radically different implications, the use of Freudian terminology in this non-canonized example thus contextualizes the situation in a larger realm. The broader context is in this case psychological rather than spiritual. In other words, the "guy losing his hair" is depicted as a contemporary Everyman. This universality is congruent with the nature of the genre in which these types of doubles in time are used. Television commercials ultimately aim to convince to the viewer of the validity of their arguments for the ulterior purpose of selling a particular product. The commercial success of the use of the double in time in this type of popular culture thus hinges upon the contemporary appeal of the motif.

An essay by Sallie Tisdale in which doubles in time also come into existence through the process of aging differs from Upjohn's commercial in that the motif of the double is not used to encourage the avoidance of phenomena associated with the body's maturation process. In "Transubstantiation" (1989), the author describes the four successive bodies which are born and die in the self's passage through time, and explores the relation of the self to each of these bodily shells.

Initially, Tisdale "lived solidly inside her body," such that "I was my body and my body was me" (36). Because child bodies do not "consider themselves but simply . . . use themselves," Tisdale's child body "had no ghost": "If I thought at all it was about the way my body stood in relation to the bodies--which were the selves--of the people with whom I shared the world." She was "thoughtless and free" until adolescence, when "that body died and a new one--an altogether different one--was born." In the "current incarnation" of her adult body, Tisdale finds it "hard to admit how much [she thinks] about [her] body." As a result of this increased self-

consciousness, through being haunted with the "body as idea, body as object, sensation, boundary, the body as a universal and the body in isolation," Tisdale's body has become "[her] Doppelganger," a shell from which she is "one step removed." Notably, Tisdale's explanation for the existence of her double resembles, although to a lesser degree, the psychological phenomenon indicated by R. D. Laing whereby the schizophrenic, in seeing herself as an object, cultivates a thing-like outer self which includes her body (The Divided Self).

At age "thirty-two," Tisdale "can expect this body to last . . . another twenty-five years," whereupon her "next body, [her] old and altogether different body, will be born." If she lives "a very long time, [she] will have another body still, not old but very old, a delicate gift few people are granted." Tisdale wonders about the selves of these bodies: "How far away from their bodies do they stand?" (28-29). In its metamorphosis through these four stages, the "transient and changing" body can be seen as a "metaphor," a "physical expression of an internal self" (28). Tisdale thus identifies her body as her double on the basis of its symbolic relationship with her essential self.

After dissociating from the body during adolescence, the internal self is shelled in three successive doubles. Co-existent with the essential self, but never with each other, these bodies can be considered "doubles in time" in that their birth and death depends on time's passage.

In addition to this time-line of successive doubles, a different path, "another kind of body," is also depicted (29). Helen, who "has a neuromuscular disease full of twitches as big as trees," is "kinetic, uncontrolled." Because her "trembling shell" is "a victim of the selfsame virtues of nerve and muscle that make the child body such a splendid vehicle," the way that Helen's "self takes up space" represents an alternative possibility to Tisdale's "self's sculpture in the world." In other words, while not a "double in time" in the manner of Tisdale's successive selves, Helen's

body can also be said to represent an "alternative self" for Tisdale in the sense that the same physiological functions can produce two entirely different types of bodies. Whereas Tisdale's successive series of bodies mark stages along her own developmental path, Helen's "broken" body (20) indicates a second possible path on which Tisdale's essential self could have found herself. In this case, although two paths exist as in the previous examples, the individual is not able to choose between them.

In summary, doubles appear on these four types of linear time-paths in a variety of contexts, and in a variety of literary genres, as well as in publicity. The appearance of the double has strong affinities with the tradition of the "second sight" in the first two sub-categories, such that the foreboding *doppelgänger* appears to warn the original self of his transgressions from the conventional moral code. With the exception of Flottwell, the encounter with the double at least temporarily altered the behavior of the delinquent self; but in each of the first seven examples, the double appeared at a crucial moment in the life of the original self for the purpose of improving the destination of the protagonist.

The third and fourth types of paths differ from the first two in their lack of moral implications associated with the path of time the self pursues. As well, these latter examples, all but one of which are taken from non-canonized genres, are not strongly affiliated with the tradition of the *doppelgänger* as wraith. Rather, only the Regaine commercial can be said to have tenuous connections with the double's foreboding folkloric roots in that the self must decide whether or not to avoid a physiological process associated with aging, which in itself ultimately implies death. The motif of the double in time is thus put to new uses within the contexts of lifestyles and aging.

