# The Reality of Representation: An Examination of the Double in *El calígrafo de Voltaire* by Pablo De Santis

*Iana Konstantinova*
Southern Virginia University

**Abstract:** This article examines the relationship between original and representation in Pablo De Santis's novel *El calígrafo de Voltaire*. Life represents art, but art also represents life. Through an examination of dichotomies such as life and death, human and automaton, calligraphy and the print, performing and experiencing, it becomes obvious that the copy and the original are interchangeable.

**Keywords:** Argentinian literature – Pablo De Santis – Automatons – Doubles – Reality vs. Representation.

Following the philosopher's death, Voltaire's heart travels to Argentina with his calligrapher, while a fake one belonging to an anonymous corpse remains in France to be preserved. So begins *El calígrafo de Voltaire,* the 2001 novel written by Argentine award-winning author Pablo De Santis. Voltaire's heart is the first of many elements in the novel that raise the question of the double and its significance. Mechanical dolls, theatrical performances, and even the act of writing become metaphors of art representing life representing art. The question, however, is, does the representation become more real than the reality it represents? In this article, I will examine the various ways in which historical reality and its representation become so intertwined in the novel, that it is impossible to distinguish between the two. In the end, the representation becomes the represented and the represented becomes the representation, each assuming the ontological status of the other, and leading us to question the very notion of reality.

The automaton, a mechanical doll that is both lifelike and lifeless, has inspired the work of many authors over the centuries. Minsoo Kang, in his cultural history of automatons entitled *Sublime Dreams of Living Machines: The Automaton in the European Imagination,* gives the following description of automatons:

> To put it in the most general terms: the automaton is the ultimate categorical anomaly. Its very nature is a series of contradictions, and its

> purpose is to flaunt its own insoluble paradox. It is an artificial object that acts as if it is alive; it is made of inert material yet behaves like a thing of flesh and blood; it is a representation that refuses to remain a stable version of the represented; it comes from the inanimate world but has the characteristics of an animate creature; and, finally, it is a manmade thing that mimics living beings. (36)

It is precisely this uncertainty between life and death, between reality and representation that Ernst Jentsch defines as "uncanny" in his 1906 essay on the subject:

> Among all the psychical uncertainties that can become an original cause of the uncanny feeling, there is one in particular that is able to develop a fairly regular, powerful and very general effect: namely, doubt as to whether an apparently living being is animate, and conversely, doubt as to whether a lifeless object may not in fact be animate. (11)

Sigmund Freud takes Jentsch's claims a step further and, in what has become a canonical work on the topic, demonstrates that the uncanny goes far beyond an intellectual uncertainty, towards deeper psychological fears and desires from one's childhood (139-41). Jentsch's argument is quite appropriate in relation to the automatons present in De Santis's novel, although Freud's interpretation also makes a contribution.

Whether a character is dead or alive and whether such a distinction exists, is a central theme in *El calígrafo de Voltaire*. The first question of death vs. life comes up while the novel's narrator, Dalessius, is traveling to Toulouse in order to report back to Voltaire on the proceedings of the Calas case, an event that historically inspired Voltaire's *Traité sur la tolérance, à l'occasion de la mort de Jean Calas*. Dalessius finds himself traveling in a hearse accompanied by coffins and cadavers, the only living creature among his dead fellow passengers. The clear separation between the living Dalessius and the dead bodies in the coffins is blurred when a curious obsession with death, freudianly linked to his childhood, leads the protagonist to look through the small casket window at the body inside. As he beholds the woman in the casket, Dalessius immediately doubts the state of her death in a Jentschian instance of the uncanny. According to Jentsch, "in storytelling, one of the most reliable artistic devices for producing uncanny effects easily is to leave the reader in uncertainty as to whether he has a human person or rather an automaton before him in the case of a particular character" (13). The uncanny character in this case "había sido hermosa y nada había cambiado; aquellos rasgos no hablaban de la muerte, sino de un hechizo. Por una puerta secreta yo había entrado en un cuento" (32). The mystery only deepens when Dalessuis observes the cadaver he delivered, seemingly alive, close the window of a house of ill repute. What could previously have been attributed to slow carnal decay is now a truly

uncanny mystery: "una mujer que estaba muerta acaba de cerrar una ventana" (47). The element of motion adds a further living attribute to what was once a corpse in a coffin. The corpse now possesses the visual and motor aspects of a living creature. The lifelike creature, however, ends its life as an object. On a figurative level, she is objectified as a prostitute and utilized as a body for the clients' pleasure. On a literal level, she turns out to be an automaton, a mobile doll with clockwork mechanism that includes an explosive device. The "woman" becomes a bomb and explodes when kidnapped, further complicating the life/death dichotomy.

