



**Wolf in a Sheepskin or a Sheep in a Wolfskin?:**

**A Comparative Archetypal Analysis of the Gothic Doppelgängers of Victorian,  
Dorian Gray, Dr. Jekyll / Mr. Hyde, and the Invisible man**

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**İngiliz Dili ve Edebiyatı Anabilim Dalı**

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**İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI**  
**YÜKSEK LİSANS TEZİ**

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Cihaner ARSLAN tarafından hazırlanan “*Wolf in a Sheepskin or a Sheep in a Wolfskin?: A Comparative Archetypal Analysis of the Gothic Doppelgängers of Victorian, Dorian Gray, Dr. Jekyll / Mr. Hyde, and the Invisible man*” konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca 02/02/2021 günü saat 14:00’da yapılmış olup, tezin kabul edilmesine OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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Bu tez, Viktorya Dönemi Gotik *Doppelganger* karakterlerini içeren Oscar Wilde’ın *Dorian Gray’in Portresi*, Robert Louis Stevenson’ın *Dr. Jekyll ve Mr. Hyde’in Tuhaf Vakası* ve H.G. Wells’in *Görünmez Adam* eserlerini arketipsel eleştiri teorisini ve Viktorya Dönemi’ne has özellikleri parametreler olarak belirtilen eserleri karşılaştırmalı bir şekilde analiz ederek, yeni bir *Doppelganger* kavramına ihtiyaç olduğunu kanıtlamayı ve bu kavramın iskeletini oluşturmayı amaçlar. Arketipsel analiz yönteminin efektif bir şekilde kullanılabilmesi adına kolektif bilinçsizlik ve arketip kavramlarının orijini ve tarihsel gelişimi detaylı bir şekilde incelenmiştir. Bu tez, *Doppelganger* kavramı ve tarihsel gelişimi hakkında detaylı bir bilgilendirme yaptıktan sonra, eserlerin dönem olarak içinde bulunduğu Viktorya Dönemi hakkında detaylı bilgi verip, eserlerin Gotik türde olmalarından dolayı, Viktorya Dönemi ve Gotik Edebiyat arasındaki ilişkiyi örneklendirmektedir. Viktorya Dönemi’ne has canavarlık ve toplum, erkek egemenliği, dönemin ahlak sistemiyle bir bütün olarak hazcılık kavramları birer parametre olarak kullanılıp bahsedilen eserler incelenmiştir. Kısaca, bu tez, eserlerin belirtilen parametrelere göre arketipsel eleştiri teorisi kullanarak analiz edilip, sonucunda Viktorya dönemine has yeni bir Gotik *Doppelganger* kavramının oluşturulması gerektiğini kanıtlamayı ve bu kavramın iskeletinin oluşturulmasını amaçlar.

**Anahtar Kelimeler:** Viktorya Dönemi, Gotik Edebiyat, Kolektif bilinçsizlik, Arketipler, Doppelganger, Canavarlık ve Toplum, Erkek egemenliği, Ahlak sistemi, Hazcılık



## ABSTRACT

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Thesis Title : Wolf in a Sheepskin or a Sheep in a Wolfskin?: A Comparative Archetypal Analysis of the Gothic Doppelgangers of Victorian, Dorian Gray, Dr. Jekyll / Mr. Hyde, and the Invisible man

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This thesis aims to prove the need for a new doppelganger concept and to form the framework of the new doppelganger concept via a comparative archetypal analysis of Oscar Wilde's *The Picture of Dorian Gray*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and H.G. Well's *The Invisible Man* by using Victorian Age's unique features as parameters. In order to use archetypal analysis effectively, the origins and historical progress of collective unconscious and archetypes are investigated thoroughly. This thesis reveals the relation between Victorian Age and Gothic literature, since the literary works of Victorian Age to be analysed belong to Gothic genre, after it provides background information about the origins and historical progress of Doppelganger concept, and a detailed introduction of Victorian Age. The unique qualities of Victorian Age, the monstrosity and society, male dominance and masculinity, and Victorian morality and the pursuit of hedonism are utilised as parameters to analyse the aforementioned Victorian literary works. To sum up, this thesis is an attempt to prove the need of a new Gothic doppelganger concept unique to Victorian Age via a comparative archetypal analysis including the parameters aforementioned, and to form the framework of Victorian Gothic doppelganger concept.

**Keywords:** Victorian Age, Gothic literature, Collective unconscious, Archetypes, Doppelganger, Monstrosity and society, Masculinity and male dominance, Victorian morality and hedonism



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# 1. INTRODUCTION

## 1.1. Aim of The Study

This study focuses on collective unconscious theory and gothic doppelganger examples in Victorian literature, and it aims to prove that there is a need of a pristine concept for the gothic doppelgangers of Victorian Age, since Victorian Age owns unique qualities, and these qualities modifies the doppelganger concept, via using aforementioned qualities as a criterion to perform a documental analysis on three remarkable masterworks of Victorian age in a comparative manner and to form a framework.

To study the duality of men, as it is a trademark quality of doppelganger concept, in Victorian literature, morality of men is of utmost importance, thus select works must include both moral and immoral acts, and Victorian literature is full of moral ambiguity. In addition, the pursuit of hedonism by proper Victorian gentlemen is to be investigated, since their immoral actions and sense of morality are reflected in Victorian literature. Another crucial feature of the study is the masculinity and the male dominance that takes place in Victorian Age, and the literary works at the time illustrated the women's place in the society either boldly or in a covert manner. Lastly, since it is Gothic literature what this study is after, monstrosity is a critical element of gothic, and monstrosity is not defined only as scarred, but also as an outcast and a nonconformist. To include all these traits in the framework to be, Oscar Wilde's *The Picture of Dorian Gray*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and H.G. Wells' *The Invisible Man* are to be analysed.

As it is to be discussed in detail in Chapter II, the concept of collective unconscious is to be introduced with its various definitions, origins, and historical progress, including Freud and Jung, and as a product of collective unconscious, archetype belongs right beside collective unconscious and origins and historical progress of archetype is to be introduced as well, including Northrop Frye. Moreover, this chapter includes the origins and the historical progress of archetypal criticism, which is the proper instrument to unearth the treasures of archetypes, and as Northrop Frye is the

one who brought archetypal criticism into life in terms of literature, he is to be mentioned as the chief contributor.

In Chapter III, to form a framework of the concept of Victorian Gothic doppelganger, doppelganger is to be introduced along with its definition and its progress through different cultures and genres to prove the correlation among these cultures, and Victorian ties of doppelganger concept in terms of Victorian Age's uniqueness are to be emphasised on to shed light on the need for the concept of Victorian Gothic doppelganger. Then, Victorian Age will be illustrated in a detailed manner by referring to people of importance at the time to state the signify the exquisite nature of Victorian Age, as the progress, intellectualism, and prosperity of the age are crucial, as well as the corruption and inequality. In addition, Gothic fiction is to be presented with its definition and features, and the bound between Victorian Age and Gothic fiction will be elucidated via background information that would combine them. Following this, one of the criterion, monstrosity will be explained with background information to signify how society is included in making a monster and how it progressed in Victorian Age and literature. Moreover, instances of male dominance and masculinity in Victorian Age are to exemplified and explained, and the relation between Victorian masculinity and its literature will be illustrated by referring to literary examples. Finally, moral sense of Victorian society is to be investigated thoroughly along with hedonism, which is a result of lacking a certain degree of morality as the society used to conceal their immoral actions by attempting to appear attached to the moral codes and the norms.

To sum up, this thesis is to provide a new doppelganger concept and framework in accordance with Victorian Age's distinctive features via a meticulous comparative archetypal analysis of Wilde's, Stevenson's, and Well's masterworks, which could function as a template to provide a benchmark for doppelganger concept and its adaptations.

## 1.2.Introduction

Collective unconscious is a theory that suggests humankind does not only possess the genetics of their ancestors, but also their mind-sets with the help of storytelling and fiction. For many centuries, humankind has been telling stories to get a better understanding of the world around them, and while doing that, many recurrent images have followed each story, hence made transferring these image possible within different cultures and timelines without any pre-designated intention. The images produced thanks to the constant storytelling can be simply named as archetypes. These archetypes are produced within the stories, and collective unconscious and archetypes coexist, since they are dependent on each other. One of the most known archetypes is the hero archetype, as it is so ancient yet it evokes the same reaction to many. One may easily spot the hero archetype in a story, as hero possesses certain qualities, and it can be exemplified by heroes such as Perseus, Hercules, Achilles, King Arthur, and Robin Hood, or unlike those semi-mythical figures, real-life heroes such as Mustafa Kemal Atatürk, Vlad Tepes, Mahatma Gandi, and Nelson Mandela, who are deemed heroes by their nations for their heroic qualities. Yet, even if it appears natural for one to notice these archetypes, with time going on and new genres in literature adding up, it gets harder to identify archetypes, as they are bound to evolve. Hence, to be able to follow the trail of evolving archetypes, also the ones in the making, there should be a system that would help identifying them, and that is what Northrop Frye offers with the archetypal criticism. The archetypal criticism of Frye is significant, since it does not solely focus on supernatural but realistic genres as well to expand its reach to any literary work, and it offers much more than images in terms of archetypes, such as symbols, characters types, or structural units as long as they are recurrent among different genres. Moreover, a comparative analysis unearths even more with a thorough study.