The doubles in the latter two categories, like those of the previous two types of paths, appear at significant turning points in the lives of the original selves. Even

in Tisdale's essay, successive doubles in time mark significant stages in the body's lifetime. The appearance of all doubles in linear time thus indicates that two alternative paths of life are possible. With the exception of Tisdale's essential self and Borges's "captive," every self in linear time, unlike the selves in cyclic time, has the choice between two paths.

Chapter 3: Doubles in Multiple Possibilities of Time

Thus far, we have examined two historical conceptions of time, cyclic and linear, with the purpose of determining the extent to which these cognitive patterns have influenced the literature of the *doppelgänger* in time. Despite differences between these conceptions, the two have in common the notion that time is uniform and absolute, "that a universal time can be used indiscriminately by all" (Bergmann 582). In other words, regardless of the shape of the line, there is still only one time-line in the previous two conceptions examined. With the exception of mystical and other visions which either negate time as illusory or unify time into an eternal present, the absolute nature of time went unchallenged until the twentieth century (Bergmann 582). In order to understand the basis for this recent development of an alternative conception of time and corresponding changes in literature and literary theory, it is first necessary to provide a brief background to the historical basis of this conception.

Underlying classical scientific concepts of Newtonian mechanics is the assumption that measurements of time and space are identical when obtained by any observer at any place in the universe, regardless of variations in individual states of motion (Bergmann 581). However, the development of physics in the twentieth century "profoundly modified the classical concepts, including that of time" (Čapek 397). These theoretical developments were in two fields: relativity and quantum mechanics. First, from investigations of measurements made by different observers moving relative to one another (Bergmann 581), it was found that, in relativity, a "multiplicity of times exists" (Sternowitz 413). As a result of gravitational pull, for instance, a time warp is created; thus, experiments have found that "clocks in the basement will run slower [albeit by a tiny fraction of a second] than clocks in the penthouse" (Wolf 142). On the basis of mathematical calculations

originating in such observations, Einstein concluded that "space and time twist together" (Wolf 104). Secondly, discoveries made in quantum physics, which examines the behavior of matter and energy on the scale of atoms, molecules, and subatomic particles (Wolf 30-31), have led to complementary conclusions regarding the complex role of time in the physical world. Specifically, the way in which an electron "can exist in more than one place at the same time, and yet never be observed except at a single place at a single time" has led scientists to postulate that

> space itself can exist in more that one space at the same time, and not be seen any differently than we presently see it.
>
> In other words, these spaces, these whole universes, overlap, as if they were nested together like Chinese boxes one inside of the other. The only difference is that the boxes are all of the same size! (Wolf 88)

Although these ideas are contrary to everyday experience and traditional logic, such findings are the basis for speculation by scientists such as Fred Alan Wolf that there are an infinite number of universes (Wolf 300), and a corresponding "infinite number of *me*s, . . . with a new *me* cropping up every time I decide to do something rather than something else" (Wolf 271). As Wolf himself notes (42), the resulting picture of the world resembles Borges's description in the "Garden of Forking Paths" ("El jardín de senderos que se bifurcan" [1941]) of Ts'ui Pên's belief in:

> an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time. We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us. In the present one, which a favorable fate has granted me, you have arrived at my house; in

> another, while crossing the garden, you found me dead; in still another, I utter these same words, but I am a mistake, a ghost. (26)

Despite their difference in approach, both quantum physics and relativity theory predict the existence of parallel worlds (Wolf 107). Quantum mechanics deals "with parallel universes as if they were otherworldly ghosts of probability that could intersect with our world," whereas relativity theory posits their existence "through regions of spacetime that [are] highly distorted" (Wolf 169-70).

As a result of these twentieth-century theoretical developments, top physicists are now "quite seriously" considering questions such as:

> Do the time and space distortions of relativity imply that one can actually travel in time? If time travel is really possible, what happens if I go back in time and murder my five-year old grandpa? If parallel worlds exist, what effect do they have on time travel? Can one see beyond time barriers as the old philosophers like Nostradamus used to dream? (Wolf 107)

Questions such as these are not exclusive to scientific investigation, but are also explored in literature, often in conjunction with the *doppelgänger* motif. This use of the motif seems to be particularly popular in science fiction and television. Keeping in mind the relatively recent belief in the multiple possibilities of coexisting times, we turn now to examine the use of the double in time within the framework of this conception.