A similar Jenschian encounter with the uncanny occurs upon Dalessius' forced observation of the Bishop of Paris, whose silence has lead many to speculate as to whether or not he truly lives. As a result of the speculation, Abbott Mazy forces Dalessius to declare his own opinion on the ontological status of the Bishop. Like the woman from the coffin, the Bishop appears to be both dead yet living:

> El abad me preguntó si el obispo estaba vivo. Entonces comprendí que aquello era una especie de prueba, y que Mazy necesitaba que otros vieran lo que él veía. El obispo parecía un cadáver viviente, pero era cierto que se movía, y aún era más cierto que una respuesta negativa no iba a ser bien considerada por Mazy. Respondí sin saber si mentía o decía la verdad:
> -El obispo vive. (95-6)

The Bishop, like the woman's body, appears both alive and dead. He moves like the living yet his features resemble those of the dead. In the end, the Bishop and the woman are neither fully alive nor fully dead. They are uncanny automatons, lifeless figures that give the appearance of life, thus causing readers to doubt the boundary that separates life from death. Minsoo Kang points out that it is precisely this doubt that creates fear in humans facing automatons:

> Even if an automaton poses no physical danger to the viewer, our level of uneasiness toward it increases as it looks and acts more and more like a living creature, especially a human being. This is because increasing proficiency at the mimicry of life takes the object into the liminal zone, posing an ever-greater danger to our reality schema based on the categories of the animate/inanimate, natural/artificial, and living/dead. (44)

Although the mystery of whether or not the Bishop and the woman are dead or alive may be solved, the uneasiness created by an ontological existence that straddles opposing categories remains and is further complicated when one takes into account the "real" people behind the automatons and their own status in the light of their copies.

The "real" Bishop, in whose image the automaton was created, is physically dead, yet uncannily alive through the mechanical replica. The automaton Bishop has literally survived his real counterpart and become more real than the original living being, whose remains are in a state of decay. In so doing, the figure of the mechanical Bishop subverts the traditional figure of the effigy in funeral rites. According to Kang, "the purpose of the funeral effigy … was to represent that body as a stand-in during the rituals, providing a stable and reassuringly clean object of reference" (33). More than just an object of reference, the Bishop's double actually takes the place of the living Bishop, continuing his "life" and work, as if the death had never occurred. The automaton, however, does lack a voice. Consequently, although more alive than the Bishop's corpse, the automaton Bishop does not possess all human attributes, thus remaining a creature in between the realms of life and death. He is a representation that has replaced the represented yet paradoxically is unable to fully become the represented. For one, he has no voice and can therefore only communicate through writing. The lack of physical voice is significant on a literal level in the fact that it is a human attribute that the automaton does not possess. On a figurative level, lacking a voice represents the Bishop's inability to speak for himself and the Abbott's control over the puppet. In the end, Voltaire and Dalessius grant a voice to the automaton by arranging for the following message to be written by the doll:

> No busquen en estas manos al Obispo.
> Estoy en una tumba sin inscripción,
> Sin púrpura y sin cetro
> Porque un impostor ha tomado mi lugar.
> El abad escribió mis palabras hasta ahora.
> Esta vez, sin embargo, hablo por mí. (193)

In reality, however, it is not the dead Bishop who is speaking, but Voltaire, who grants his own figurative voice to the Bishop on two occasions: once when his words come out of the Bishop's hand in the form of a confession, and once in the form of a story about a mechanical doll that comes to be an Archbishop entitled *El mensaje del arzobispo*, which Voltaire orders to be published anonymously. The representation replaces the represented, and, is in turn replaced by Voltaire, also signifying the Church's displacement by the Age of Reason.

