

Preface

The objective is to reflect on the concept of the Doppelgänger in Freud and its subsequent reactions of strangeness within oneself. Concurrently, we will follow the character Marion Crane and her duality (Doppelgänger), Marie Samuels, towards the realization, during the dinner with Norman Bates, that hasty behavior can manifest as "madness" – a reminder that we all might experience moments of going "crazy" or exhibiting psychotic tendencies.

The purpose of this work is purely educational and academic. It entails a thorough analysis of the film, accompanied by selected images from the 1960 movie "Psycho," directed by Alfred Hitchcock.

The copyright owner of the film is Paramount Pictures. From 1960 until 2017, the copyright was held by the studio. As we are in 2022, the film has entered the public domain in the United States of America. This explanatory note about copyright is included due to uncertainties regarding the film's copyright status in Brazil.

This present essay is dedicated in memoriam to Alfred Hitchcock and all those friends who are no longer with us.

Summary and "*Psycho-Analysis*"

In a Phoenix hotel room on a Friday afternoon, December 11, at 2:43 PM, Marion Crane and her out-of-town boyfriend, Sam Loomis, seem to have concluded an intimate relationship. She lies on the bed in her bra, while he stands shirtless, ironically asking if she has had lunch. Marion desires to marry Sam, yet her father's inherited debts and his child support payments, along with alimony, hinder him from providing the financial support she wishes for.

Marion encounters Sam Loomis during her work lunch break, affording little time to address their seemingly unconventional relationship. She yearns to marry him, transcending their sporadic encounters and gaining societal approval. When Sam

jesters at Marion, she gets out of bed to fasten her shirt in front of the mirror. The first semblance of the Doppelgänger emerges in this instance.

Doppelgänger

The initial notion of a dual self is observed in this foundational scene as she converses with her boyfriend while simultaneously observing her alter ego within the mirror. The concept of the Doppelgänger recurs throughout the narrative, with this moment being particularly poignant due to the mirror's orientation, directed away from the viewer and towards the character during her actions.

Although Marion Crane aspires to marry Sam Loomis, her decade-long role as a secretary hasn't amassed adequate savings. Conversely, Loomis inherited his father's debts and is obligated to pay alimony to his ex-wife. The couple's financial dilemma is deliberated before the mirror, wherein the dual aspects of Crane and Loomis coexist.

Modern society divides individuals within themselves, causing subjects to conflate with objects. The ensuing discomfort with the environment and life becomes insufferable. The predicament of two honorable individuals who've toiled and struggled yet lack the means to solidify their love is pondered.

Eventually, Crane realizes her tardiness for work, providing a foundation for our argument concerning the Doppelgänger present in her character.

Our protagonist, Miss Crane, returns to her role as a secretary in a real estate office. She arrives before her boss, Mr. George Lowery, and her client, Mr. Tom Cassidy, who purchases a Lowery house with \$40,000 in cash. Lowery instructs Marion to deposit the money in the bank vault by Monday. Citing a headache, Marion requests the remainder of the day off after her trip to the bank.

This headache serves as the initial suggestion of the dual nature within Marion Crane. The audience is aware that her headache is feigned. In an abrupt shift, the dynamics at the real estate office transform.

Secret rendezvous between Marion and her boyfriend during lunch breaks, a recurring occurrence, do not culminate favorably. Sam Loomis lives far away, and their legal positions preclude them from uniting in marriage, a socially accepted institution. Notably, Miss Crane doesn't adorn any rings on her fingers.

The Doppelgänger's influence intensifies as Cassidy, an oil leaseholder, enters the narrative. He purchases a house with \$40,000 cash, undeclared to the IRS, for his daughter's wedding. Cassidy's presence accelerates the Doppelgänger effect within our heroine.

Marion Crane's character arc is simple; a trustworthy, diligent, punctual secretary employed in Mr. Lowery's real estate office for a decade. Oil leaseholder Mr. Cassidy wields power, wealth, and verbosity. Cassidy employs endearing terms like "my sweet little girl," aimed at the secretaries to garner attention, exemplifying manipulative tactics.

Cassidy's dominance is evident when he mentions installing air conditioning in the secretaries' offices with newfound funds, prompting discomfort in Mr. George Lowery, who seems to benefit illicitly. Cassidy's focus on his 18-year-old daughter, devoid of unhappiness, catches Marion's attention.