The possibility that dreams may be one means of communicating with past and future, suggested by Wolf (264), is essential to the temporal doubles in stories by J. L. Borges and Phillipa Pearce. In "The Other" ("El otro" [1975]), Borges at "over seventy" years of age is seated on a bench in Cambridge in 1969 when he has "the impression . . . of having lived that moment once before," whereupon his past self, "a boy not yet twenty," sits down at the other end of the bench (264). Since the younger

double is not in Cambridge, but rather, in Geneva in 1918, the "same bench . . . existed in two times and in two places" (325). Borges and his double thus communicate between parallel worlds representing two dimensions of time. While the bench is the same, the man and his *doppelgänger* are not identical: in the course of their conversation, the differences between the older Borges and his younger double of "half a century" earlier lead the older self to realize that the two "were unable to understand each other" (325). Because individual "tastes" and perspectives change over time, the selves of two different moments are different people. The meeting of the old and young selves leads Borges to draw the conclusion that "only individuals exist" (324), each in his own present time.

Borges's young double raises the key question as to how to explain "the fact that [Borges in 1969 has] forgotten [his] meeting with an elderly gentleman who in 1918 told [him] that he, too, was Borges" (324). The young double finds their conversation, which "lasted too long to be that of a dream" (324), miraculous and terrifying (325). Borges is unable to provide a sufficient explanation for this enigma until after their meeting, when his subsequent thoughts lead him to conclude that "the meeting was real, but the other man was dreaming when he conversed with [Borges in 1969], and this explains how he was able to forget [the older Borges]: [Borges in 1969] conversed with him awake," and thus retains the incident in his memory (325). The paradox of time travel is thus resolved in this case as it was in Ellison's story of doubles in cyclic time, by the phenomenon of forgetting.

Although the younger Borges experiences his older self through a dream, the older self encounters his double while awake. The sensation with which this experience is associated in the case of the older Borges is one of "having lived that moment once before" (322). As the narrating Borges indicates, this "impression," "according to psychologists, . . . corresponds to a state of fatigue." While déjà vu, a probably "universal" experience (McClenon 421) which is defined in the clinical

sciences as "a sensation of timelessness, misjudgment of time duration, the experience of premonition" (Arlow 507), indeed "tends to occur in states of fatigue [and] stress" (Marcovitz 484), the indicated explanation for this sensation does not likely apply to Borges's experience, since he "had slept well" (322). *Déjà vu* has been explained in a variety of ways,

> ranging from the mystical belief that the experience was lived through in a previous existence to such rational explanations as that a forgotten experience, like the current one, is being vaguely remembered. (Marcovitz 484)

Through the use of the double in time in this story, Borges's text suggests yet another interpretation for this psychological phenomenon. This text depicts the coexistence of two planes of time. On the basis of temporal simultaneity, the older self of one world can communicate with the younger self of another time and place through the dreams of the latter self.

As in "The Other," dreams are also essential to the means of time-travel in "Tom's Midnight Garden" (1958). In the case of this children's story by the English writer Phillipa Pearce (b. 1920), however, even though the self and the double in time can be said to coexist as the dreamer and the dreamed, they do not encounter each other directly.

While visiting his aunt and uncle in the city, Tom Long wishes he had "someone to play with and somewhere to play" (226). When the grandfather clock strikes thirteen one night, Tom investigates, and in so doing discovers the huge garden that the house once had, before the city had encroached upon it. In this garden, Tom meets the young Hatty, who is similarly wishing she had someone to play with. Although each child initially thinks that the other is a "ghost" (167), they become close friends. Tom tries to discover "how does Time work?" (168) in order to understand the mystery of his travel "into someone else's Time, in the past" (172).

He asks the young Hatty to leave her skates in a "secret place," under the floorboards of her bedroom cupboard, when she is not using them (176). When he returns in time to his own room, which was once Hatty's, to find the skates in that place with a note from Hatty, he has material proof of the reality of the past and its continuity with the present. Because she only has knowledge of her own present, Hatty does not understand the significance of the "similarity of appearance" (184) between her own skates and their counterparts when Tom brings them back to the garden from the future. In "The Other," Borges similarly tries to prove his own reality to his younger double by exchanging money with him, but the self from the past rejects the date on the dollar bill from his future as a terrifying miracle.

