Fear of the Monsters in H.P. Lovecraft’s Short Stories “Whisperer in the Darkness” (1930) & “At the Mountain of Madness” (1931): Freudian Psychology of the Uncanny

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Abstract
An encounter with ominous objects or situations that causes one to feel uneasy, frightening, or afraid is known as an uncanny experience. It involves both feelings and situations that make someone uneasy. This article focused on the uncanny feelings in Lovecraft’s two well-known short stories, “At the Mountain of Madness” (1930) and “Whisperer in the Darkness” (1931). By employing Sigmund Freud’s psychological notion of “the uncanny”, the study revealed that the uncanny attracts to readers in a variety of ways. They are simple overriding ideas that have been imprinted in the character’s long-suppressed memories and are reinforced by the monstrosity’s appearance. It focuses on both the monster’s incredible physical characteristics and the characters’ insanity or fear as a result of their unconsciousness. Their reality is broken, and the characters are unaware of the condition of the item as a result, supporting Freud’s theories on repressed memories in the unconscious that emerge as a psychological defense mechanism.

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INTRODUCTION

The mystery stories become something that is both exciting and frightening for readers which produce memories. When the memories are repressed, they will be stored in unconsciousness as suppressed memories. This recording of memories will persist until maturity, as a person develops and changes into a more thoughtful and rational person. These are often called “primordial memories” which Freud had referred to as a “surmounted primal belief” (Freud, 1919).

Everything that pertains to awful, inciting terror and shuddering horror, is what the uncanny entails in its most basic description (Freud, 1919). Freeland supports
Freud’s theory by stating that the uncanny evokes feelings of being eerie yet alluring, odd yet intimate, disturbing but not horrifying (Freeland, 2019). The uncanny is divided into two key themes: the return of the suppressed and the triumph of primal ideas (Flecther, 2013). Surmounted primitive belief, on the other hand, is the second subject of the uncanny. Primitive belief is a belief in supernatural events that people all have inherited from their individual or communal pasts (Windsor, 2020).

Following events such as “death, dead bodies, spirits, ghosts, and monsters,” Freud identified surmounted primordial beliefs (Wagner, 2016). This supports the concept of “intangible creatures,” whose existence is unknown to science (Freud, 1919). The appearance of a twin or doppelganger could indicate the return of oppression or reaffirmation of the subjugated, as well as when “the self is haunted by repressed memories” that imperil their reality (Schneider, 1999).

Each person’s level of uncanny varies, depending on what they believe is conceivable and whether or not they believe in supernatural events (Windsor, 2019). Windsor (2019) emphasizes further that the uncanny as emotional responses to specific items in the world. So, when people call anything ‘uncanny,’ they are referring to the characteristics of the object being described, which become the source of their reaction (Windsor, 2019).

The notion of uncanny has been expanded by Freeland. She not only refers to the uncanny sense in real life, but also to artwork. Freeland believes that the uncanny might have emerged in a variety of artistic forms, such as Edgar Allan Poe’s novels or Fuseli or Magritte’s paintings (Freeland, 2019). An article by Freeland inspects the uncanny lies in Krzysztof Kieslowski’s 1991 film The Double Life of Veronique (Freeland, 2019). She identifies that the uncanny was found in the idea of ‘the double’ felt by the main character as she found the existence of her twin.

The tone of gothic literature that arouses horror is strongly tied to the core notions of the uncanny. The mood is dark, ominous, and enigmatic. The rise of the uncanny in art can be found in gothic novels and romantic but cruel literary works of Edgar Allan Poe and E. T. A. Hoffman in the late eighteenth and early nineteenth centuries. Royle (2003) proposes that the emotion of fear in the uncanny refers to when a person is confronted with something s/he is unfamiliar with. As Royle (2003) further explains that “unhomely (unfamiliar), mechanical repetition, unusual coincidence, loss of limb, epilepsy or insanity, automaton (dolls), death, corpses,
cannibalism, burial, déjà vu, the double, telepathy, uncertainty loneliness and quiet,” (Royle, 2003; Muhyiddin et al., 2019).