As an archetype, doppelganger is widely known, since it exploits the duality of human nature in various literary works with their big screen adaptations, which is quite attractive for many. However, its origin is much more ancient than those popular literary works as various distant cultures has had similar concepts in their folklore

through time of mankind, which will be detailed more in Chapter III. While still preserving its core, Doppelganger has been the subject of numerous modifications due to the manifestation of new genres and time, and one of those is Gothic literature of Victorian Age. Victorian Age is widely acclaimed as the most prosperous time of England, and London at the time could be named as the hub of the World. With its juggernaut progressivism, thanks to the birth of industrialisation, progressivism took place, and it led to a tremendous boost of wealth and intellectual capacity. Yet, while it helped Victorians to make the world smaller for them, as they could reach nearly anything they desired, it also brought degradation of morality and pursuit of hedonism. Especially, Victorian gentlemen appeared as proper gentlemen during the day, casting out who they deem “other” and having so-called conversations on morality, in other words gossiping, as they conceal their identities to commit hideous act at night, in the name of extravagant pleasure. Another issue that Victorian progressivism brought into the daylight was the mistreat of Victorian women. Despite all the advancements in intellectualism, Victorian gentlemen treated women as mere creatures in terms of intellectuality, and addressed them as “angel in the house”, entrapped them in social contracts, marriages, which they were not able to escape from even in legal terms. Besides, the rights Victorian women possessed were no different than a slave possessed in Ancient Rome. Lastly, Victorian society were afraid of change as they were bound to order, and when one performed a deed that was regarded immoral or failed to comply with the social norms, the society did not hesitate to label them as an outcast, a monster that would bring chaos and cause their lives to be at stake. These unique qualities of Victorian Age make its Gothic doppelgangers extraordinary as well. Hence, these traits will be explained thoroughly in Chapter III and they will be used to expose the select Victorian Gothic doppelgangers.

To sum up, a comparative archetypal analysis will be used to unearth the doppelgangers in select Victorian literary works via regarding the aforementioned qualities of Victorian Age a benchmark, which would form a new type of doppelganger, Victorian Gothic doppelganger.

## 2. COLLECTIVE UNCONSCIOUS AND ARCHETYPAL ANALYSIS

Through ages mankind has never lost their gift of storytelling. From the dark ages to this day, storytelling has been in the centre of every civilisation, and some of these civilisations built their entire belief system on storytelling to unravel the wonders of their world and the gods above and beneath them. Ancient Greeks told the story of their gods to personify what they deemed supreme around the world they lived in and their values. Zeus, the god of sky and thunder, was the principal god of ancient Greeks and the king of Mount Olympus, where it was thought the gods of Ancient Greece resided. Despite his residency in Olympus, Zeus often disguised himself as a commoner and mingled with humankind to avoid affecting the freewill of ancient Greeks. Whereas, Germanic people and Norsemen told the story of Odin, the principal god of Norse and German mythology, and personified the values and natural events as well. Odin was the ruler of Asgard, where he resided with other gods, and he often disguised himself as a wanderer among humans in Midgard, where humankind reside. On the account of the comparison between Zeus and Odin, it would be fair to suggest that both of them might be the products of similar minds. Still, since there were migrations during certain periods and Roman Empire stood between Ancient Greek and Norsemen, it is possible that there might have been some cultural interaction. However, the cultural adaption process lacks intentionality, unlike the Romanisation of ancient Greek.

Moreover, not only the gods but also ancient heroes share similar traits and journeys. For instance, an ancient Greek hero and demigod Perseus was born out of wedlock to a royal family, yet because of his illegitimacy and the fear of a prophecy, his grandfather Acrisius, the king of Argos cast him and his mother out, and through sea they found their way to a fisherman, who brought Perseus up. Later, Perseus killed Acrisius and fulfilled the prophecy. There are many heroes sharing a similar journey to Perseus', such as Hercules, another ancient Greek hero and demigod, and Sargon of Akkad, the first ruler of Akkadian Empire. More surprisingly, Freud (1939) suggests Moses is one of those heroes share the same journey with minor

modifications, such as he was not one of the royal family originally, yet he shared the same destiny with the help of the waters of Nile (p.17). What amazes one is, even if there is not any certain evidence of the first human who made the first step on earth, many of these ancient civilisations shared some similarities in their stories, as if they were using the same template to build on, and recurrences in different shapes are present in those stories. Hence, this raises the question of how they managed to find this particular common ground to build something solely collective and fascinating with lack of cultural interaction due to distance and the existence of uncharted lands. One could simply assume that these ancient civilisations bore some strong bonds among them, yet without a proper evidence of interaction between these distant lands it wouldn't seem possible, whereas the suggestion of "collective unconscious" is the perfect instrument to explore the murky waters, suggesting the presence of a pre-set conditioning these ancient civilisations bore.

Jung (1980) suggests the collectiveness of the term collective unconscious derives from the universal quality, instead of an individual one, and he adds, despite the uniqueness of individuality, behaviours and character traits may be shared among people, and in other words, similarity is the fate of mankind and this leads to share those qualities as if we are one (p.20). Accordingly, the presence of a pre-set conditioning has worked as a way of comprehending the world and the events around for the humankind, thanks to its universal quality. Also, Jung (1980) claims the existence of collective unconscious is only evident as long as there is a demonstration of its contents, which are known as archetypes. Hence, there should be visible remnants of collective unconscious to prove its existence, and archetypes can be regarded as ancient storytelling materials. The Greek bishop Iranaeus (1980) suggests "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself" (p.139). Accordingly, it would be fair to suggest archetypes are ancient storytelling materials with a touch of divinity, and they are reflections of what people considered holy. Considering the myths of ancient kingdoms, instances of archetypes were fundamental in explaining the unknown when archetypes were related to what they regarded holy, such as Zeus' and Odin's disguise to mingle within the common folk.

As one of the prime illustrators of the modern use of the term “archetype”, Jung (1980) argues there is more than one definition of “archetype”, summarising them, first, personal unconscious is consisted of personal experiences caused by one’s feelings, and the experiences that people share are known as archetypes (p.2). Secondly, archetype is a link that humankind possess to reach out to their ancestors, and this shows that universal images belong to ancient times (p.2). Thirdly, Jung spots a difference and suggests for an image to be recognised an archetype, it should transform into collective, and thus evolved, so it requires a certain information to be handed over among people (p.2).

These may all seem a bit complex due to the nature of archetype itself, however, in layman’s terms, Jung (1972) defines archetype as;

“The archetype is a kind of readiness to produce over and over again the same or similar mythical ideas. Hence, it seems as though what is impressed upon the unconscious were exclusively the subjective fantasy-ideas aroused by the physical process. We may therefore assume that the archetypes are recurrent impressions made by subjective reactions (p.106).”

Accordingly, it would not be imprudent to suggest the archetypes are universal, timeless, recurrent, and strongly related to myths and folklore, yet these traits of the archetypes originated from myths and the life of archaic men and bear remarks of individuals, and the myths and folklores might merely be reflections in later literary works. Therefore, it would need a more specific definition that bears an insight to all kinds of literary works around the world. Frye (1973) elaborates this need as: “In a myth we can have a sun-god or a tree-god; in a romance we may have a person who is significantly associated with the sun or trees. In more realistic modes the association becomes less significant and more a matter of incidental, even coincidental or accidental, imagery” (p.137). It is eloquent that there is a certain amount of symbolism to resemble the archetypes, even in more realistic genres, and it is not quite likely to connect these archetypes with myths and folklores directly, since the archetypes in realistic genre might be hidden behind mere symbols. Qu (2016) summarises Frye’s archetype in four points. Firstly, an archetype can function as a tool of communication in literature, similar to a word in a language. Secondly,

archetypes can be more than images, such as symbols, themes, situations, character types, or structural units as long as they are recurrent in various literary works. Thirdly, archetype can function as a connector of genres, forming a special communication in literature. Lastly, archetype is dependent on society, history, culture, and the psyche (p.366).

Apart from Jung's definition of the archetype, Frye's definition of the archetype shows that the archetype is an instrument of communication that serves between genres and history in literature and is not limited to myths and folklores only. It may include characters, plots, images, and themes as well.