Despite Tom's material proof of the reality of his adventures in the garden with Hatty, Tom is not able to understand the means of the time travel which facilitated their meeting until he meets Hatty's counterpart in his own present. Notably, whereas Borges recognises the other as his younger self, the young Hatty is not Tom's double, but rather, Tom meets both her past and present self. One night, Tom finds that the garden from the past is gone. When Tom, distraught, calls out for Hatty, his cry wakens the landlady, old Mrs. Harriet Bartholomew, who lives in "the topmost flat" in the house (212). On the pretense of demanding an apology for the disturbance, Mrs. Bartholomew asks to see Tom. His "flesh-and-blood" reality (217) confirms her suspicions; after she tells him that she is Hatty (217), she relates her story to Tom, who comes to understand how his longing for a playmate "must have made its entry into Mrs. Bartholomew's dreaming mind and . . . brought back to her the little Hatty of long ago" (225). By means of the elder self's dreams of her younger self, the parallel world of the past coexists with the present. Through their common sentiment, Tom and Mrs. Bartholomew's childhood double were able to meet in the dreams of the elderly self when she recalls her past.

The overlap between the parallel world of the past and the present world of the original self is thus used for different purposes in these two examples. In Borges's "The Other," the differences between Borges's old and young selves reinforces "Heraclitus'[s] millennial image" of not being able to step twice into the same river ("The Other" 332). On the other hand, while the "shrunken little old woman" and the young Hatty are different in external appearance, the constancy of "Mrs. Bartholomew's remembrance" (226) is the inner source of the shared identity between her and her younger self (226-29). This continuity of the selves of the past and present is reinforced by the central theme of this children's story. This image is associated with the old grandfather clock which, because it "measured out both [Tom's] time and Hatty's" (148), links the present and the past. The face of the clock is decorated with an image of and reference to "Rev. X. 1-6," a passage from the Bible whose last words refer to the end of (linear) time, when there will be "time no longer" (165). Applied to Harriet, the words indicate that the ability to travel to the past by reliving one's memories creates a state of timelessness for the individual. In this story, the use of the double in time presents a literal interpretation of how the elderly "live in the Past a great deal" by remembering and dreaming it (224).

Hatty and Mrs. Bartholomew can be called "doubles in time" to the extent that they represent one self at two moments of time. However, it must be noted that Hatty is similar to the doubles of Ebenezer Scrooge in that she does not, as mentioned earlier, encounter the protagonist she duplicates. Although Mrs. Bartholomew knows that she and her past self coexist through the couple's memories and dreams, this understanding is not reciprocal. In other words, the dreamed Hatty has no knowledge of her future self, and thus has apparently not been affected by the passage of time between herself and the self who dreams her. Mrs. Bartholomew's dreams thus bring her back through time to her younger self as she was then, without communicating her knowledge of the future to her double. Rather,

the continuity of these past and present selves suggests that Hatty the child still exists in Mrs. Bartholomew. The coexistence of the past and present self is recognised by Tom, who "hugged [the older self] good-bye as if she were a little girl" (229).

In the two examples of doubles in multiple time examined thus far, dreams and memory are central to the means of time travel. In contrast, Borges's story, "The Mirror of Ink" ("El espejo de tinta" [1933]), suggests a supernatural rather than psychological means of communication between parallel dimensions of time. In this story, a wizard "suffer[s] captivity in the castle of Yaqub the Ailing," the "cruelest of the rulers of Sudam" (55). The wizard's life is spared only because of his ability to bring together "images" in a pool of ink poured into the palm of the tyrant's hand. A significant part of the wizard's ritual involves these words "from the . . . Koran: 'And we have removed from thee thy veil; and thy sight today is piercing.'" Every day the wizard is brought to the Ailing in order thus to show him "everything seen by men now dead and everything seen by the living."

The significance of the Ailing's name is suggested at the start of the story, when the narrator refutes claims that Yaqub was murdered with the ironic interjection: "That he died a natural death is more likely, however, since he was called the Ailing" (55). Indeed, the Sultan's name, like Bedloe's in Poe's story, prefigures his fate. Once, when Yaqub orders that the wizard show him "the city of Europa," the veiled figure of a "Man with the Mask" appears, and thereupon haunts the images in the mirror of ink. The images become increasingly vivid and gruesome, dealing with "nothing but punishments, garrotings, mutilations—the pleasures of the executioner and of the merciless" (56). On the day when Yaqub demands to see "a punishment both lawful and unopposable," he marvels at seeing that the executioner who appears in the image is the one who "will seal [the wizard's] fate" once the tyrant has learned the wizard's "science." However, when the doomed man

is brought forward, he is none but the "mysterious man of the veil." After Yaqub has sworn on the Koran to take any guilt which may result from tampering with the image, the wizard complies with the tyrant's order to tear the mask from the guilty man's face. As we saw earlier, Calderon's Luis Enius similarly unveils the figure who haunts him. The words which the wizard had taken from the Koran prove prophetic: Yaqub was "filled with fear and madness" to see that the face was "his own." In a manner reminiscent of the folkloric tradition of the "second sight," the image of one's self again forebodes death to the counterpart; Yaqub, who becomes "possessed by the mirror," must "go on witnessing the ceremony of his death." When Yaqub's double is executed, the tyrant himself also falls dead.