Just as complex is the figure of the woman in whose image the doll from the casket was created. Dalessius encounters Clarissa when he goes in search of Von Knepper, the famous automaton maker who has gone into hiding. Initially, Dalessius believes he is in the presence of a copy: "era una reproducción exacta de la mujer de Toulouse" (101). The woman's features are just as lifeless as those of the automaton: "la muchacha me miraba con grandes ojos inmóviles" (101). The supposed replica, however, bites Dalessius when he tries to kiss her and asks a question that once again

places doubt on her status as human or replica: "¿Está seguro de que no soy una mujer?" (101). Clarissa looks like a reproduction, but her voice, words, and actions suggest she is human. In fact, Clarissa is the human original in whose image the copy was constructed. Ironically, the two appear to have switched roles and while the replica travels the world and lives the life of a human, as undesirable as that life may be, the real human, Clarissa, stays at home, taking on the identity of a doll. She also asserts that her father, the biological creator of Clarissa and mechanical creator of the doll, "siempre la prefirió a ella. La notaba más humana" (103). At times, Clarissa falls into a doll-like trance that juxtaposes her with the mechanical objects that surround her: "las cosas que nos rodeaban se movían de a poco; se movían las muñecas holandesas y los soldados desarbolados y los diminutos dioses griegos. Todo menos Clarissa, que erguida en su silla jugaba a ser mármol" (108). The mechanical objects are in motion, while the human being sits perfectly still and claims that her replica is more real than herself. The automaton appears to not only be a replica of the human, but to have also taken on a human identity, displacing Clarissa in the world. Meanwhile, Clarissa has taken on the role of a doll and has displaced the automaton in her father's house.

The human/replica blurring of distinctions represented by Clarissa is further complicated when she does leave her father's house and goes beyond acting like an automaton, to acting like a statue while modeling for an artist who is creating a statue. Again we encounter the paradox of simultaneously being a representation and the thing represented as Clarissa becomes both a model for and a representation of a statue. The difference between an automaton and a statue is that one has the ability to move and perform life-like functions, while the other is only a visual representation of a living being and therefore less life-like than the automaton. In a way, Clarissa loses more of her human identity by posing motionless while the artist does his work. When Dalessius finds her, it is in the artist's studio, covered by a cloth just like the statue next to her. When not engaged in modeling, Clarissa behaves like the statues for which she models, standing motionless under the cloth, waiting for the artist to uncover her. She has taken on the identity of a statue to such a degree that Dalessius' companion, Koln "la había confundido con una estatua de verdad" (181). The last time Dalessius sees Clarissa, she walks away, losing herself among the statues in a museum basement: "Clarissa se perdió entre las estatuas, muda, como si conociera el sitio, como si regresara a su país natal" (183). The living girl lives among the lifeless statues, while the lifeless automaton made in her image, spends her final days among humans. Nevertheless, as Clarissa informs Dalessius, she can never fully become a doll like her replica due to the fact that she is a biological and not mechanical creature: "Está hecha en mi imagen y semejanza, pero yo me gasto imperceptiblemente y acabaré por envejecer. Ella en cambio siempre será igual" (102). The doll displaces the human while the human displaces the doll, but only to a degree. The two cannot exchange the building materials that create them – physically, one Clarissa will always remain a biological creature and her copy a mechanical one.

Clarissa's name is a derivative of Clara, who happens to be the human female character in E. T. A. Hoffman's short story "The Sand-man," a story that provides the basis for both Jentsch and Freud's considerations of the uncanny, and a point of departure for most critics who study automatons in literature. In Hoffman's story, the main character, Nathanael, is engaged to a young woman named Clara, only to fall in love with Olimpia, who, much like Clarissa in *El calígrafo de Voltaire*, lives locked up in the house of her father. Olimpia, however, turns out to be an automaton, of which we see signs early on when Nathanael's friends describe her as "singularly statuesque and soulless" and "strangely measured in her movements, they all seem as if they were dependent upon some wound-up clockwork" (n.pag). Prior to encountering Olimpia and making her the focus of his obsession, however, Nathanael accuses Clara of being a "damned lifeless automaton!" (n.pag). Lois Kuznets points to the irony of the episode given the story's denouement (186). In the end, having learned that Olimpia is nothing but a wooden mechanical doll, Nathanael returns to Clara, but inevitably attempts to kill her, falling to his own death after Clara's brother comes to her rescue. Clara marries another and lives happily in the human tradition. In De Santis's novel, the connection between Clara and Clarissa is ironic. Much like the irony of Nathanael calling Clara an automaton, Clarissa's very behavior makes her cross the line and assume the identity of automaton although biologically she is a human being, like her namesake.