Archetypal criticism may be regarded as a lost art by some, while others consider it an ancient instrument of criticism. It is mostly criticised due to its focus on universality instead of specifics of an individual work, arguing archetypal approach washes up the jewellery on the surface and makes the work look dull. However, Frye (1951) argues an archetype is not only a unifying category of criticism, but it is a total form. Hence, even if the core is universal, the jewellery on the surface might add brilliancy to the core and make it pristine and unique, unlike what is suggested by those criticising the value of archetypal criticism.

According to Abuzahra and Badareen (2017) "an archetypal approach to literature assumes that there is a collection of symbols, images, characters, and motifs that evoke the same response in all people." (p.45) This collection of archetypal items may not be easy to perceive in every literary work, and it may require a thorough comparative analysis including similar works to identify these concealed archetypes. Therefore, a diligent comparative analysis is a salient element of archetypal analysis.

### 3. THE CONCEPT OF VICTORIAN GOTHIC DOPPELGANGER

#### 3.1. Definition of Doppelgänger

The dictionary definition of doppelgänger goes by “a spirit that looks exactly like living person, or someone who looks exactly like someone else but who is not related to that person” (Cambridge Free Dictionary and Thesaurus, 2020). The word itself is a loan word from German. The first known use is by the German author Jean Paul in his romantic novel “Siebenkäs” in 1796. Fleming (2006) suggests, the word “doppelgänger” is formed out of “doppel”, meaning “double”, and the word “gänger”, meaning “walker” or “goer” (p.126). Although the first known use of the word doppelgänger is owed to Jean Paul, there was numerous attempts to mould this word into an ethereal concept.

In his *Provincial Glossary*, Grose (1811) defines “fetch” as “the apparition of a person living” (p.63). This definition of the word fetch certainly makes it intriguing to explore further since the concept of fetch shares some similarities with the doppelgänger concept. In *Peter of the Castle: And the Fetches* (1866) it reads “In Ireland, a fetch is the supernatural fac-simile of some individual, which comes to insure to its original a happy longevity, or immediate dissolution; if seen in the morning, the one event is predicted; if in the evening, the other.” (p.203) As it was present in England, fetch was a common concept in Ireland as well. Moreover, as an Irishman, Yeats (1890) suggests the fetch was commonly believed in Ireland, as it was in Scotland (p.129). Considering these remarks on the word fetch, it can be effortlessly perceived that it is certainly a prevailing concept all across Britain. Therefore, one could simply assume there should be a root forming these words, or its branches, and this root scents of folklore and mythology. Going further north, in Norse mythology, the word “vardøgr” is an ancient Norwegian word manifesting some resemblance to fetch, with its equal “etiäinen” in Finnish folklore. Leiter (2002) defines vardøgr as a premonitory sound or sight of a person before he arrives (p.621). Although, these concepts are less sinister, it would be hard to argue that these concepts do not belong to the same root.

The correlation between these concepts eloquently leads one to presume these concepts are variations of a unique concept. Yet, as there are similarities between them, it would be irresponsible to ignore the minor differences. Whilst the doppelganger concept suggests nothing pure, the fetch, vardøgr, and etiäinen concepts evince the presence might be either good or evil, and that indicates period related distinctions between these concepts which might have been caused by the cultural exchange between these folks, and the adaptation process of the target concept into their own culture. This is a strong evidence pointing out the evolution of the shared concept. Considering the evolution of the concept, a long and agonising natural process, it is an inevitable phase due to its nature. Its presence in different cultures under different aliases makes it demanding to unearth its root, yet the significance of this concept hinges on its intersection between this different cultures. Since there is a sign of reproduction present in different cultures without an explicit evidence of pre-intended use of the concept for adaptation to a certain culture, which points out an unconscious action, it would be fair to suggest the root of the concept is a recurring image, or to put simply it is a proper example of an archetype.

Doppelganger, as an archetype, owns a variety of definitions due to its archetypal quality and evolutionary course through time and cultures. Still, it would be ill-considered to regard its evolutionary course with an expiration date, as the branches of doppelganger archetype are still growing, leading to an Yggdrasil-like tree. Its branches cannot be merely defined by culture or time anymore, since this constant evolution of the concept produced additional parameters, such as genre. Hence, the growth of this particular branch made its way into some exquisite works of literature, which inspired others to contribute to the growth of this fruitful branch. As an example, according to Burwick (2011), a Byronic doppelganger is present owing to Byron's interest of exploiting the duality of human nature, agony originated by internal conflict, and bitterness over a mortal bondage (p.84). Compared to the earlier definitions of the doppelganger, it is highly apparent that Lord Byron put his brilliancy to work and renovated the original doppelganger concept into something pristine with a gifted touch, which indicates shall the need arises, the doppelganger concept can be reshaped without disrupting the archetypal quality and the essence of it. Accordingly,

a considerable variety of doppelganger illustrations should exist in different literary works, which might be addressed as hidden treasures waiting to be unearthed. One of those, biding its time to be revealed in an elaborate manner is the “gothic doppelganger” concept in its prime, Victorian age.

The existence of gothic doppelganger hinges on the features of Victorian age, as it bears peculiarities influenced the entire perspective of Victorian men and women of letters, as it did the perspective of the later generations, and gothic literature of this period. Owing to uniqueness of Victorian age, gothic doppelganger in Victorian possesses distinguishing marks, as well as Victorian age and gothic literature do. Yet, it does not hinder its bound to the root of the concept, as gothic doppelganger does not lack any qualities of the root, instead the qualities of the root are extant but acclimatised according to the elements of gothic literature and the remarkable characteristics of Victorian age, which makes these qualities appear with a glamorous yet wicked skin blanketing the essence of the original concept. Romero (2013) elucidates this matter as claiming Gothic literature in Victorian Age was a projection of hypocrisy in terms of theme, tone, setting, literary devices, and characters, thus suggesting the existence of polarity in England, where Victorian gentlemen had to conceal their true nature not to be exposed publicly, and this led the Victorian Gothic literature authors to manifest doppelganger in the narratives of them (p.2). Therefore, gothic doppelganger served as a Bifrost-like bridge that connects elegant yet crooked mundanity of Victorian age to its dark and gloomy reflection, Gothic literature.

Moreover, Romero (2013) defines Gothic doppelganger as a physical projection that epitomise the dark secrets of men who carry the burden of a fight between good and evil inside them and remarks Gothic doppelgangers’ distinguishing characteristic as “the return of the repressed: the embodiment of unbearable or unacceptable fears, wishes, and desires that are driven from consciousness and then transmuted into representations of monstrosity” (p.4). These hidden, socially unapproved, and repressed desires of the Victorian gentlemen were illustrated in many literary masterworks of the era, and gothic doppelganger let these duplicitous

gentlemen find their story in the art of writing, by virtue of the well-executed wordmanship of master word-artisans of this peculiar period.

### **3.2. Victorian Age and Gothic Fiction**

Prosperity and corruption, progressivism and inequality, orientalism and colonialism are some of the fundamental concepts that form the essence of a description of Victorian Age. It is widely acknowledged that Victorian Age bears the title of the most developed England throughout its history. During his visit to London in 1897, Twain (2006) claims England moved farther ahead in Queen Victoria's reign than it had moved in its two-thousand-year history before the Queen (p.979). Twain's words obviously mark the significance of development through this age. The industrialisation process, which brought England the concept of progressivism, was one of the focal factors in its constant transition from ancient to pristine. An early Victorian, who witnessed the early stages of industrialisation, Dr. Thomas Arnold (2006) expresses his astonishment by stating that they were living the life of three hundred years in thirty years (p.979). Hence, it wouldn't be so forwarding to claim that this progress was so rapid, Victorians were in such wonder with the progress they were witnessing. Thanks to this incredible progress, Victorians made their fortune in a quick manner since industrialisation made England the chief market of the world.

In all its glory and glitter, however, Victorian Age led to some concerns among its proud Victorians. Before becoming the prime minister of the United Kingdom, Benjamin Disraeli (2006) summarises this age shinningly as he remarks: "It is a privilege to live in this age of rapid and brilliant events. What an error to consider it a utilitarian age. It is one of infinite romance." (p.985) Thus, it would be fair to say that all this glamour functioned as a thin veil that hid the true form of Victorian age. This ill-mannered glamour cloaked the corruption and perversion of these fine Victorian gentlemen who walk the streets of London as the proper gentlemen of this era. Behind its juggernaut progressivism, there were some unfortunate ones, who couldn't give much of a thought when it came to global economics or the superiority of England over others, worried about how to survive these times. The foremost and the most proficient to elicit the genuine condition of these unfortunate ones was surely Charles

Dickens. Realism worked its way through Dickens and made the untold story of these unfortunate Victorians public. Dickens' approach made it eloquent that there was some drowning in the gutter in the sake of proud Victorians living in the stars with the glitter and splendour all around them. In *Oliver Twist (1861)*, Dickens narrates as "The sun, --the bright sun, that brings back, not light alone, but new life, and hope, and freshness to man--burst upon the crowded city in clear and radiant glory. Through costly-coloured glass and paper-mended window, through cathedral dome and rotten crevice, it shed its equal ray." This brilliant description of Dickens depicts the need for the basic sense of equity and how it was corrupted through a certain set of filters by the Victorian society.