The uncanny is frequently associated with nonsense or insanity, delusion, and "an ambiguous intimation of the supernatural" in narrative works (Windsor, 2019). Smith, on the other hand, found a recurring pattern that defines gothic literature. The works are mostly described in terms of "ruins, castles, monasteries, and forms of monstrous, as well as imagery of insanity, transgression, the occult, and excess" (Smith, 2007). Due to the similarities, gothic literature frequently contains uncanniness. The Castle of Otranto (1764), Frankenstein (1818), and The Fall of the House of Usher (1839) are among the most well-known pieces of gothic literature.

Howard Phillip Lovecraft, a horror writer who was born in 1890, is one of the most well-known of the early twentieth century. He admits that Edgar Allan Poe, another great horror writer, has had a major effect on his writing (Janicker, 2014; Molnár, 2020). He had succeeded in establishing his own genre, which is today known as Lovecraftian. Lovecraftian horror, sometimes known as “cosmic horror,” is a subgenre of horror and strange fiction that examines the human race’s insignificance in comparison to the vastness of space, encompassing extra-terrestrial species and supernatural beings (Sokol & Pevčíková, 2021). In order to induce terror in the reader, cosmic horror is separated into two elements. The first is dread of the unseen, which is frequently exploited in horror films, and the second is fear of the unknown, which focuses on the incomprehensible and unknowable, too foreign and weird to be understood, or beyond our comprehension (Sokol & Pevčíková, 2021).

Monster is a signal in Lovecraft’s universe to express his concept of cosmic horror (Matolcsy, 2012). Lovecraft describes his enthusiasm for cosmic terror in "Supernatural Horror." He stated that it must be enjoyable if the readers had a strong feeling of dread and were able to interact with strange realms and forces (Matolcsy, 2012). Scholars’ critical evaluations and judgments were utilized to study Lovecraft’s "Whisperer in the Darkness" (1930) and "At The Mountain of Madness" (1931). The so-called "well-informed academics" are acknowledged in this article in the subject of gothic or horror literature criticism. Regarding Lovecraft’s horror stories, several claims have been made. However, as a basic type of narrative work, short stories were given their own category in this study.

The notion of Sigmund Freud’s “The Uncanny” was examined in this article, as well as how the two short stories understudy adapted it. The present work also
identifies neglected Lovecraft works that are worth reading, demonstrating to some extent that the uncanny can be found in a wide range of literary works, not only artworks. As a result, the current article will be able to answer the question of what parts of Lovecraft's techniques make a horror story so compelling to many individuals, as well as inspire terror and dread in the readers.

METHOD

The major idea that is employed as a reference for the analysis is Sigmund Freud's uncanny. In its most basic sense, the uncanny is all that pertains to the awful, provoking terror and shivering horror (Freud, 1919). According to Freud, the uncanny is a component of psychological processes that occur in the mind (Connolly, 2003; Fletcher, 2013). As a consequence, this study belongs to the field of psychoanalysis, which focuses on the signs of repressed memories in the mind. Repressed memories may manifest as a fear of the unpleasant object, which may be offset by an unconsciously activated psychological defense mechanism.

The data comes from two works by American author H.P. Lovecraft: "The Whisperer in Darkness," a 26,000-word novella that was written between February and September 1930 and first appeared in Weird Tales in August 1931, and At the Mountain of Madness and Other Novels, a 1968 collection of short stories that contains the short story "At the Mountain of Madness". The analysis applies psychoanalysis to evoke the data, which are then broken down into several parts. First, take a close look [interrogating] at the two stories. Second, choose conversations, monologues, sentences, and phrases for disclosing the symptoms of repressed memories and behaviors of characters in the two works which validate the uncanny evidences as the results of their trauma. Third, select the relevant quotations and place them in the appropriate categories according to Freud's theory of the uncanny. Fourth, the analysis is completed by defining, inferring, identifying the symbols employed in the works, paraphrasing the conceptions and phrases, comparing the two pieces based on their elements and structure, and eventually disclosing the works' intended meaning.

RESULT AND DISCUSSION

Uncanny feelings are probably the product of primal concepts that have been overturned. It is something that individuals once knew but have grown distant from as a result of their efforts to repress it. Additionally, it can relate to something
that ought to have remained concealed but has come to light, exposing itself to the outside world and awaiting confirmation when the moment is right (Connolly, 2003). Fletcher (2013) revised and expanded on Connolly's views in his *Freud and The Scene of Trauma*. Connolly and Fletcher's points of view are then highlighted in the analysis that follows.