In the events leading up to the execution, the parallel world of the mirror thus predicts the Ailing's own impending death. At the moment when the sword falls on the head of the unveiled man, the two worlds converge, and the tyrant and his double share the same fate. Ironically, Yaqub's fate is the one which the tyrant had intended for the wizard. However, the wizard's supernatural power enables him to reverse the positions of power so that he ultimately becomes Yaqub's pitiless executioner.

The double and counterpart in this story are different from all others previously examined in that while they are of parallel worlds, they are not depicted as being of different ages. The underlying conception of multiple possibilities of time and events thus influences the notion of doubles in traditional conceptions of time. Selves of parallel worlds are doubles in time not because they are necessarily past or future selves, but rather in that they live in different time-planes, or, to resume our earlier metaphor, they exist on different paths of time. Because these separate paths coexist simultaneously, yet may converge and diverge, the double in this kind of time may be of the same age as his counterpart.

An episode from Gary Trudeau's comic strip, Doonesbury, presents another interpretation of doubles in the parallel worlds of multiple times (11-16 June 1990). Joanie has been "trying to get in touch" with her former self, whom she considers representative of "a simpler time." Her past double arrives by a "Deloreen" from 1967 to visit Joanie. Although Joanie the "working mother" had thought that life was "less complicated" when she was her younger self, "at home with a baby," her double reminds her that "it was nothing of the kind." The senior self thus comes to realize that time has influenced the accuracy of her memories: she has "romanticized [her past] a bit."

The conversation between Joanie and her past double reveals several differences between the two selves, one of which is the "self-esteem problem" of the younger self. While the Joanie of 1967 is "dating Jimi Hendrix," the self of twenty years later is a mother and lawyer who works as "chief counsel for a congressional committee." While the younger self is bored, the older Joanie feels plagued with conflict, guilt, and the "burn-out" that results from trying to "have it all" by "combining" motherhood with a career. Despite these differences, one fundamental characteristic which appears not to have changed over time is the self's concern with "how to make [her] life work." The moment of Joanie's encounter with her younger double is personally significant for her, since it occurs during a period of self-examination and reflection, when the older self is wondering whether she "did the right thing" in a world of many possible choices.

The means of the time travel in this case occurs by a "Deloreen," a vehicle which similarly becomes a time machine in the movie, "Back to the Future." However, unlike this movie, Doonesbury never raises the question as to whether the contact between the past and the future will modify the future. This point is significant in terms of the temporal classification of this example of the double motif. For purposes of clarification, it is beneficial to compare the emphasis of this cartoon

strip with an example of doubles in linear time in which a similar situation is depicted. Central to the Freedom 55 advertisement, for instance, is the implication that the information that the younger self gains from her visit with her senior version will influence the young self such that she will arrive at the goal of financial security. The goal-directedness of the advertisement implies a single time-line, with a beginning and a destination. Joanie's meeting with her 1967 self, on the other hand, is based on the notion that two time planes coexist and that there can be travel between the two by means of a form of time machine. With respect to our next example, we will examine further how the notion of parallel worlds and their multiple possibilities of time resolves the logical inconsistencies traditionally associated with time travel.

The next example in which doubles from the times of parallel worlds also encounter each other is a short story by the English science fiction writer, Brian Aldiss (b. 1925). The doubles in "The Expensive Delicate Ship" (1977) are unique in that they are boats instead of humans. This story, set in a futuristic Scandinavia, begins with a discussion between two friends, Göran and an unnamed "I" who narrates most of the tale. Göran has a theory that "we work so hard, and do all the things we do, because living--just intense pure living--is far too painful to endure. Work is a panacea which dilutes life" (114). Interestingly, Wolf has a similar theory that "the key to traveling to other universes is to simplify the mind" by reducing the number of "distractions" that prevent us from perceiving "other realities" (254). When goaded by his skeptical friend, Göran illustrates this theory by relating his "story" of an "apocalyptic encounter" (116).