Among the genres that can portray the era with all its unequal way of life mentioned above, and the dismal and bleak settings as a reflection of industrialized atmosphere in even more grotesque elements without digressing from the limits of realism, gothic fiction is one and only.

The term "Gothic" was originally coined in the 18<sup>th</sup> century in the field of architecture for the construction style that was barbaric, excessive, obscure and medieval. In time, the term "Gothic" was associated to the genre found in late 18<sup>th</sup> century as the architectural traits were overlapping the denominators of the genre. In this aspect, Horace Walpole's *Castle of Otranto* is acknowledged as the touchstone of the Gothic fiction with the narration of a gothic story with grotesque and obscure characters in a gothic setting as in real gothic architecture figures. To take it a step forward, naming the fiction after the architectural concept is no coincidence. A well-known trait of gothic fiction called "otherness" begins from the setting as it is possible to talk about the structural outsiderdom. Basically, the plot of a gothic fiction takes place in a gloomy and bleak castle, a gothic structure, or in an immoral and a corrupted part of a town. Thus, as a reflection of the inner and outer state of the characters narrated in the story, the settings like the castle in *Castle Otranto*, laboratory in *Dr. Jekyll and Mr. Hyde* or London in *The Picture of Dorian Gray* with its grotesque, medieval, crooked and outcast features are the reasons for naming the fiction as "Gothic".

Not just the depiction of the setting, the other crucial denominator of Gothic literature is the portrayal of the character's inner state and mentality. The antagonist does not resemble the conventional concept of the villain. In other words, as it is going to be touched on in the following chapters, the antagonist, such as *Dr. Jekyll* and his other self *Mr. Hyde* in Robert Louis Stevenson's novel, is basically constructed upon the Chinese philosophy of Yin-Yang, which is being the vessel of dualities such as good and evil, right and wrong, sanity and insanity and moral and immoral. In other words, the villain is not pure evil that has the sole aim of opposing the protagonist by all means. Therefore, the antagonist becomes a more life-like character in the story which makes it easy for readers to create bonds with themselves. In his "me against the world" state of mind, the villain fights in himself based on the societal dilemmas and dichotomies, and against the society in finding a place for himself with his own truths.

Nevertheless, the aspect that grant uniqueness to the genre which at the same time differs it from other horror stories and fairy tales is the concept of realism. Geary (1992) suggests, in her work *The Old English Baron*, Reeve highlights this aspect of gothic fiction by claiming that "Gothic narrative framework focuses on expanding the imaginative domain so as to include the supernatural elements without losing realism" (p.40). Basically, the plot containing unrealistic, monstrous and grotesque elements carries the traces of real life. To put it in a different way, improbable stories takes place in a probable setting, and this credibility aspect takes the genre to a new level. Main characters are surrounded by everyday people in everyday locations.

The 18<sup>th</sup> century Gothic fiction with all its denominators mentioned above continues its existence in the following era by obtaining the fictional traces of the period such as madness, doubling, mental ups and downs, and the uncanny. Obviously, as Hilary Grimes (2011) points out in her book *The Late Victorian Gothic*, the elements of gothic fiction evolve in the 19<sup>th</sup> century by some societal dichotomies such as life and death, right and wrong, and just and unjust.

All in all, with its depiction of unreal, imaginative, grotesque and monstrous events in a setting with the same features but without losing the realist approach, gothic fiction finds a place for itself in the literary world of Victorian era.

### **3.2.1. Monstrosity and Society**

Monstrosity was a frequent theme in Victorian literature and it did not only portray horrifying disfigurement or embodiment of the unholy. These visual remarks might be one may expect to spot when the word monster is present in literary works, however monstrosity may appear without physical scarring, with sociocultural alienation as an alternative. Falk (2012) elucidates it by stating monstrosity was a product of the Victorian society to keep nonconformists and deformed at bay as in the position of “other”, since the society desired protection from those who were not able to comply with norms in fear that they might commit hideous acts and appearances and yearned to keep their secrets hidden (p.38). Ergo, it could be well said that monstrosity appears when it is not in accordance with sociocultural norms and as much as it is a debate of nurture versus nature, it can be moulded by the society as well.

Norms made by society are solely significant when the question what makes a monster arises, and the manners towards nonconformists or deformities entrap those in a journey of becoming a persona non grata. Monster as an outcast represented in many literary works, yet as it was a representation, it was existent in the real life as well. Falk (2012) states to avoid being treated as an outcast or a freak of nature Lord Byron himself concealed his deformity on his right foot all his life, fearing the perceptions of society since the outcast was deemed to have a potential of committing heinous acts, and this was a lifelong torment for Byron, yet he was able transfer his pain into his literary works by making his characters less-functional and unfortunate (p.6).

Cohen (2018) presents a thorough method to perceive the bond between cultures and their own monsters by offering seven theses about monster culture (p.3). First, the monster’s body is a cultural body, it exists within a culture and what grants it life and independence is the monstrous embodiment of fear, desire, anxiety, and

fantasy around it. Second, the monster always escapes, it may face many deaths yet reappear in another place or in another time, and so the monster's body is both earthly and unearthly. The monster's body lacks material and killing it is chimeric. Third, the monster is the harbinger of category crisis as it manifests propensity against categorisation since it does not possess a simple systematic structure that would allow humankind to comprehend the monster in an earthly manner. Fourth, the monster dwells at the gates of difference, it is an "other" in terms of culture, race, gender or ideology, which is born in a radical manner, and it is originated within to bring chaos or to unsettle the order. Fifth, the monster polices the borders of the possible as it preys on the lone sheep, terrorising and discouraging humankind to prevent exploration of its own demesne. The monster takes an immaterial shape none has ever witnessed, yet haunts the curious ones. Jack the Ripper might be counted as a to-the-point example, since none has ever found out who he was, yet the murders he had committed terrified the ones regularly committed adultery. Sixth, fear of the monster is really a kind of desire as the monster is not a creature of order and one may easily appreciate the freedom the monster possesses, as long as the existence of monster does not threaten the liberty of the humankind. Lastly, the monster stands at the threshold ... of becoming, since it originates within mankind, the monster does not simply vanish into thin air. Instead, it tends to return evolved as the monster is the simulacrum of the many, and the existence of monster is an obligation as the monster is present to remind the mankind their self-made limitations and fear of the change (p.43-54).

In layman's terms, the monster may be identified as a creature of chaos originated as an outcast within a culture of order because of the norms and the judgemental attitude of the society, and the monster is recurrent since it reminds the society of their own limitations they hold in high esteem due to prevent the destruction of order. Besides, the monster may be appreciated at times since it represents an unchained creature, and it makes the monster a must of a society.

### **3.2.2. Masculinity and Male Dominance**

Victorian Age didn't only prosper with its progression in economics but also with its academic success. Intellectualism, one of the focal factors in Victorian

progressivism, was solely owned by men, or it was what men thought at the time. The thought of women as a home-carer, dealing with mundane issues was a widely accepted norm throughout England. Hence, it was a common belief to presume the women could not be associated with the concept of intellectualism. Albeit, Victorian women worked their way to prove that it was nothing but a shibboleth.

Despite all that progress in Victorian age, even legal structure of the time was unable to protect the women entirely. In his *The Subjection of Women*, Mill (1924) states at the time even a Victorian woman of higher class was able to inherit the properties of her family and protect the income of those properties when she got married – a way to prevent the husband from squandering the income – there was no law preventing the husband from using personal violence as soon as she got the income derived from those properties, and compares it to an ancient Roman law that granted slaves the ownership of their own peculium to a certain extent (p.30). Ergo, it is evident that the law was never meant to protect Victorian women from harm, which is quite unsurprising since the first woman who was granted the right to sit as a member of parliament and took her seat was Nancy Astor in 1919. Also, Srasiyah (2017) states Victorian women were forced to trap in a domestic sphere as they had to fulfil pre-assigned responsibilities such as cleaning, cooking, and raising children, also faced verbal and physical violence and even with the absence of the legal right to divorce (p.142). The violence towards Victorian women without the legal right of divorce made them obedient to Victorian gentlemen and entrapped them to maintain their so-called marriage in a woeful manner while maintaining their reputation as “angel in the house”.