The superior of the female employees is taken aback by Cassidy's evasion and invites him to a private conversation in an air-conditioned office. Cassidy, believing his status exonerates him, attempts to exploit the secretary without repercussions. Cassidy embodies the first introduced psychotic persona, fueled by his wealth and the notion that money can bend situations to his advantage.

Cassidy's harassment insinuates that Marion should compromise her integrity for solace. This moment amplifies the Doppelgänger effect within our heroine. Her internal duality emerges from Cassidy's attitudes and actions.

Marion's response to Cassidy's query on her happiness symbolizes her resistance against emotional invasion.

Marion's transformation isn't abrupt; rather, it's built gradually. Factors contributing to her sudden awakening are delineated. Her initial pretext of a headache to secure an afternoon off shifts when Cassidy enters the scene. The

emergence of the double-self, the Doppelgänger, is directly attributed to these events.

As we connect the dots leading to the creation of the character *Marie Samuels* from Los Angeles, California:

a) Marion Crane and her boyfriend share an unhappy and financially unstable relationship. Despite their desire to marry, their financial constraints lead to Marion's dissatisfaction with her current circumstances.

b) Mr. Tom Cassidy's intrusive behavior within the office during working hours further amplifies Marion's turmoil. The fact that Cassidy, who is old enough to be her father, implies that she should engage in prostitution to alleviate his own unhappiness only exacerbates her distress.

c) Tom Cassidy's appearance with undeclared cash amounting to \$40,000 underscores his involvement in questionable financial dealings, hidden from the scrutiny of the IRS.

The shift towards estrangement becomes apparent when Marion Crane informs her boss, Mr. Lowery, that she intends to go home to rest after a stop at the bank due to an intense headache. Caroline, a colleague and secretary, offers her an Aspirin. Marion Crane dismisses the idea, asserting that her unhappiness cannot be placated with pills (indicating the influence of Mr. Cassidy's dual persona on her character).

This notion suggests that monetary means can alleviate unhappiness, echoing Mr. Cassidy's statement.

Marion begins displaying signs of a shifting character. Recognizing her lie to her boss regarding the headache and her true intent to travel to California to be with Samuel Loomis, her beloved, marks a pivotal point. Cassidy's manipulative behavior has significantly impacted her transformation. If an oil leaseholder can engage in financial misconduct, can't an employee adopt similar behavior?

The problem of criminal continuity, where one wrongdoing begets another, is explored. As Marion prepares for her journey, her demeanor transforms. A confident and self-assured individual starts to falter, indicated by her hesitation when confronted with the \$40,000 on her bed. Her spontaneous packing for California reveals the gradual emergence of Marie Samuels, supplanting Marion Crane.

Marie Samuels represents the inversion of Marion Crane's former self. Once honest, trustworthy, and respected, Marie now embodies passion, impulsiveness, deception, and ultimately, *psychosis*.

The scene where Marie Samuels readies herself for the trip showcases her anxious breaths and searching gaze. Her internal turmoil is palpable as she comes to terms with the new persona inhabiting Marion Crane's identity. Several instances of the Doppelgänger effect are depicted as Marie dresses, including a childhood picture of herself and another depicting a man and a woman, presumably her parents. She turns away from the mirror, unable to confront this new self, and focuses on the envelope of money on the bed.

As Marie Samuels drives, the presence of another voice within her becomes evident. The Doppelgänger is now actively shaping her thoughts. She uses meta-thinking to anticipate societal perceptions of her theft and how she should evade consequences.

Sam Loomis's voice echoes in Marie Samuels's mind, questioning her actions and behavior in California. Her thoughts are increasingly dominated by this internal dialogue.

As Marie dreams of Loomis, her internal conflict is mirrored by external factors. The traffic light changes, revealing Mr. George Lowery crossing the street and spotting her. The fear is evident as he recognizes her and smiles, but also notes her lie about the headache. Marie's growing apprehension and the tension caused by her transformed identity are accentuated by the soundtrack.

Marie Samuels is marked by insecurity, fear, and an altered demeanor—traits that contrast sharply with Marion Crane's self-assuredness and lack of duplicity. Her

physical actions, like supporting her head and biting her finger, mirror her internal turmoil.

Marie Samuels articulates the feeling of familiarity transforming into something strange, a sensation of unease.

The concept of the Doppelgänger is represented through mirrors and shadows in how the main character is depicted. Her clothing shifts from white, symbolizing innocence, to darker colors when she assumes the identity of Marie Samuels.