**Primitive surmounted beliefs in “Whisperer in the Darkness” and “At the Mountain of Madness”**

The sensation of weird in the opening of “Whisperer in the Darkness” (1930) is under the genre of primitive surmounted beliefs, and it derives from Vermont's old folklore. This old folklore, which was heavily influenced by Indian tales, is mostly forgotten by today's youth. Wilmarth (the story’s narrator) had heard this legend from rural elders in New Hampshire's highlands. These entities were seldom seen; only those who were bold enough to travel deeper would see them, as they lived on the most isolated hills, deep in the forests. Surprisingly, these animals arrived on November 3, 1927, at the same time as the flood. There were accounts about weird creatures found floating in various overflowing rivers among the huge amounts of news about misery, poverty, and social aid. These things are known as “those ones” or "the old ones." Locals, on the other hand, had their own terms for them, such as the Puritans who referred to them as demons and those with Celtic ancestry who associated them with wicked fairies and "small people" of the bogs and rats:

“While different tribal legends differed, there was a marked consensus of belief in certain vital particulars: it being unanimously agreed that the creatures were not native to this earth” (H. P. Lovecraft, 1930)

Wilmarth, a Miskatonic University literature lecturer and the story’s narrator, dismisses the tradition by citing his educational background as a justification. He considers local folklore to be "an offshoot of ancient rustic beliefs" and says that an educated scholar should not trust it and should instead analyze the natural disaster from a scientific standpoint, “…It amused me to find several persons of education who insisted that some stratum of obscure, distorted fact might underlie the rumors.” (H. P. Lovecraft, 1930)

Throughout his studies that shaped his worldview, Wilmarth rejects the primitive notions that have been proven – once again – in the shape of local folklore – by invoking his educational experience as an incontrovertible justification. The basic belief might be overcome during the maturing process; Wilmarth is portrayed…
as a literature lecturer who regards himself as an intelligent scholar who should not believe in supernatural events. In fact, Wilmarth has repressed his primal beliefs.

Wilmarth has been remembering his memories of the ancient beings that were initially recorded in The Necronomicon book to support his own views. Although the recollection has been etched in his mind for a long time, it has just now come to mind as a monster in Vermont:

“I found myself faced by names and terms that I had heard elsewhere in the mist hideous connections – Yuggoth, Great Cthulhu, Tsathoggua…– and was drawn back through nameless aeons and inconceivable dimensions to worlds of elder, outer entity at which the crazed author of the Necronomicon had only guessed in the vaguest way.” (H. P. Lovecraft, 1930)

While primal believed overcame belief in “At the Mountain of Madness” (1931), Professor William Dyer, a geologist and lecturer at Arkham’s Miskatonic University, discovers fabled creatures that existed before the human race. They were once described as having a similarity to various creatures from primordial mythology in the story of The Necronomicon, authored by a lunatic writer Abdul Alhazred.

Dyer really read the book The Necronomicon from the university library. He foresees a visit to the South Pole to affirm the civilisation of the species, which consists of enormous buildings and a variety of reliefs illustrating their arduous journey. It was noticed that the text refers to the creature as one of the Elder Things. Despite its authenticity, Dyer thinks that this fictional work could never have occurred, even if certain real-world events served as inspiration.

Dyer has suppressed his instinctive belief, which is comparable to Wilmarth’s. More accurate portrayals have a higher chance of becoming uncanny (Smith, 2007; Windsor, 2019). Dyer learns that all of his assumptions are false since, as is revealed in The Necronomicon, he independently found a civilization of Elder Things. His memories abruptly bring to light what has, for some reason, been hidden:

“Complete specimens have such uncanny resemblance to certain creatures of primal myth that suggestion of ancient existence outside Antarctic becomes inevitable. Dyer and Pabodie have read Necronomicon… will understand when I speak of Elder Things…” (Lovecraft, 1931)

It is safe to assume that Dyer regards the Elder Things in The Necronomicon as purely imaginary. Just an inventive book in the university library that has effectively terrified everyone into not having the confidence to read it since rumors have it that reading it leads to insanity. So, in essence, Dyer believes that he has overcome this primitive bad notion – that some creatures from outside the planet Earth occupied
the globe a long time ago – by believing that it is only a fictitious or folklore. Since Dyer has become a member of civilized society, he has overcome his animistic beliefs.