Moreover, Nagi (2016) deems masculinity as a dominant feature of Victorian society, since Victorian gentlemen weren't shy of displaying their pride of protecting their wives and manifesting their superiority over Victorian women publicly, and expresses his perplexity as even if the monarch was female, Victorian society was patriarchal and only men were able to establish moral roles that would form the entire Victorian culture (p.3). The male dominance was not only a feature that would allow Victorian gentlemen to make the entire legal system an instrument of their own to use

as they see fit to shape the legal basis in favour of themselves, but also it allowed them to shape a male dominant world that would not lack superiority over women.

In 1897, the University of London was the first to grant women degrees. Unfortunately, it was a total scandal for Cambridge. The proposal of granting women degrees was rejected by the university government. What is worse is that it was followed by a so-called celebration regarding the rejection of the notion, where men hanged an effigy of a female student and then mutilated. In an issue of *The Queen, The Lady's Newspaper* (1897), it is stated that the case for the women were discussed widely and it divided Cambridge into two hostile camps and all that the women asking for was the use of their honorary titles they had honestly earned, which meant them food, clothing, and lodging. Even many prominent authors such as Mary Ann Evans, also known as George Eliot, had to use manly aliases as they were not granted the right of authorship.

One of the late Victorians, Oscar Wilde, is famous for his witty critics on women's place in society, which made him criticised thoroughly. In one of his plays *The Importance of Being Earnest* (1965), Lord Algernon says "All women become like their mothers. That is their tragedy. No man does. That's his." (p.50) While it exploits the banality of what Victorian gentlemen think of women in society, it signifies the need of a shift of what Victorian gentlemen hold dearly, their values. Thus, one may fathom out that Wilde doesn't only criticise the place of women in society, but also how men should alter themselves by adopting the perspective of Victorian women. Besides, this banal view of women points out how the restrictions towards them made by Victorian society. They were deemed as mere creatures in a civilised world, where society restrains their desires to become more.

Considering these acts of inequality over women, one can easily assume that these cruel acts over Victorian women were not neglected in literature. The sorrows of Victorian women were represented from different perspectives and took a prominent part in many literary works at the time. While some authors made it visible to an average eye, others used symbols, which requires a keen eye to shed light on them and exploit the brilliancy behind those symbols.

### 3.2.3. Victorian Morality and The Pursuit Of Hedonism

Behind their well-respected public appearances Victorian gentlemen hid their true nature to gloat over their unorthodox savours in shadows. The progressivism didn't only beget the evolution of life standards, but also it provoked the hunger of Victorians for the taste of the forbidden fruit. Yet, there were certain etiquettes to follow since under the Queen's reign, England was a God-fearing country. Hence, a certain religious and ethical rigidness towards some eccentric features of this evolution, such as atheism, homosexuality, adultery, brothels, and opium dens, made it eloquent for seekers of the forbidden fruit to maintain their infinite journey in shadows.

In Oscar Wilde's famous play *The Importance of Being Earnest* Gwendolen says;

Even men of the noblest possible moral character are extremely susceptible to the influence of the physical charms of others. Modern, no less than Ancient History, supplies us with many most painful examples of what I refer to. If it were not so, indeed, History would be quite unreadable. (Wilde, 1965, p. 80)

Gwendolen's perspective of morality Victorian gentlemen possess is a sign that suggests the moral degeneration among Victorian gentlemen is existent due to its natural course, even if the man in question is a moral paragon, and it has been present all along as it will be, since it only follows its natural course and mankind is quite prone to make errors in terms of morality. Another essential point of Gwendolen's perspective is Victorian gentlemen's susceptibility to the influence of the physical charms of others. These physical charms may be regarded as lacking possession of what others possess, in other words jealousy, which could simply cause a man desert his sense of morality to gain control over that possession. With the expansion of known world and being a citizen of what many people regarded as the hub of the world, Victorians were able to reach remarkable objects from all around the world with ease and experience otherworldly services that no one else had at the time, only to satisfy their depthless hunger. These colossal advancements among Victorians led to an

overwhelming competition, especially between Victorian gentlemen of upper-class. Rawls (1999) claims this yearning, the pursuit of hedonism, is the ultimate feeling or sensation, yet it is unstable and inhuman, thus it leads to a hunger of superiority over others or one's material wealth (p.490).

Victorian morality, a crooked and hypocritical sense of morality, found a major place in numerous literary works of the time through the gifted penmanship of very well-known authors. One of those gifted, Oscar Wilde, was a constant critic of Victorian morality, and he often attempted to unveil the true nature of the Victorian society via his elegant penmanship. Despite his attempts to reveal the hypocrisy of the society in his writings, he was accused of writing an immoral novel, *The Picture of Dorian Gray*. In the preface Wilde (2005) claimed "there is no such thing as a moral or immoral book. Books are well written or badly written. That is all" (p.5). This event and Wilde's claim suggest the society was not eager to witness their hypocritical life exposed, and it is quite unsurprising, since these individuals were acting as they were the moral paragons and the core of precious Victorian culture.

## **4. ROBERT LOUIS STEVENSON'S THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE**

### **4.1.Introduction**

Robert Louis Stevenson was an outstanding figure in Victorian period due to his elegant storytelling skill, and he has been even more widely known after he passed away. His works include different genres, since he was a versatile penman and despite his constant struggle with serious health issues, he made it his solemn duty to travel and learn about the world around him. He favoured writing about moral conflict and society in his works.

Dr. Henry Jekyll is a man of science, tempted by his own repressed desires, haunted by his sinful youth and made it his solemn purpose to find a way to fulfil these repressed desires without damaging his public image. His quest requires him to use himself as a guinea pig, and that fringe experiment causes him to share his physical form as a single vessel for both Dr Jekyll and his shadow, Mr. Hyde. Hence, his shadow is able to fulfil his repressed desires without the deterioration of his public image. Mr. Hyde represents his monstrous and hedonist side, and it makes the protagonist a to – the – point definition of the Victorian Gothic doppelganger.

### **4.2.Monster in Jekyll**

As one can spot a beast of nature and its demesne by signs, without knowing that Hyde is a monstrous being or that Jekyll is connected within deeply, Jekyll's dwelling has a sinister look which leads to suspicion of unholy and unearthly matters take place (p.4). The said building lacks windows and bells on the front door produces a sense of secrecy, which can be attained to monster's nature of lurking in the shadows, and although it is the house and work place of respectable Dr. Jekyll, as he is a man of science, him being a surgeon evokes terror among the society, as well as respect. In front of this shady building Hyde performs his first offence which brings out the glimpse of his monstrosity. He runs into a child, yet instead of showing remorse or affection for the child, he cruelly and calmly tramples over the poor girl. This causes

bystanders to rush in and confront Hyde, resembling him to a “Juggernaut” (p.6). By its nature, when facing an impassable and unbeatable obstruction, a monster opts to flee or play the matter out with trick to serve its favour. An impeccable example of this is shown by Hyde as he needs to get out of the situation with the child he resorts to offering the men money, addressing their greed to make them turn a blind eye to his action (p.8). Without even performing anything unnatural yet, Hyde shows some early symptoms of his monstrosity as he is deceitful and witty enough to get himself out of a difficult situation. Following this altercation, the building itself also arises curiosity, between two gentlemen, the lack of information about this building causes curiosity that should be avoided and is unwelcomed as it is the domain of the monster (p.10).

Even though it is a cruel act, running a child down is not enough evidence to call someone a monster. Nonetheless, Hyde is defined much like a monster due to his extraordinary appearance (p.12). This shows the innate tendency of men to alienate someone based on their earthly differences, and thus label them as a monster because of the negative feelings these differences cause. One of the gentlemen, Utterson, who witnessed Hyde hurt a child is overcome by these uneasy feelings, he is taken over by nightmares in which a child cries out in pain on every corner of a labyrinth-like foggy city (p.19). Hyde, with his rugged and unattractive looks, manages to impress and induce fear without doing so much of a true monstrous act that it can be said that he dominates the mind of a man with ease and little effort.

Utterson, a man of reason, aims to conquer his fear and fend off the mystery around Hyde by taking a look at his face to indulge his curiosity (p.20). With his out of the ordinary physicality and vile manners, Hyde succeeds in attracting Utterson’s attention. Utterson devises a plan to stalk Hyde to earn his chance for an enlightening encounter, he catches Hyde one ordinary day as Hyde enters his den. Utterson’s unexpected confrontation of Hyde causes Hyde to show his teeth in fear (p.22). After a short and rude interaction between Utterson and Hyde, Hyde escapes into his den with a devilish laugh (p.24). Utterson, having cornered Hyde and saturated his curiosity, quickly forms an alienating image of the man. Hyde possesses no evident malformation and supernatural physical traits, yet he brings up a sense of disgust and

displease, and Utterson even calls the man a “troglodytic” being, humiliating Hyde for hardly being human and not fitting him into the society. Utterson also does not shy away from stating his hatred of Hyde to himself (p.26).