In Göran's experience, he "was aware that he was on a boat in a fearful storm." From his observations of such peculiarities as the "wild ancient look" of an old man in robes, Göran soon realizes that this "roughly made" vessel is Noah's ark. In Shem and Göran's attempt to hold the "clumsy tub" on her course, "every moment

was a fight against elemental forces" (116). During the "biggest storm since the world was created," Shem and Göran glimpse a fleet and beautiful "phantom ship" rushing toward the "clumsy" ark. By fighting the wheel of the ark with "every fibre of [his] being," Göran saves it from being destroyed by the incredible "towering" ship which races past.

At the moment of the meeting of the two vessels, Göran catches a glimpse of the "expensive delicate ship" (117) which is a double in time with respect to the ark. The nature of the cargo of the "doppelganger ark" (118) parallels Noah's and yet is distinct from it, consisting of mythical and extinct animals from previous times, including "unicorns" and a "tyrannosaur." The "superb craft" (117) on its "para-legendary voyage" is thus shares the same purpose as Noah's ark, "to repopulate the earth," but represents an "alternate . . . possible world" (119) of creatures.

Folkloric associations as to the encounter with the double are incorporated into the meeting of these two vessels. In that "brief moment of crisis" (119), Göran "saw a human face peer out" at him from the other ship, and their eyes met in "the gaze of doom" (118). The encounter between these doubles differs from Borges's "The Mirror of Ink" in that their meeting dooms only one of the doubles. A further difference between the use of the folkloric roots of this motif in these two stories is the difference in connotation of the death of one or both of the counterparts. In "The Mirror of Ink," the converging and then merging of the time-lines of the Sultan and his image ultimately brings about the termination of both lines. However, in Aldiss's story, although the lines of time cross, and only one possible ship is able to remain on the path, Göran's speculations would suggest that the delicate ship could have survived elsewhere to populate another world, and thus have continued its existence along another path of time.

Göran's "coarse" friend initially refuses to take his story of the "doppelganger ark" seriously, so Göran attributes the story to his own "imaginative mind," as a

disclaimer. Ironically, however, the two friends later learn that while Göran was relating the story of this encounter to his friend as they were crossing a bridge, "two small children" were drowned in the harbor over which they were passing. The drowning of "a boy and a girl" is comparable to the destruction of the delicate ship's pairs of animals in the "churning waters" of the great storm, in that both imply the termination of a potential new beginning. Furthermore, the actions or lack of action on Göran's part in each situation determine whether this symbolic potential is lost. The final words of Göran's story thus take on a new significance: "I was wrestling with the wheel, on and on--maybe for ever . . ." (118) suggests the continual involvement of the individual in determining which of many possible futures is realized in any particular world.

To follow up on our discussion of the previous example of doubles within the conception of multiple possibilities of time, it now is appropriate to further examine how the notion of parallel worlds resolves the logical inconsistencies traditionally associated with the time travel which facilitates the encounter between the doubles. The puzzling possibility that the contact between the past and the future can alter the future, producing an outcome which deviates from the initial future state of affairs, can be explained by the following argument. In a universe of many possible worlds, travel from one time to another can be compared to "transfer from one train to another at a train station" (Wolf 211). The original self is able to board the train in the present, to go back (or forward) in time to encounter and affect his double, and then to return to the original starting point. Meanwhile, the altered future trunk of the time which was visited continues along an independent course. The first literary attempt to deal with the notion of such "parallel time-streams, of universes that, at key moments, could take one path or another, with all paths attaining some sort of existence" (Asimov xii) is probably Murray Leinster's science fiction novella, "Sidewise in Time" (1934), in which "shiftings of the time-paths" (269) create

oscillations between earth and "other universes, those other pasts and presents and futures" (244). Thus, along these lines of thought, Göran wonders "what happened to [that fine ship]," and "where was it sailing?" (118), for the "doppelganger ark" could have populated another possible world.