Nonetheless, Dyer does not fully trust this new idea; the old one (the one that has been ingrained in his head for a long time) continues to exist. The object of the uncanny is always experienced as substantial and tactile at first (Cole, 2006; Connoly, 2003; Smith, 2007; Fletcher, 2013; Windsor, 2019). When folklore is lived out in the real world, it ceases to be folklore. This is a fantastic way to elicit the uncanny feeling.

Monstrosity in “Whisperer in the Darkness” and “At the Mountain of Madness”

"Death, dead corpses, spirits, ghosts, and monsters" are all examples of the uncanny feeling (Wagner, 2016). Monsters, in particular, are beyond people’s scientific understanding because their existence defies logic. Furthermore, monsters teach people that there are other worlds outside their own (Janicker, 2014). The characteristics of the monster are as follows.

a. Fanciful emanation

Ghosts, vampires, demons, and imaginative emanations might all be manifestations of monstrous beings (Janicker, 2014). On his article, Freud uses Schelling’s notion of the uncanny. Uncanny, Schelling claims, is everything that should have remained concealed but has now come to light ("gaining recognition"). Lovecraft’s spooky "Whisperer in the Darkness" (1930) was inspired by hideous entities that lived in the hills of Vermont, far from human civilization, and appear in fantastical emanation rather than traditional manifestations like ghosts, vampires, or demons: “The shape can’t be described. It was a great crab with a lot of pyramided fleshy rings or knots of thick, ropy stuff covered with feelers where a man’s head would be.” (H. P. Lovecraft, 1930).

The uncanny in "At the Mountain of Madness" (1931) is linked to Schelling’s idea that monster means "to display." In this story, monsters are something that was once hidden, secret, and mysterious. It was mentioned in The Necronomicon book, which described their occupancy on Earth long before the human species existed. Even the text simply gives a hazy description of it:

“Objects are eight feet long all over... five-ridged barrel torso... dark gray, flexible, and infinitely rough... seven – foot membranous wings... flexible arms or tentacles... like arms of primitive crinoid...” (H. P. Lovecraft, 1931)
The above excerpt alluded to a monster description and how the creepy here is based on their look. This corresponds to how pre-modern people viewed monsters as beings who do not fit neatly into any one category since they are both animal and human, and are frequently characterized as being vast in size and ferocious in aspect (Smith, 2007; Gillis, 2012; and Janicker, 2014). Through what Lake had conveyed on the radio, the uncanny is ingrained in Dyer's and his team's minds.

Dyer and his team recognize the creatures as terrifying because they are similar to things they have seen before, and they fit strangely with a variety of myths and folktales from all around the world. Furthermore, the creature represents death, or, as Rosemary Jackson puts it, "a death rehearsal" (Creed, 2005). Monsters, after all, are symbols for the existence of another life, emptiness, and oppression. The monster stands at the crossroads of life and death, or between potential and impossible (Connoly, 2003; Smith, 2007; Fletcher, 2013; Janicker, 2014). Furthermore, death cannot be inferred openly; rather, it is referred to in literature through amulets or other symbols, and monsters are featured.

b. Threaten the lives of protagonist characters

Not only does the horrific extraterrestrial creature inhabit Earth, but it also threatens human lives, especially the protagonists. It comes from the fact that they do not want to be seen and, more significantly, they do not appreciate having their space invaded. As opposed to this, Akeley was going too far. He heard noises coming from the woods where the horrifying monsters lived, and he started recording their sounds on a phonograph, "... If they think I suspect too much they will either kill me or take me off the earth to where they come from." (H. P. Lovecraft, 1930).