This hatred within Utterson ushers him to distance Hyde from his friend, Dr. Jekyll. He visits Dr. Jekyll, but succumbs to his curiosity as he inquires further about Hyde. He learns that Hyde does not dwell among the society, but he has established himself a distinct passage in and out of the house (p.28). This indicates that Hyde distances himself from the society to block the peering eye for the sake of protecting himself. Also, Utterson is still attracted to Hyde’s shadowy nature as his nature is complex to comprehend and Utterson feels his and his companion’s liberty is at stake. Utterson fails to warn his friend of Hyde, and he is full of suspicion and expecting Hyde to commit hideous acts. Earlier in the story it is stated that Dr. Jekyll, in his will, wishes to leave all his possession to Hyde in case of his death or disappearance. As Utterson is Dr. Jekyll’s lawyer, he has witnessed and helped Dr. Jekyll to construct his will. The suspicion and discomfort Utterson has for Hyde warns Utterson that Hyde may become impatient in case he learns about Dr. Jekyll’s will, and as an ultimate motive of serving himself, Hyde may harm Dr. Jekyll to get all of his possessions (p.29). A monster is believed to be a servant only to its own being, in pursuit of this a monster may commit hideous acts to dispose of the order and bring chaos. Besides, it is Utterson, without any solid proof of Hyde being a monster, who positions Hyde to these horrendous deeds and labels him as a monster. Thus, one may assume that the society has given him the position of a monster, even without definitive evidence, since he looks different and bears nonconformist character traits.

Unease over these matters forces Utterson to face Dr. Jekyll and persuade him to modify his will. Upon hearing Utterson’s reasoning monsters’ rule over Dr. Jekyll causes him a great displeasure. He bids the topic unspeakable and states that his position cannot simply be mended by words alone. In contrast, he adds that the situation with Hyde is not as bad as Utterson thinks and he could rid himself of Mr. Hyde with just a word (p.33). While Jekyll is pretty sure that he can solve the problem with ease, his previous words and emotions state contradict his confidence in his

escape. It is quite eloquent that Dr. Jekyll is in a Mexican stand-off as he is not able to get rid of Hyde without hazarding his own constitution, and seeing Hyde as a person provides an easy opportunity to eliminate the issue. Yet, as Hyde is more than a person, a monster in human skin, this elimination is not as easy as it sounds, for the monster shall always prevail when confronted in his own domain by the ones who are not able comprehend the complexity of its nature. Also, at this point, since Dr. Jekyll is convinced that in case of his own demise he may leave all his earthly belongings to Hyde, one may presume that Dr. Jekyll appreciates the acts of the monster, Mr. Hyde.

In the path of revealing one's self as a true monster, Hyde's big leap comes when he comes across a lady. Unprovoked and with no reason, Hyde attacks and clubs a man to death in front of the lady. Hyde does not only kill the man but he disfigures him in the process (p.37). Yet, even if there is no statement about the man prior to his death, the lady considers the man a proper Victorian gentleman while she considers Hyde an "other", a man she does not label a part of the society. One may assume that Hyde has noticed that and takes action without any warning, and by disfiguring the man he makes the man look like an "other" too. Besides, by killing the man he shows that he is not attached to the earthly understanding since he is not in favour of the order but the chaos.

The manhunt for Hyde begins and Hyde is nowhere to be found. Naturally, Utterson takes an inspector of the Scotland Yard to visit Hyde's documented living quarters. After some questioning, Utterson comes to conclusion that Hyde is nearly impossible to follow and his past is untraceable. With his family unknown, no photographs of him being present, the shadow around Hyde grows even thicker after the discovery of his nature proven by the homicide he has committed (p.43). Hyde is described as a man who lives in mystery, following the murder of the gentleman, new information about Hyde is gathered. However, inspection of this new piece of information presents even more mystery and enigmas to be solved. Thus, Hyde is a monster whose complex nature puzzles the mankind as he is unearthly himself and he is beyond all the categorisation that would help the investigation, and he is bound to flee, not to be destroyed or defeated.

Some peaceful and happy days follow and Dr. Jekyll becomes a socialite again, comforting Utterson, convincing him that problem of Hyde is long gone. In one ordinary morning, Utterson is hastily summoned by Dr. Jekyll's butler to his home. Here, the servants of the house mention something unexpected and unnatural have befallen upon their master. The servants exclaim that Dr. Jekyll has been acting queerly, his voice has been altered to the point of being unrecognisable, and he dwells in his own house with a mask on his face (p.75). The butler adds on a note which orders a direly needed parcel his master has lost his composition in writing. Utterson, with his untainted reasoning, tries to shed light on the matter, pointing out to a possible disease that torments and disfigures the poor soul's face, and also commenting Jekyll's use of a mask may be attained to this. Yet, the butler presents even more evidence of something truly unearthly has happened to his master. He claims to know all about his master's physical attributes and simply could not have mistaken a dwarf of a man walking around the house with a mask on his face, with his master, Dr. Jekyll (p.76). This evinces that even if days have passed in a lovely fashion for Dr. Jekyll, the monster, Mr. Hyde is bound to recur as the monster does not vanish into thin air, however, Utterson still tries to explain his condition with earthly manners while there is unholy present.

Utterson and the butler proceed to gather the final evidence that the assailant in the house is indeed Hyde, before they confront Hyde and uncover Dr. Jekyll's demise, they exchange ideas on Hyde. During this conversation, the butler states the terror Hyde has implemented in him when he has seen Hyde earlier, going through the medical cabinet. As they decide to get on with the resolution, nature leaves its actual course and an eerie draught takes over the house (p.80). Since the monster is the embodiment of the fear, Hyde induces fear in the butler, and the atmosphere around his dominion is not natural for humankind, in other words, it is sacrilegious. With an axe in hand, the butler crashes through the door of Dr. Jekyll's chamber and fearing the worst, they peek into the room only to see a twitching body in clothes resembling those of Dr. Jekyll's, turning out to be Hyde's with a crushed phial in the end. This leads the rescue party to believe that Hyde has committed the cardinal sin of suicide (p.81). The pair, having not found Dr. Jekyll or his body, try to rationalise the lack of

a body by assuming it must be buried or disposed of somewhere within the house. Alas! there is not another body to be found. The limitations of men confound their actions and reasoning within the rules of the realm of the humankind. The notion of Hyde and Jekyll sharing the same body does not cross their minds as it is a most unorthodox and unearthly oddity. As much as they put effort into simplifying the matter, their human limitations fail them in uncovering a monster.

After they have failed in finding Dr. Jekyll's body, the pair return to the chamber and start inspecting around to find clues on whereabouts of Dr. Jekyll. Utterson obtains a couple of wax-sealed letters addressed to him. One of them reveals an updated version of Dr. Jekyll's will, this new will testament surprises Utterson as he is now the sole beneficiary. Upon being caught unprepared, Utterson could not reason why Hyde has not destroyed this vital document which would leave him without his promised reward (p.88). The other letter is a farewell instructing Utterson to first read a letter, which has been given to Utterson by their common friend, the late Dr. Lanyon, and then refer to Dr. Jekyll's confession. Shocked by this revelation, Utterson is given a third sealed packet by the butler (p.89). Utterson could not make his mind around Hyde's nature and his actions contrary to what is expected from one in such a situation, since the monster is beyond categorisation and it is complex.

Dr. Lanyon's letter to Utterson deciphers his unexpected demise. The letter details in great depth, how Dr. Jekyll has tasked him with bringing a specific box to his consulting room, waiting for someone to knock on the door and give Dr. Jekyll's name to receive the box, and how vital this whole ordeal is (p.96). Dr. Lanyon follows his old friend's commands, brings the box back to his house and waits for the stranger. After welcoming the stranger and a short exchange of words, he presents the box to the stranger, of which contents are taken out, mixed into a concoction, and followed by an illegible monologue of riddles, the concoction is drunk by the stranger. Here, something truly wicked and unnatural thing happens. Before Dr. Lanyon's eyes, the small and disfigured stranger morphs into his friend, Dr. Jekyll, which Dr. Lanyon deems terrorising. (p.104). Even as a man of science, Dr. Lanyon cannot explain how this man has managed to alter his appearance in front of him as if it is something quite

mundane and it, being not able to be explained in terms of science, shows the whole process is monstrous and out of this world. Besides, since the monster is a tainted copy of human, it could well be said that Hyde is the simulacrum of Dr. Jekyll.