Marie Samuels's apprehensive behaviors, like biting her lip and looking back suspiciously, exemplify her paranoia, driven by the fear that her intentions have been exposed or that Mr. Lowery might possess supernatural insight into her actions.

The Doppelgänger is unsettling because it mirrors the self while simultaneously embodying a threatening otherness.

The shift in colors from soft to strong hues signifies a transformation in character. The transition from driving during the day to nighttime marks a significant shift in the journey.

Covering a distance of approximately 400 miles, the trip from Phoenix to California takes around 6 hours by car. Marie Samuels embarks on this journey in the afternoon, and as night falls, she decides to pull over and rest by the roadside due to the lack of nearby hotels. A police car stops behind her vehicle, and an officer approaches her window, waking her abruptly.

Marie awakens with a start, panic evident as she gazes at the police officer and hastily attempts to start her car. Her insecurity and uncertainty become palpable. She communicates her unease to the officer, revealing her suspicions and the feeling that something is amiss.

This sense of uncertainty persists when she chooses to exchange her car. Her swift decision-making astonishes California Charlie, the salesman, as she accepts the \$700 fee for the car swap without hesitation. The transaction leaves

the salesman speechless when she makes a cash payment and swiftly exits the car dealership, leaving behind a stunned policeman and mechanic.

In the scene where Marie Samuels counts the \$700 bills in the bathroom, a sense of suspense deepens. The presence of the Doppelgänger is accentuated by the mirror facing her during this tense moment as she organizes the bills to pay for the car exchange.

The Doppelgänger effect intensifies as she continues her journey towards Sam Loomis. She begins to converse with herself, contemplating what questions the policeman or California Charlie might have asked. Her lip-biting and the stolen money in the bag on the passenger seat underscore her growing fear and paranoia.

The progression from fear to paranoia or *psychosis* is evident as Marie Samuels imagines conversations involving her colleague Caroline and her boss, Mr. Lowery. Her paranoia constructs numerous scenarios for escaping the predicament, considering options like running away and hiding.

During this internal deliberation, Marie envisions Tom Cassidy's potential reactions to the money theft. She imagines his anger and desire for retribution, leading her to sketch a smile on her face—an impulsive reaction that mirrors the impetus behind the Doppelgänger's emergence. This smile foreshadows another Doppelgänger instance, seen in Norman Bates at the film's conclusion. When the mother's Doppelgänger smiles, it mirrors the same ironic expression as Marie Samuels's other self.

It's crucial to note that Marie Samuels leaves California Charlie's car shop during the day, lost in her thoughts about others' perceptions of her. As she delves into her new persona, she smiles and ventures into the rainy night.

Navigating the storm becomes challenging due to heavy rainfall. In this challenging weather, she stumbles upon the Bates Motel, advertised as having vacancies available.

Norman Bates: The Doppelgänger of the Doppelgänger

In the context of analyzing Marie Samuels' journey of self-discovery, particularly her interactions with Norman Bates, the focus will be on her behavior and recognition.

Upon encountering Norman Bates, Marie Samuels realizes her own peculiarity as he himself is characterized by an eerie presence, dominated by a stronger personality—the character of his mother.

This association with Bates, who is similarly controlled by a motherly figure, underscores the concept of the *double-double*, where the oppressive situation triggers recognition. The hope is that this awareness prompts Marie Samuels to awaken to reality and relinquish her fantasies.

Marie Samuels waits for assistance with an umbrella and luggage, but no one arrives. She then notices an old and decaying house nearby, with a figure resembling a woman appearing in an upper window. The woman's gaze seems to fix oddly on Marie Samuels.

Subsequently, a young man exits the mansion and apologizes for not noticing her due to the rain. As they enter the hotel's office, the presence of the *double-double* becomes apparent. Images of Marie Samuels and Norman Bates are reflected together in a mirror near the office counter.

Norman Bates explains the hotel's situation, detailing that the recent highway route changes have led to fewer customers. He clarifies that guests usually arrive when they get lost and leave the main road.

Bates offers Marie Samuels a notebook to provide her details. While hesitating about her address, Marie Samuels chooses to write only "Los Angeles." This exchange transpires with the backdrop of the glass reflection, emphasizing her double nature.

Bates opens Cabin 1 for Marie Samuels, expressing that it's stuffy inside. Throughout this scene, the Doppelgänger is repeatedly present, reflecting and unfolding within each shot.