Akeley bought a lot of dogs to protect him when the monster tried to hide him out in the open during the day as well as at night (H. P. Lovecraft, 1930). To further their dominance, the Elder Things (the creature from "At the Mountain of Madness") created a new species. They also "... lift incredible weights, the little, low towns under the sea evolved to gigantic and majestic labyrinths of stone very unlike those that subsequently emerged on land" (H. P. Lovecraft, 1931). They were also put under hypnosis by their ruler, the Elder Things. The Necronomicon book also made mention of the "Shoggoths," who killed Lake and his crew. Lake and his team discovered animals that lived in the Archeozoic epoch, which was later referred to as Elder Things.
Dyer and his crew chose to enter the ruins, where they discovered the real conclusion. By killing and enslaving Dyer and his crews, Shoggoth is obviously posing a threat to the characters. In Shoggoth's deepest hole, Dyer and his crew discovered Gedney, one of Lake's companions, dead. This was the worst accident that could have happened (Lovecraft, 1931). The aforementioned proof also supports claims made earlier by Connoly (2003), Smith, 2007; Fletcher (2013), and Janicker (2014) that the demons are waiting for the proper moment to take control of the situation, even if it means killing the characters in retaliation for their vengeful deeds. They emerge to demonstrate their existence to the populace (Connoly, 2003; Smith, 2007; Fletcher, 2013; Janicker, 2014).

**Madness in “Whisperer in the Darkness” (1930) and “At the Mountain of Madness” (1931)**

When a character mixes reality and fiction, s/he becomes insane. It is as though the line between the two of them has become hazy. Something that people regard to be imaginary or fantasy manifests itself in reality, whether as a symbol or a real-animate entity (Connoly, 2003; Masschelein, 2011; Fletcher, 2013). In this way, Masschelein puts:

“... an uncanny effect is often easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality or when a symbol takes over the full functions of the thing it symbolizes, and so on.” (Masschelein, 2011)

This section’s examination of madness is directly connected to the prior problem regarding monstrosity’s characteristics in the previous section: it threatens the main characters’ lives. The main protagonist figure, Henry Akeley, was previously mentioned as being continually attacked by horrible monsters. As a result, he becomes insane. After the secret is revealed, his feeling of uncertainty and insanity grows, and the familiar becomes foreign (heimlich becomes unheimlich). Creatures that were formerly only seen in rural mythology have evolved into tangible living entities that may be seen and attacked, “I think I am going crazy. It may be that all I have ever written you is a dream or madness.” (H. P. Lovecraft, 1930).

That incident corresponds to Windsor’s definition of what it means to identify something as strange. Windsor believes that one should simply correct one’s ideas if anything occurs in the real world to refute such beliefs (Windsor, 2019). Both the sense of reality and the belief in what is conceivable are in contradiction. They are
adamant about each other’s beliefs and attempt to correct one other. Either Akeley’s encounters with the beings must be re-examined, or the assumption that the entities are purely legend must be disproved. Denying that one’s experience is incorrect, however, does not make it go away (Windsor, 2019).

Characters may become insane as a result of the uncanny sensation. The characters’ inability to distinguish between reality and fantasy, as evidenced by the fact that something that has been established as fantasy for a long period suddenly appears in reality (Cole, 2006; Sederholm, 2021). In fact, the function of intellectual ambiguity is crucial in order to distinguish things, particularly in respect to “the relationship between the uncanny and death” (Cole, 2006). When a boundary that people thought was well-defined turns out to be weak, fragile, or even non-existent, intellectual confusion arises (Cole, 2006).

The border between ourselves and the dead in “At the Mountain of Madness” (1931) is such a powerful threshold that the return of the dead through it in the shape of ghosts, revenants, or other forms of visits is highly unsettling (Connoly, 2003; Cole, 2006; Fletcher, 2013). As a result, when the dead return and cross this barrier, things change. It is no longer death; instead, they take on a new form, which is the monster (Elder Things) in this story. Because the characters are so near to this horrible reality in Antarctica, they are more likely to become insane, especially Danforth, who appears to be getting more negative exposure:

“Looking to our sensations, and recalling our dazedness at viewing this monstrous survival from aeons we had thought prehuman, I can only wonder that we preserved the semblance of equilibrium… Of course, we knew that… our own consciousness was woefully awry…” (Lovecraft, 1931)

The Elder Things’ society and its colossal structures, which held terrible secrets; the creatures which were once only a myth and regarded as a work of fiction have now been shown to the characters in actuality. They were unsure of what was real and what was imagined, and their border between the two was blurry since death was crossing it in the shape of monsters. They began to believe that the massive mountain on which their city was constructed sounded like “a wilder pitch of intentional malignity” (Lovecraft, 1931).