Behind automatons such as Clarissa, the Bishop, and Olimpia, lies a doll-maker, a creator figure that brings these uncanny and unclassifiable beings into existence. Kuznets claims that throughout toy literature "manifesting itself in various ways, an air of the disreputable, at the very least, often hangs over the toy maker as shown in fiction" (184). In De Santis's novel, the toymaker himself undergoes a series of transformations. The artist who creates art that imitates life forms a complex bond with his own creation and is unable to separate humanity from its imitation. There are two toymakers in *El calígrafo de Voltaire*, Clarissa's father, Von Knepper, who appears as a direct character, and his master and teacher Fabres, who appears indirectly through Von Knepper's memories. Von Knepper is the creator of the female doll made in Clarissa's image as well as of the Bishop who replaces the deceased original whose image he resembles. Von Knepper has trouble distinguishing the models from the reproductions. As Clarissa explains, "Cree que sus criaturas y yo somos hermanos y que tenemos marcas de familia" (118). Unable to distinguish between his biological daughter and his mechanical creations, Von Knepper contributes to the blurring distinctions between original and reproduction. He also represents another change, a metaphorical one that converts him from creator to automaton controlled by the Abbott and his men, who, in turn, force him to construct an automaton in the image of the dead Bishop and tell him the message he is to program into the automaton's daily written communication with the people. This metaphorical transformation of creator into creation further emerges when Von Knepper tells Dalessius of the words his mentor, Fabres, pronounced on his deathbed: "usted y yo somos autómatas. ¿Qué necesidad tiene el mundo de nosotros?"

(123). Thus the creators become the automatons, the artist becomes the art, and reality becomes but a representation of itself in an endless game of transformations that cause readers to question the distinction between copies and originals.

Von Knepper's Bishop communicates only through writing, and writing itself becomes another level of representation with its own complications and metaphorical significances. Writing contains within itself an uncanny double: the printing press which stands in opposition to traditional calligraphy. There is a group mentioned in the novel that sees the printing press as "la verdadera torre de Babel" (90), converting an object that standardizes writing into a symbol that scatters language and makes it incomprehensible. At the same time, upon capturing Dalessius, Abbot Mazy informs him of this connection: "Nuestros enemigos tienen la Enciclopedia y la voluntad de aclarar todas las cosas; nosotros tenemos la caligrafía y el deber de convertir al mundo en un enigma" (190). Here, the printing press becomes a metaphor for reason and clarity while calligraphy becomes its polar opposite, a mystery. Both calligraphy and the printing press seek to make copies or record events. In that regard, both can be considered instruments of the imitation of reality. The writing produced by the calligrapher and the printing press becomes an imitation/reproduction reality. The printing press, however, can only reproduce what is mechanically set into its presses. In that respect, the Bishop as an automaton loses a part of his uncanny nature and human resemblance due to the fact that he can only write what Von Knepper programs into his mechanism. In the end, both the mechanism of the printing press and that of the Bishop become tools for Voltaire to bring to light the conspiracy of the Dominicans and expose the Bishop for being a doll by forcing Von Knepper to program the truth in the Bishop's pen, and printing *El mensaje del arzobispo* to be spread around Paris. Nevertheless, these are just copies of the "true" messages: "Los informes que cambian la historia de los países, los documentos secretos que destinan para unos tronos y patíbulos para otros … son hojas arrugadas, mojadas por la lluvia, que alguien insignificante lleva en el fondo del bolsillo" (176). The hand-written messages are the ones that truly have the uncanny within them and can not only imitate life, but also start and end it.

The calligrapher is the one with the power to give life and death to writing. Unlike the mechanical printing press, which can only reproduce what is fed into it, the calligrapher can make his own ink, choose his own parchment, and create his own cipher in order to make the message as clear or as obscure as it needs to be. Traditionally, the role of a calligrapher is to keep records of proceedings or copy pre-existing manuscripts. Dalessius, however, sees his trade as a form of creative art: "no me bastaba con escribir, quería inventor plumas y tintas, fundar de nuevo nuestro arte. La caligrafía agonizaba, condenada por la ausencia de maestros, sitiada por la imprenta, reducida a batallones y hombres aislados" (13). As a result of his creative experiments with ink, Dalessius records a death sentence using an experimental ink that erases itself, thus literally changing reality and setting free the woman who killed her husband. The