As Norman Bates describes the room options and hesitates with the word "bathroom," Marie Samuels completes his sentence. This interaction underscores his internal conflict.

Norman Bates proposes dinner, indicating he was about to have his own meal. The scene takes place with Marie Samuels standing near the looking glass while Bates stands in front of her, casting a shadow across her back.

Childish behavior emerges in Bates' eating habits as he offers her a sandwich and milk for dinner. Marie Samuels discreetly contemplates hiding the stolen money in her hotel room, wrapping it in a newspaper. Suddenly, she hears an older woman's voice exclaiming, "*No! I said no!*"

The voice belongs to Norman Bates' mother, who expresses her displeasure at his intention to dine with a woman. She asserts her possessiveness and jealousy, refusing to tolerate such encounters. She describes young men like Marie Samuels and her son as depraved.

As Marie Samuels attempts to apologize, the Doppelgänger is evident in Bates' reflection on the wall glass. Norman Bates explains his mother's altered state, and Marie Samuels politely acknowledges the situation. Bates invites her to dine in the office, but she hints at dining in her room. This moment symbolizes the duality within Bates.

Bates initially steps forward to accept the dinner invitation, then takes a step back. This action embodies the conflict between his desires and his controlling mother's influence.

Despite his initial desire to dine together, Bates ultimately suggests eating at the reception. Marie Samuels's polite acknowledgment contrasts with Bates's polite refusal.

Stuffed birds fill the reception area. Bates comments that she eats like a bird, a remark that takes on added meaning in this context. The conversation continues with Marie Samuels picking up a piece of bread, and Bates comments that she eats like a bird. He then stammers over the word "falsehood" and discusses his hobby of taxidermy. This hobby, he states, involves stuffing birds and other creatures, exploring the theme of passivity and submission to death.

Bates describes how birds are well stuffed because of their passive nature. He associates Marie Samuels with this characteristic, indirectly revealing his perception of her.

As their conversation evolves, Bates discusses his dedication to taxidermy, emphasizing that it is not just a hobby but a full-time endeavor. He explains that he manages the hotel, attends to rooms and errands, alluding to the control exerted by his mother. When asked if he goes out with friends, Bates replies that a boy's best friend is his mother.

Their exchange continues with the theme of traps. Marie Samuels mentions falling into one's own traps, to which Bates responds that he was born into his. He conveys a sense of resignation and disconnection from his mother's influence. In this case, Marie Samuels trap is her own self while Norman Bates trap is her mother.

In this complex interaction, the Doppelgänger is pervasive, manifesting through reflections, shadows, and character dynamics. Marie Samuels's recognition and understanding of Bates's double nature contribute to her own journey of self-discovery.

Bates opens up about the source of his troubles, attributing them to his mother. He acknowledges that he no longer cares about being trapped by his circumstances and wishes he could challenge his sick mother. He recounts how she had to raise him alone after his father's death when he was five years old. Bates speculates on the difficulty she faced, not needing to work due to financial support from his father, possibly in the form of alimony or insurance.

He reveals that his mother met another man who persuaded her to build the Bates Hotel. The influence of this man was significant, and his passing hit her hard. Marie Samuels empathizes, recognizing the depth of her loss.

Bates admits that a son is a poor substitute for a lover and explains his commitment to taking care of his mother. He expresses resentment not toward his mother, but toward what she has become due to her deteriorating mental health.

Marie Samuels suggests institutionalizing his mother, which greatly offends Bates. He vehemently rejects the idea of placing his mother in a clinic or asylum. In this exchange, aggression is palpable in Bates's words, expression, and posture.

Continuing with the theme of birds and his mother's condition, Bates compares her to the stuffed birds. He claims his mother is as harmless as these inanimate objects, hinting that she might even be "dead" in some sense. The comparison underlines his conviction that she poses no threat.

He shifts his stance, suggesting that his mother isn't a maniac or a freak, but merely experiences moments of instability like everyone else. This interaction prompts Marie Samuels to recognize her own situation, leading to a pivotal realization or recognition of her own self.

Marie Samuels's recognition parallels that of Marion Crane. Marie Samuels serves as a decoy, a manifestation of her "crazy" side. Yet, she is not this person; she awakens to the potential risks posed by her criminal act.

Bates queries whether she has ever experienced moments of instability, to which Marie Samuels admits that she has. This admission underscores her acknowledgment of her own duality and provides a connection to Bates's experiences.