It is highly possible that the impact of this inquiry; the resurrected memory; and the hazy sensations that came at the same time as Danforth’s heightened sensitivity resulted in his current mental condition. Danforth witnessed something that almost drove him insane by the time he and Dyer flew out of the city on a jet (Lovecraft,
Danforth is still suffering from the encounter, even after they returned to their city. It was so genuine for him that it had an impact on his mental state (Lovecraft, 1931).

**Uncertainty of the object in “Whisperer in the Darkness”**

When the status of an item is unknown, such as whether it is living or dead, it is referred to as object uncertainty. Doubts arise when one wonders if an organic thing is indeed alive. Alternatively, if an inanimate item is not, in reality, lifeless, evoke the uncanny. Jentsch discusses built dolls, automata, and wax figurines in one of Freud’s articles (Wagner, 2016). On his original essay, Jentsch mentioned that the sensation of the uncanny can be so powerful due to specific external conditions such as “various forms of depression and after-effects of diverse terrible experiences, fears, and in severe case of exhaustion or general illness” (Jentsch, 1997a). Jentsch further emphasizes that one way to stimulate the uncanny impact on the reader is to discern his/her wondering if a certain character in the story is an automaton or a human being.

It is crystal clear that the characters in “Whisperer in the Darkness” had been through a lot of things that drive them crazy based on previous analysis such as everything seemed so odd, the room was too dark, the air was strange, and Wilmarth felt sort of vibration radiated only when Akeley is around. In a dimmed light, Wilmarth had difficulty in recognizing the host, but when he lighted an oil lamp, he immediately astounded, “I lighted a small oil lamp… but afterward I was sorry I had done so, for it made my host’s strained, immobile face and listless hands look damnably abnormal and corpse-like.” (H. P. Lovecraft, 1930)

The unpleasant impressions frequently emerge when people are visiting “collections of wax figures, panopticons and panorama” (Jentsch, 1997). Wilmarth had already scared to death when Akeley consistently showed unusual manner. He talked in whisper; his body seemed as intense and stiff as board, also he made no movement (motionless): “… he was trying to talk in the same hacking whisper with which he had greeted me” (Lovecraft, 1930). The monster’s disguise is successfully producing uneasiness in Wilmarth. As Jentsch stresses that imitation of human form “appear to be united with certain bodily or mental functions” (Jentsch, 1997), the ‘fake’ Akeley seems to numerous show his awkward gesture. What makes Wilmarth experience the uncanny is shudderier in the fact that the monster was not only
duplicate Akeley's certain body part, instead, they fully imitate as Akeley himself. Furthermore, "the active remembrance of the first unpleasant impression persisting in one's mind" explains why someone experiences the uncanny on a regular basis (Jentsch, 1997).

**Similarities of the uncanny in both stories**

The main character, the monster, and the monster's intellectual capacity are all examples of the uncanny in both short stories. The main character, particularly his/her educational histories, is the first factor to consider. Wilmarth and Akeley have remarkable scholastic backgrounds, according to the first short story "Whisperer in the Darkness" (1930). Wilmarth is a literature and folklorist faculty at Mistakatonic University. Akeley is a Vermont folklorist who returned to his ancestral home in the Vermont hills after retiring.

In the second short story, "At the Mountain of Madness" (1931), Dyer and Danforth are on the same Antarctic expedition. Dyer is a geologist and the expedition's commander, while Danforth is a Miskatonic University graduate student. They are expected to be used to scientific thinking and to see things from a scientific standpoint, given their educational experience. When people come with inexplicable phenomena, their reasonable thinking is called into doubt. Because the supposed barrier between reality and fantasy is weak and shattered, the characters are on the verge of death.