Göran's speculations upon alternate "possible worlds" (119) are comparable to Yu Tsun's sensation in "The Garden of Forking Paths" of the "invisible, intangible swarming" (27) of invisible parallel selves, "secret, busy and multiform in other dimensions of time" (28). Both are examples of meditations upon the simultaneity of multiple times. Notably, as well, in the case of both stories, these possibilities are not explored beyond the mere fact of their representation. Indeed, it would appear that despite metaphysical musings on an infinite number of potential outcomes, each individual can become the realization of only one of these possible selves. Thus, even though Yu Tsun initially postulates that "the end of [his life]" "seemed, *or should have seemed* . . . very secondary to [him]" (19), he ultimately recognizes, after he has been "condemned to the gallows" ("Garden" 29), that, "in our earthly reality, we each of us have but one future and no more" (Bell-Villada 96). Despite the existence of alternate selves who have pursued other forking paths in parallel worlds, time does not offer any particular individual a second chance. Similarly, in Aldiss's story, the drowning of the children as Göran passes "regardlessly overhead" (119) implies the same singularity regarding individual fate.

It would appear from the examples of the double in multiple possibilities of time we have thus far explored that, unlike the fiction of (Borges's fabricated) Ts'ui Pên, in which "all possible outcomes occur; [and] each one is the point of departure for other forkings" (26), literature of the double in time is like "all fictional works, [such that] each time a man is confronted with several alternatives, he chooses one," not "all of them" ("Garden" 26). However, in a science fiction novel, Ringu (1998), by

the Californian writer, Ken Grimwood, the protagonist does live some of the multiple lives that are suggested by Aldiss to continue in other possible worlds and times.

In this novel, Jeff Winston suddenly dies in 1988 and awakens in his eighteen-year-old body in 1963. Unlike Gus in Ellison's story, Jeff "actually was that younger self" (17), and thus does not "have to worry about [the] paradoxes" of time travel, such as "the old killing-your-grandfather idea" (16). Returning to a time when "there were so many choices to be made" (9) with a new perspective on the events which he has already lived, Jeff continues along a variation of his first path for several years, distinguished from his "other self" (25) on the basis of his memory: "only his mind was of the future--and the future only existed in his mind" (17). The cycle continues to recur, however, and Jeff dies and begins replaying again. Through a series of time warps, Jeff returns numerous times to some significant past point in his life. Notably, this science fiction premise of "'time-skip' in the world" is similarly taken up in "12:01 PM" (1990), a half-hour film by a new director, Jonathan Heap (Showtime 7-8). In the case of this film, the protagonist is the only one who realizes that "the same hour, between noon and 1 p.m., keeps repeating itself over and over," and the realization that "he's always doing the exact same thing" is "driving him crazy." Grimwood's story, like this film, does not constitute a tale of the double in time per se because the replaying man never meets any of the selves of his previous lives. Nonetheless, this novel is worth examining for our purposes of comparison in that it uses the old notion of non-identical cycles in the context of multiple possible times.

During one of his non-identical replays, Jeff meets Pamela, who is also experiencing "varied lifetimes" through replaying (241). In the course of their remaining multiple lives, Jeff and Pam try unsuccessfully to discover the reason for their unusual experience. Until the cycles begin to "accelerate" (157) and ultimately end where they began (244), the "replayers" come to expect "endless possibilities, the

time . . . [and] never being bound by [their] mistakes" (229). The variation in the cycles which derives from the differences in the decisions that they each make lead them to conclude that while "each choice is always different, unpredictable in its outcome or effect," "those choices had to be made" nonetheless (247). Moreover, they discover that there are limitations as to what circumstances can be altered. The death of Kennedy, for instance, could not be prevented by either "replayer." Thus, to a certain extent they conclude that, despite their exploration of multiple possible options, they never made things "better," "only different" (229).

Although this example of multiple possibilities is not directly associated with the folkloric implications of the double motif, the genesis of each replaying self is linked, as in most of the previous examples, to a significant point in the life of the protagonist. The moment at which Jeff began and stopped replaying was when his wife was about to initiate a discussion of their stagnated relationship. The use of the double motif within this conception of multiple possibilities of time is thus used to explore the choices to be made by the individual, and the question of the other selves one might have become. Even though Jeff and Pamela, unlike the drowned children in Aldiss's story, get many "second chances," Replay again indicates that each self can experience no more than one possible outcome at one time.

As mentioned, Grimwood's novel refunctionalizes the notion of spiralling, non-identical cycles of time within the context of multiple possibilities. This observation is particularly significant with respect to a previous example of the literature of the double in time. Earlier, the example of the Batman comic strip, "To Kill A Legend," was discussed in terms of cyclic time. However, a reconsideration of this story within the world view of multiple times reveals that this story also integrates two temporal conceptions. The two worlds of Gotham represent not only recurring cycles of time, but also alternate lives for Batman. The costumed hero's appeal to the second self of Lieutenant Gordon, who thinks Batman is a thief, thus

echoes the exchange between Yu Tsun and Stephen Albert in Borges's "Garden of Forking Paths": "in another world, in another time . . . we're friends. If you can feel even a hint of that . . . trust me" (316). This particular situation in the second Gotham thus indicates how Batman's situation might otherwise have been.