calligrapher's art is alive in comparison to the printing press. Ink flows like blood, and in the case of the famous Silas Darel, the master calligrapher, blood is ink. Silas Darel resides in the same castle as the mechanical Bishop and has taken a vow of silence. Just like the mechanical Bishop, Darel sits and writes, and can therefore be viewed as a human double to the Bishop. Unlike the automaton, however, Darel's writing is alive. According to the Abbott, Darel "Escribe nuestra historia… Pero no está atado a la norma que acatan los historiadores: esperar que las cosas hayan sucedido. Ya terminó de escribir el pasado, ahora se ocupa de lo que pasará" (190). Darel writes the future, in a way creating reality through his writing. Ironically, Darel dies at the hand of Dalessius, when the protagonist stabs him with a feather dipped in poisonous ink. Before dying, however, Darel marks Dalessius with a mark, a hieroglyph that years later Dalessius finds out to have been the Egyptian symbol for calligrapher. The dead calligrapher is substituted not by a representation of himself, but by another calligrapher, who continues to write reality. In a way, Dalessius creates even a Voltaire figure by writing his memoirs about the events narrated in the novel and thus creating a written double for the Philosopher.

Also important in regards to writing is the paper on which the calligrapher writes. The human body itself becomes a parchment in Paris, where Dalessius works in a messaging center, his job being to record messages in ink on female bodies, which are then washed off after reaching their destination. Metaphorically, the human body becomes an object upon which another representation is recorded, no different than the metal sheet of code that is fed into the automaton Bishop's mechanism to produce the daily message. The messenger women, then, are doubles of themselves: the real person with their own individual life and reality and the message on the skin that is a representation of another's reality.

Representations of reality also occur through acting. Theater performance is another level on which the complex relationship between representation and represented is examined in De Santis's novel. Throughout Tolouse, acting troops perform reenactments of the Calas hanging in a theatrical performance called *Los asesinos Calas*. The representation, however, shows the Church's version of events and the story line has Jean Calas and his family hanging Marco Antonio to prevent his conversion to Catholicism. During his investigation, Dalessius finds that the books Marco Antonio had been reading all had to do with ending one's own life. He therefore reports back to Voltaire that it is much more likely that Marco Antonio ended his own life and Jean Calas has been wrongly accused. The masses, however, believe the theatrical representation, and have trouble distinguishing the representation from the thing represented: "la gente arrojaba piedras contra los actores, confundiéndolos con los personajes que representaban" (52). In a way, the theatrical performance changes reality. Rather than investigating what actually happened, people believe what they see in the performance. People's indignation and the mass hysteria eventually leads to a death sentence and the painful execution of Jean Calas, which prompted Voltaire's publication

of *Traité sur la tolérance, à l'occasion de la mort de Jean Calas*. Furthermore, the actors themselves become so involved, they begin to have trouble distinguishing between themselves and the characters they are representing. Much like Clarissa takes on the qualities of a doll and a statue, so the performers begin to accept their roles. The ultimate example is the actor who takes his role of Marco Antonio to the ultimate extreme: "Ahora colgaba de una soga; la actuación era tan perfecta que la cara estaba azul y la lengua se hinchaba fuera de la boca" (65). The actor becomes the uncanny double of the real "ahorcado," taking his own life in the process of representing another's death.

On the other extreme, but also related to acting, are the real people who become actors in order to distance themselves from their own reality. In a way, Clarissa fits into this category when she takes on the role of an automaton or a statue, rejecting her human identity to be more like the doll her father seems to love more than his own daughter. To a much greater extent, the surviving Calas family, consisting of mother and daughter, also resort to this method:

> Voltaire les daba instrucciones para exhibir con pasión y rigor el drama de los Calas. … Las mujeres aceptaban dóciles las instrucciones de Voltaire; y me admiró que existieran todavía en algún lugar del mundo actrices obedientes. …. Al descubrir que eran realmente la hija y la viuda de Calas, estuve a punto de confesar que había estado en Toulouse cuando el martirio de su padre y esposo, y que había visitado la casa arrasada. Pero algo me detuvo: creo que ellas se sentían cómodas en aquel juego teatral, escondidas detrás de su papel de actrices, y hubieran tomado a mal que alguien les recordara que eran ellas mismas. (144-45)

In an ironic inversion, the true wife and daughter of Jean Calas take on the role of actresses performing the part of the wife and daughter of Jean Calas. In a way, distancing themselves from their real identity by pretending to act creates a new level of reality for the Calas survivors. Uncannily, they become representations of their own selves, performing their own reality, but focusing on performance rather than experience. While the actor becomes too involved in acting and makes it his reality, the real victims resort to acting in order to erase their reality. Through acting, much like through writing and through automaton construction, reality and representation once again become unstable versions of each other.