In this nuanced interaction, we tried to explore the themes of recognition, duality, and the interplay between characters. The Doppelgänger motif serves as a vehicle for conveying the complex inner struggles and transformations of the protagonists.

A Note about the concept of Doppelgänger.

The concept of the Doppelgänger, as understood through a Freudian lens, finds a compelling representation in Alfred Hitchcock's film "Psycho" (1960). The Doppelgänger, originating from German folklore, refers to a double or counterpart

of a person that often symbolizes one's inner conflicts, desires, or psychological disintegration. In the context of "Psycho," the Doppelgänger concept aligns with Sigmund Freud's theories of the human psyche, particularly the id, ego, and superego, and the presence of repressed desires.

Marion Crane's journey in the film can be interpreted as a manifestation of her own Doppelgänger, a psychological double that emerges as she embarks on a path of transgression and theft. The Doppelgänger embodies her repressed desires for a better life and her frustration with societal norms. As she steals money and attempts to escape her responsibilities, she becomes divided between her conventional self (Marion Crane) and the Doppelgänger (Marie Samuels) representing her hidden aspirations.

The Bates Motel and its owner, Norman Bates, serve as another manifestation of the Doppelgänger concept. Norman's duality is evident through his relationship with his mother, who has a powerful hold on him. The Doppelgänger in this context embodies the Freudian idea of the divided self, with Norman's id and ego being in conflict due to his unresolved Oedipal complex and his mother's domination.

Norman's mother, who exists as both herself and a projection of his psyche, exemplifies the Doppelgänger as well. She represents his superego, enforcing societal norms and moral codes. Her presence fuels Norman's inner turmoil, leading to the emergence of his darker, psychotic side.

The meeting of Marion Crane and Norman Bates in the motel office brings these Doppelgängers into contact, illustrating the interplay of their psychological doubles. Their interaction becomes a confrontation of suppressed desires, repressed fears, and psychological fragmentation. The motel itself serves as a liminal space where identities blur and duality is emphasized, reinforcing the Doppelgänger motif.

Overall, "Psycho" encapsulates the Freudian concept of the Doppelgänger through its characters' internal conflicts, psychological divisions, and the collision of their hidden desires with societal norms. The film masterfully portrays the duality of human nature and the intricate layers of the human psyche, all within the framework of suspense and horror that Hitchcock is renowned for.

Freud in his own mind

The concept of the Doppelgänger, in the context of Freudian psychology and subsequent critical theory, pertains to the idea of a double or twin representing hidden aspects of an individual's psyche or personality. Sigmund Freud, the founder of psychoanalysis, introduced this concept to explain the complex interplay of conscious and unconscious forces within the human mind.

According to Freud, the Doppelgänger represents repressed desires, fears, or unresolved conflicts that are often relegated to the unconscious mind. It embodies the parts of ourselves that we suppress due to societal norms, moral codes, or personal discomfort. The Doppelgänger can take on various forms, including a physical double or a symbolic representation of the suppressed self.

In psychoanalytic terms, the Doppelgänger concept aligns with the id, ego, and superego structure of the psyche. The id represents our primitive and instinctual desires, while the ego acts as the mediator between the id and the external world, adhering to societal norms. The superego embodies our internalized moral values and standards. The Doppelgänger emerges as a manifestation of these internal conflicts, often personifying the tension between our hidden desires and societal constraints.

In subsequent critical theory, the Doppelgänger has been explored as a rich metaphor for various themes. It can symbolize the fractured self, the struggle between individual and society, the uncanny or unsettling nature of the familiar turned strange, and the psychological disintegration of characters. It is a narrative device that mirrors the human experience of duality and inner turmoil.

Literature, film, and art frequently employ the Doppelgänger motif to delve into characters' psychological depths, reveal hidden motivations, and explore the complexities of human behavior. It has become a versatile tool to examine the tension between appearances and reality, conscious and unconscious motives, and the dichotomy of self-hood.

In summary, the Doppelgänger, as understood through Freudian psychology and critical theory, symbolizes the internal conflicts and hidden aspects of an individual's psyche. It highlights the interplay between societal norms and suppressed desires, serving as a powerful metaphor in literature and art to explore themes of duality, psychological tension, and the uncanny.

Carlos H. Barbosa: *From Secretary to Thug - The uncanny and Marie Samuels*