In Batman's case, he meets his double as a result of his journey to a parallel world of another time. A series of comics published by Marvel in the early 1980s under the imprint "What if?" was similarly based on the premise of "other alternate worlds in the myriad realms of reality." In one issue, for instance (no. 39), Thor takes an alternate turn than the one in his usual, "official" series, where he encounters another world and a previous time.

Another example of alternate selves in non-canonical literature is to be found in Piers Anthony's trilogy, Double Exposure (1982). In this set of science fiction fantasies, the people as well as the geographies of two planets, or "frames," match each other. However, "no man can cross the curtain between frames while his double lives" (146). Rather, the self and the "alternate" (182) are "fixed where they originate--until one dies out of turn" (146), whereupon his alternate "comes from the other frame to restore his dimension" (220). In the folkloric tradition, the fates of the self and the counterpart are thus interdependent in this example. Notably, however, the use of the double in time and its traditional associations emphasizes the adventures of the protagonist rather than the metaphysical speculation on which this temporal concept is based.

In summary, our exploration of the *doppelgänger* motif within the context of the conception of multiple possibilities of time has revealed that alternate selves are not doubles in time on the basis of a difference in age from the protagonist. Rather, separations in time in this category of doubles are not determined on the basis of past and future, but rather in view of multiple, coexisting times. This notion of the

parallel worlds, separated in time and space, resolves the logical inconsistencies associated with time travel in traditional temporal conceptions.

When these forking paths converge or cross with each other, it is possible for the original self to encounter the alternate self from another time. Travel between two times creates such an overlap between dimensions. The selected examples have indicated that such time travel can involve dreams, memories, "time machines," the supernatural, *déjà vu*, or a combination of these methods. In each case, a psychological link or folkloric connection between the fates of the two characters is essential to their interaction.

Conclusion

The primary objective of this thesis was to examine the motif of the *doppelgänger* in time with respect to historical conceptions of time in order to precisely define the sub-types of this particular motif. These temporal conceptions are the beliefs in cyclic, linear, and multiple possible paths of time. A cognitive perspective to this approach was chosen on the basis of my contention that a background knowledge of the fundamental conception of an idea is necessary to the understanding of its imaginative depiction in literature. Indeed, it was found through this angle of investigation that doubles in time are not necessarily younger or older than the original self. Rather, the possibility of simultaneous paths of time implies that the definition of these *doppelgängers* needs to be expanded beyond the two categories of past and future selves to include alternate selves.

The link between these spatial notions of time and the motif of the double was established on the basis of a close examination of the identification of the self with the double and the interaction of these two characters. Through this examination, it was found that the double in time can be said to generally appear in conjunction with a crucial event or moment in the life of the protagonist. The double in time thus facilitates the exploration of questions concerning human experience and the process of time and change, such as the issues of "the road not taken," and "how things might have been otherwise." The ultimate conclusion of all these world views that, regardless of the availability of alternatives and number of possible outcomes, every individual can only pursue one set of choices, implies great significance for the nature of the path each person follows.

Various aspects of this investigation have suggested the universality of the motif of the *doppelgänger* in time. This figure's ancient folkloric associations, as a wraith or as a helper, have been retained in many examples of examined as well as

non-canonized literature. Notably, the belief in the second sight provides the basic requirements for future doubles, since either the vision of one's ghost or the image of how the doomed individual will appear in death represent the self in separate dimensions of space as well as time. Through various manifestations, the traditional associations with the double have been refunctionalized in new contexts.

Modern, psychological theories of the *doppelgänger* are also, like the original folkloric notions, manipulated within a variety of contexts, including extra-literary genres. The need for these recent theories of an ancient phenomenon would also seem to indicate the universal nature of the phenomenon of the double.

Further indications of the fundamental nature of the motif of the double in time are suggested not only by the frequency of this motif, which Keppler denied, but also by the diversity of the genres in which this figure appears. Most convincingly, the use of the double in time in various types of popular culture, especially television commercials and comic strips, indicates that the double in time has contemporary appeal. If, as Borges's double claims in "August 25, 1983," "all words require a shared experience," then the popularity of the *doppelgänger* across the ages would indicate that, truly, "we are two and we are one."

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