Reality and representation become mixed up in Voltaire and Dalessius's own existence. Upon returning to Ferney, Dalessius loses his way in the castle and makes the following entrance:

> El viaje me dejó a las puertas del teatro de Ferney, nunca supe si por indicación de mi señor, por azar o por error. … Corrí el telón y aparecí

> en escena, como un actor que llega tarde a una función cuya letra ha olvidado por completo. Ahí estaba Voltaire, aunque en principio pensé que era un actor que lo representaba, porque había en su decrepitud una exageración que sugería la máscara y el disfraz. También estaban los otros, espectadores o actores, que me miraban con estupor. (138-39)

The figurative language initially compares the characters to actors in a performance. Eventually similes are replaced by metaphor and the likeness becomes much stronger until finally, actors and spectators become interchangeable categories. The theatrical fourth wall has been erased while reality and performance become indistinguishable. Furthermore, Dalessius begins to doubt his own existence as an individual. Both in Argentina and in Ferney, nobody believes the story of his experiences unless he tells it in the 3rd person.

Following Voltaire's death, the stage for this performance/reality switches from Europe to Latin America as Dalessius arrives in Argentina and takes on the job of recording the proceedings in El Cabildo, the city government headquarters in Buenos Aires. The job is exactly the same as his very first job of recording proceedings for the French government. What Dalessius discovers is that the same bureaucracy that governs Europe governs Spanish America as well: "pronto descubrí que había un culto profundo a la palabra escrita, aún mayor que en las ciudades europeas. Aman las órdenes sellada y firmadas, los papeles que pasan de mano en mano convocando otros papeles, los encargos minuciosos que se hacen a Europa, la lista de las cosas arruinadas durante el viaje" (11). The New World, then becomes both a copy of Europe as well as its extension. In both positive and negative aspects, the two continents become each other's uncanny doubles. On the positive sides, symbolized by the arrival of Voltaire's heart (a fake copy of which has remained in France), the influence of the Enlightenment spreads to Latin America, inspiring independence movements and creating the new nation states. Carolina Arenes takes the above quote a step further, seeing in it an allusion to present day Argentina: "No son pocas las alusiones a la actualidad que hay en esta novela anclada en el siglo XVIII" (n.pag.), says Arenes before citing Dalessius's description of his new job in Cabildo.

I would agree with Arenes that just like the New World becomes Europe's double, the present becomes a double of the past. Not much changes, and the same fictions continue to be reenacted today by people who do not realize they are performing. Reality and representation continue being unstable doubles of each other, uncannily replacing each other and avoiding the possibility of a stable definition. Doubles in *El calígrafo de Voltaire* include human/automaton, human/statue, reality/writing, and reality/performance. Through all these figures, it becomes clear that the line that separates an entity from its representational double is anything but clear. Voltaire's true heart, however, ends up in Argentina, leaving someone else's heart to act the role in Europe. Dalessius's companions in Argentina, however, fail to recognize

their own cultural significance: "dan por sentado que todo lo que arriba a esta orilla es falso, o no tiene importancia" (12). Nevertheless, the heart that arrives in Buenos Aires is real and I would argue that although they started out as imitations of Europe, the nations of Latin America may take the place of Europe as a new cultural center for the 21st Century, at the beginning of which the novel was published. After all, the true calligrapher writes the future, having tired of writing the past, and Dalessius may be doing just that by recording his memories. Past and future can also be read as each other's uncanny doubles.

## WORKS CITED

Arenes, Carolina. "La escritura y la muerte". *Suplemento Cultura La Nación*. (2002 – 05/05): 1, 8. Web.

De Santis, Pablo. *El calígrafo de Voltaire*. 2001. Buenos Aires: Seix Barral, 2002. Print.

Freud, Sigmund. *Das Unheimliche*. 1919. *The Uncanny*. Trans. David McLintock. New York: Penguin, 2003. Print.

Hoffman, E.T.A. "Der Sandmann." 1816. "The Sand-man." *Weird Tales*. Vol. I. Trans. J.T. Bealby. New York: Scribner, 1885. Kindle file.

Jentsch, Ernst. "Zur Psychologie des Unheimlichen." 1906. "On the Psychology of the Uncanny." Trans. Roy Sellars. *Angelaki: a New Journal in Philosophy, Literature, and the Social Sciences*. 2.1(1996):7-16. Print.

Kang, Minsoo. *Sublime Dreams of Living Machines: The Automaton in the European Imagination*. Cambridge: Harvard UP, 2011. Web.

Kuznets, Lois Rostow. *When Toys Come Alive: Narratives of Animation, Metamorphosis, and Development*. New Haven, Yale UP, 1994. Print.