The physical bodies are a source of genuine terror since they are the site or receptacle of a conflict between survival and dying. As a result, the characters' need to get information from external entities puts them in jeopardy. Because the monster is threatened by their colossal sense of awe, the threat of being kidnapped is what makes this encounter both terrifying and intriguing for the character. When they are confronted with such things, they become enraged or deranged, and their world is broken (Sokol & Pevčíková, 2021).

The monster's perspective is the second component. Surprisingly, both stories' creatures are mentioned in the book *Necronomicon*. It was translated into Abdul Alhazred's *A Book Classifying the Dead*. This book is notorious for its frightening content, which includes magic spells for summoning monsters and old gods. The horrific creatures mentioned in "Whisperer in the Darkness" (1930) are known as Migo. It is described as an alien race from the planet Yuggoth in the *Necronomicon*.
book (suggested as Pluto). While Elder Things are terrible creatures from the second short story "At the Mountain of Madness" (1931) and were alluded to as monsters from primeval myth in the Necronomicon book. They are said to be horrible creatures in "At the Mountain of Madness" (1931).

The existence of an extra-terrestrial creature is both terrifying and exciting. Their gigantic size and sticky tentacles all over their bodies set them apart from any other species on the planet. They are abnormal and contrary to natural order (Connoly, 2003; Cole, 2006; Fletcher, 2013; Gonzales & Sederholm, 2021). Because of their limited scientific understanding, people tend to feel creepy and worthless in comparison to these extra-terrestrial species, and their presence demonstrates that there is another world besides human kind.

Monsters play an important part in both short stories, as they are the source of the characters' uncanny sensation. The monster's intellect is the third factor to consider. Their technology and civilization are quite sophisticated, despite their arrival when the planet was still young and unstable. Mi-go was portrayed as possessing "prodigious medical, biological, chemical, and mechanical expertise" to go from Earth to Yuggoth without requiring human bodily structure (Lovecraft, 1930). In "Whisperer in the Darkness" (1930), the individual's brain was merely placed in a brain cylinder that was connected to an external device, allowing the person to see, hear, and talk.

In "At the Mountain of Madness" (1931), the intelligence of Elder Things is not explained in detail. However, it was mentioned in various excerpts in the story that they were extremely evolved in civilization. They were capable of establishing their own metropolis both beneath the sea and on dry ground, and as a consequence of their exceptional biological principle and genetic engineering; they developed Shoggoth—multicellular protoplasmic that could alter their shape quickly. To control the rebel entities, they had "weapons of molecular and atomic disruptions" (Lovecraft, 1931).

The conclusion that fear is caused by the monsters' sophisticated powers may be drawn from both stories. It was said that they had begun to populate Earth while it was still young and unstable. Despite this challenging circumstance, they continued to innovate and broaden their scope. While Mi-go is the skillful surgeons, Elder Thing is the dictatorial boss and insane scientist. They stand a fair possibility of
governing the world and enslaving mankind with such powers in such a difficult environment.

CONCLUSION

Lovecraft combines horror tales with semi-scientific fiction in “At the Mountain of Madness” (1931) and “Whisperer in the Darkness” (1930) rather than employing exact methodologies and futuristic narrations. The Necronomicon book contains descriptions of monsters, like Elder Things that live in Vermont’s hills and Shoggoth that is hidden under Antarctica’s thick ice. Both of the major protagonists in the short stories have studied the book. The narrator’s and readers’ subconscious have awakened to reveal both creatures, which are hidden deep within their minds.

According to Freud’s thesis, the uncanny is essential in identifying how the characters’ fundamentally overthrown ideas are reconfirmed, as well as other particular elements of those beliefs. The article pinpointed four aspects of the uncanny in relation to Lovecraft’s two short stories. First off, both of the characters really ran across what they had thought of as “fictional beings.” Second, in addition to endangering the character’s life, the monstrous creature also conceals the monster’s creative output. This issue arises from early humans’ belief that monsters were a result of human and animal hybridization. The monster is threatened by the characters’ overwhelming sense of wonder. Third, the characters are unable to distinguish between reality and their own thoughts due of their insanity state. Finally, “Whisperer in the Darkness” (1930) is the only other place where the object’s uncertainty may be located. These four characteristics are undoubtedly effective in evoking dread and fear when used to Lovecraftian devices.

REFERENCES