In Dr. Jekyll's confession letter, one can dive further into his understanding of himself and Mr. Hyde. Dr. Jekyll refers to his early years, mentioning his ungentlemanly deeds and states, regardless of how much one pushes his past down, it surfaces with awful pressure (p.110). This proves that Dr. Jekyll has always been a believer of the natural course of monstrosity as it is a must in a society and anyone can be a monster since it reminds us our limitations and fear of change. Dr. Jekyll sees a blessing in creating a new persona for himself with Hyde, which could serve him in realising his temptations (p.111). What seems to be a blessing at first unveils itself to be a true monstrosity. Dr. Jekyll, while being happy to fulfil his hunt for pleasure, is concerned with this endeavour getting out of hand, because of Hyde's monstrosity (p.118). Since the monster is not bound to earthly morals, Dr. Jekyll appreciates the life of Hyde, and he continues to indulge himself until he feels his life and maybe others are at stake due to Hyde's strong ties to chaos. Dr. Jekyll starts to lose control over the situation, as one day he sleeps in the body of Jekyll and wakes up in the body of Hyde with his temperament (p.120). Although the process is scientific in its own merit up to this point, now the monster has taken over and simply cannot be stopped. Day by day, Hyde starts to invade Jekyll's body and take every chance to be the ruler of this body. As his potion runs low, Dr. Jekyll starts to take precautions to prevent Hyde from taking over, he does not sleep and rations what is left of the potion (p.136). Even if Dr. Jekyll is the one who brings Hyde out into the real world, he couldn't fathom how Hyde's nature works and Hyde, thanks to his monstrosity, cannot be categorised or prepared against, as men's limitations do not apply to Hyde. One example of this is Dr. Jekyll abstaining from sleep so as not to let Hyde in. As Dr. Jekyll is only human, he cannot overcome his exhaustion, and at the first step into Morpheus' passage, Hyde parades and stands invigorated as if he has been there all along.

### **4.3. Two Sides of a Male**

Dr. Jekyll, a highly respected, well-mannered Victorian gentleman, does not assert dominance over kind ladies of the society. Hyde, on the other hand, shows signs of male dominance or at least performs devilish acts caused by his need to dominate over women. In the previous section, it has stated that Hyde's first true monstrous deed came to be when he and a stranger, a true gentleman much like Dr. Jekyll himself, come across a lady on the street. In this scenario, the lady takes interest in the gentlemen, ignoring Hyde as he is hideous and worthy of dislike, she neglects Hyde's need to show dominance (p.36). While the other two members of the party continue with a delightful exchange of utterances, Hyde stays in silence, playing with his walking cane impatiently. This opposition who has dominated over the woman and the conversation so far, leads up to jealousy and a hurt self-confidence in Hyde, one might presume. Hyde has a hard time being neglected by the lady, and wishes to exhibit his dominancy with a much simpler and archaic mind-set, thus eliminates his rival as if they belong to the prehistoric times. Hyde attempts to give a message by brutally disfiguring the men's face, which is to show that they look alike now in the mind of the society. On another occasion, Hyde is flying to the redemption of his dire situation, and is offered a box of lights by a woman, something very ordinary. Yet, being a specimen of a dominant male, Hyde strikes her, instead of giving a kind answer (p.135) This indicates that when under vital necessities, Hyde does not comply with society's perception of a gentleman, and he uses violence to dominate and show his superiority over this poor woman.

### **4.4. Pure Hedonist Jekyll**

Before he is proven to be a monster, Hyde seems to fall under moral rules of the society. In the beginning of the story, when Hyde tramples over a girl, he offers the witnesses and the family of the girl compensation or one might dare say a bit of a bribe in form of money. He also states, like any other gentleman, he would not wish to be an actor in such a scene (p.8). As society is formed, it instils a set of certain well-established norms to be followed by each member of the society. However, each man is prone to err, Hyde addresses this aspect of well-mannered gentlemen within the

boundaries of the society, and thus requests to be pardoned by offering a compensation. One may assume that if his gesture is genuine that Dr. Jekyll has still had some influence over Hyde's actions. Thus, it could be well said that there is still a moral conflict going on in one vessel.

The murder committed by Hyde, mentioned in previous two sections, shows a great deal of Hyde's hedonism. To indulge his craving for a lady's companionship, Hyde does not prefer the service of a lady of the night, though it is something he can do with ease thanks to Dr. Jekyll's plentiful monetary resources and his own shady nature, he attempts to saturate his hedonism by the means of obtaining what someone else seems to possess (p.36).

Utterson has a chance to see Hyde's hedonism in person, when he and an inspector from the Scotland Yard visit his home after the murder of the gentleman. In contrast to the majority of the empty house, two rooms are full of luxury and belongings of tasteful quality (p.42). As Hyde is disliked and regarded disgraceful by the society, he does not need luxurious dwellings to welcome esteemed guests. The many rooms of the house stand barebones. So, while his two rooms accommodate exuberant furniture, a gluttonous amount of wine, and trophies, he does not need such precious taste in an empty house. Hence, it could be well said that he acts out of hedonism as he does not wish to be lesser than Dr. Jekyll, and he wants to possess what Jekyll already has.

Up until this point in the story, hedonism is attributed to Hyde, and one can see Dr. Jekyll has a great amount of inner conflict regarding morality. Haunted by actions of Hyde, he seeks redemption from God, hoping that this newly found would help him in his moral conflict (p.55). After some time, he crawls back to his chamber, secluding himself from his friends and his brief moments of peace and happiness. In conclusion of the battle he waged with his conscience, he falls defeated in his moral conflict, he pities and blame himself for all that have befallen upon him (p.58). Dr. Jekyll tries to cut his ties with Mr. Hyde and find help in religion to seek inner peace, the haunting presence of Hyde makes him accuse himself for Hyde's immoral actions and also label himself the victim of those actions.

The clear division between the saint and the sinner gets blurred after Hyde dies and confession of Dr. Jekyll is read by Utterson. Here, one can see that Dr. Jekyll himself has committed shameful deeds in his past. He has always been haunted by this hunger for things that are immoral (p.107). He spends his intelligence and his morality over the matter, and concludes that no man is constituted as one. In fact, a man has two faces, one embracing his hedonism and open to possibility of committing acts that the society would not approve, like a dog on a scent, while the other shelters in his morality to escape the crushing weight of moral conflict and blame it produces (p.108). He wonders about if any separation of these two faces is possible and believes that it would cure the curse of the mankind (p.109). Hence, it is eloquent that Dr. Jekyll has been trying to come up with a way to perform hideous acts and pursue hedonism while he maintains his moral and righteous appearance without any issues. Dr. Jekyll succeeds in his pursuit of escaping a boring “moral” life to indulge in his undignified pleasures. He becomes a slave to his own hedonism as the power of transforming into another body to satisfy himself with pleasures tempts him (p.116). He is also presented immunity from the results of a fall caused by not complying with the norms of the society. He claims that he is the only one who pursues hedonism for hedonism’s sake as he forms himself a new identity to escape the sanctions of the society, unlike the others who recruit someone else to do their immoral biddings (p.117). Albeit Mr. Hyde has always been labelled as the pure hedonist, the confessions of Dr. Jekyll indicate that he is actually the architect of his own destruction and Victor Frankenstein of Mr. Hyde as Dr. Jekyll is the one trying to find a way to commit immoral and hideous acts.

Dr. Jekyll himself is also aware of the mist over who the real hedonist is. He recognises Hyde’s hedonistic nature but he admits that he shares this greed for pleasures (p.124). He succumbs to his longings, which is a proof the greed in him, turns himself into Hyde and commits the murder of the gentleman in front of the lady out of pure hedonism as it has been stated before (p.127). A long battle with his consciousness takes over Dr. Jekyll for some time, yet in the end, having the balance of his soul destroyed by his evil, kneels before the reign of the temptation (p.130). Thus, it is evident that Dr. Jekyll has formed Mr. Hyde and has shared his journey while lying back in a safe comfort. Yet, over time he has become much like Hyde,

after committing such an immoral and unacceptable act as a murder, which would normally be expected to crumble down a moral man's personality but not Hyde, Dr. Jekyll still cannot escape the callings of his passions and succulent fruits of pleasures. Therefore, he unshackles himself from the restraints of his morality and willingly follows Hyde in pursuit of their hedonistic cravings. Moreover, one day he completely loses his rule over his physicality and ability to transform it at will (p.140). One may assume that this inability to control the transformation might be caused by Jekyll's willing surrender to his hedonistic captor.



## 5. OSCAR WILDE'S THE PICTURE OF DORIAN GRAY

### 5.1.Introduction

Oscar Wilde was a man in pursuit of aesthetics, writing about how the life granted to mankind should be savoured, yet while savouring the life he holds dearly, he was able to notice how deep hypocrisy rooted among the Victorian society. Hence, he deemed himself the critic of the Victorian society with his remarkable writing skills, and he was in an advantageous position, since he was a member of the society he devoted himself to exploit. He wrote many plays and poems, but he is also known with his only novel *The Picture of Dorian Gray*. Sadly, he was charged with having a homosexual relation, which made him a nonconformist in the eyes of the Victorian society.

*The Picture of Dorian Gray* is among one of the most impressive novels written in Victorian Age. After it was published, it created a vast tantrum among Victorians, since they claimed the book had offended their moral sensibilities. Even if the book caused so much controversy, Wilde never gave up on his book and defended it by claiming art is for art's sake and there is no immoral book. Dorian's journey starts when Dorian's wish of staying true to his portrait is granted in a manner that resembles Robert Johnson's wicked deal with the Crossroads Devil, which leads this pure boy into the rabbit hole and dirtying his fluffy tail under the influence of his mentor, who might be regarded as an *old wise man* archetype. Dorian's forsaking the morals and the norms of the society in pursuit of hedonism and his monstrous deeds make him a different kind of doppelganger which raises the discussion of nature versus nurture.

### 5.2.Monster in The Attic

The first words uttered about Dorian Gray are spoken by Basil, the artist. Basil illustrates the first he has met Dorian to Lord Henry. He states that Dorian's first appearance has raised terror, curiosity and fascination in himself, leading him to question his possible future with Dorian and what he would expect out of it as he expects this acquaintance with Dorian to bring catastrophe and delight (p.4). The first

glimpse of Dorian, without tying him to any monstrosity, causes a mighty fear and appreciation of Dorian's beauty as the monster is the embodiment of terror and the monster may be appreciated by the society since it exists within the same culture. Another incident of appreciation occurs when Lord Henry makes his first remarks of Dorian as he claims the youth and purity of Dorian is out of this world, which causes Lord Henry to perceive the reason why Basil worships Dorian (p.11). Lord Henry's comments indicate that he is also attracted by Dorian's aura much like Basil is. Worshipped by his companions, Dorian rules over them by requesting Basil to make Lord Henry to stay with him during the creation of his portrait, and with no questioning Basil obliges to Dorian and asks Lord Henry to do the same (p.11). This shows Dorian has already established a governing dominance over Basil and he tries to expand his dominion by using Basil to influence Lord Henry. Fearing Dorian might get saddened, Basil does not wish to cut his ties with the monster.

After the portrait is done, Lord Henry suggests the portrait would stay true to its nature, unlike Dorian who would not. Hearing this, Dorian has a hard time with projecting himself with an old and wrinkled face, ignoble and hideous in the future, and he explains his discontent by suggesting he would do anything not to give in to the natural course of life, aging (p.18). This suggestion of Dorian's resembles a satanic agreement which would give him eternal life to prevent him becoming an "other" by aging. Yet, what Dorian cannot fathom at this moment is that the other is not only a being who the society deems old and weary, instead a radical born within the culture.

The earliest effect of monstrosity on the picture occurs after Dorian breaks his engagement with Sibyl. Dorian notices a touch of cruelty on his portrait and he is not able to perceive the motive of the change first, yet he feels as if he is looking into a mirror after a wicked deed (p.42). Dorian witnesses the first transfer of his vileness onto his portrait, and instead Dorian himself the portrait possesses the quality of being the embodiment of evil as a monster. Still, he is not able to internalise this phenomena (p.43), since he is an earthly being and monstrosity does not comply with earthly laws.

When Dorian learns of Sibyl's suicide, informed by Lord Henry, he rushes to check the portrait, and now he proves to himself that the painting will always take on the

burden of his life. While contemplating the possibilities granted by this blessing, suddenly he thinks of the condition of the painting and it haunts him (p.52). Dorian's contemplation of the life he may have without being restrained by the order makes him a lover of chaos. Yet, upon thinking of the burden the portrait is to bear, it is eloquent that the portrait is a simulacrum of Dorian's true self as now it possesses all the limitations of the men. After he questions the nature of the painting within the boundaries of earthly laws, he gives up and decides what happens is to happen, and he promises himself not to question the painting anymore (p.53). Since Dorian cannot comprehend the true nature of the portrait with an earthly mind-set, he decides to appreciate the monstrosity and states that it is a must now.

Some time goes by and Dorian embraces his monstrosity he has a conversation with Basil, which surprises Basil greatly since Dorian he knows is not present, yet he confesses that Dorian has been the only person he has always been fond of. Dorian replies in quite a relaxed manner stating Basil's confession is nothing but a compliment. Hence, Basil puts forth the idea that he will not be seeing Dorian often from this point on (p.59). Even if Basil still appreciates the monster in the making, he feels Dorian does not possess the same affection for him and he decides to cut his ties with Dorian to prevent his own demise as his liberty is now at stake. After this harsh conversation between Basil and himself, Dorian pities Basil and he feels sorry for his show of affection. Dorian, afraid Basil might come around to see the portrait, he wants to hide the portrait in an unused chamber (p.60). Basil's conversation leads Dorian to nurture an urgent need to protect the portrait, his own demesne. After Dorian hides the painting in a secluded chamber, he gives it a final look and thinks while he enjoys the delicacies of the life, the painting is to bear his sins and these sins alone would wash all the beauty and the grace off (p.61). The quality Dorian attributes to the painting shows that Dorian is always bound to flee and as a simulacrum it will bear the judgments that would be attested to himself by the society if the painting was not there to cover for him. Even though Dorian manages to hide the painting away, since he does not age after years, it attracts the members of the society and they start to talk about how one of his age would be able to stay so youthful and vigorous. This never-ending youth and purity of Dorian leads people to rebuke (p.67). While Dorian thinks

that he has managed to prevent the monster he deems old and undesirable in a covert room, he himself becomes an outcast because of being an “other” since even if he follows the social norms he verges out of the limitations of men. While some members of the society rebuke when they come across Dorian, others, especially the youth, appreciate his beauty and manners, they even label Dorian a proper gentleman and a citizen of the world (p.68). Hence, the monster is appreciated by some since it reflects what those people desire to become in the future and it also shows that monster does not vanish, it just changes appearance.

Since Dorian is seen as a proper gentleman and a citizen of the world, he wishes to be something more, a force of change (p.69). This shows that Dorian desires to shape the World as he sees fit and create a new order, in other words, an order born from chaos. Dorian thinks of a possible future where he is labelled as a monster, yet he feels his unending youth and purity would not provide enough evidence to label him a monster since he believes the real monster is the painting and the people would not understand the complexity of this situation since they are bound to reason by earthly laws (p.76). Besides some people attempt to uncover his secret by telling stories Dorian in which he brawls with foreign sailors and learns the mysteries of thieves (p.77). It indicates that they appreciate the qualities of the monster and they would like to be like the monster themselves by discovering his secret. Thus, it could well be said that society would not lack any monster in case of Dorian’s demise since it would be easy to find a replacement for him.

Dorian contemplates about how his power has come to be and how it works (p.78). Yet, he cannot come up with a proper answer since his power is complex and out of this world, and it is beyond categorisation. After this alone time of Dorian, he has a conversation with Basil and Basil tells Dorian that members of the society talk about his notoriety, yet Basil does not believe in these accusations (p.82). Even if some time has passed, Basil still rejects to see Dorian as a sinner. Instead, he appreciates his blessings of beauty and purity, which shows that Basil still appreciates the monster as he does not think his liberty is at stake. After some conversation regarding Dorian’s morality, Dorian offers Basil to see his genuine soul, the painting created by Basil

himself, accepting that Basil and Dorian go into the covert chamber and when Basil witnesses the condition of the painting he is shocked and does not want to believe that the painting is his work. Thus, he tries to come up with an earthly reasoning but later he admits that it is genuinely his work and asks Dorian to pray with him to seek redemption and improve Dorian's condition (p.86). Since the portrait is the embodiment of fear, it terrorises Basil. Yet, he still tries to stick to earthly laws to explain the condition of the painting, and when he fails with the task, he tries to help Dorian to find an earthly higher power as he tries to categorise Dorian as a human being after all. Unlike Basil, who has been murdered by Dorian in cold blood, Dorian's old companion Campbell does not wish to help Dorian with disposing of Basil's body against Dorian's request and also he does not want to see Dorian or hear from him any more (p.94). It shows that Campbell manages to free himself from the monster's effect and does not appreciate him or his actions since he believes his liberty is at danger. Still, Dorian succeeds in forcing Campbell to do his bidding with the help of an enclosed envelope which could contain some information that would deteriorate Campbell's public reputation (p.95). Although Campbell feels liberated, since he does not appreciate the monster anymore, he is threatened by the monster to do his bidding as monster always prevails in finding a way to flee. Moreover, it could be said that Campbell commits suicide since he has felt disgusted by having done the bidding of Dorian (p.100).

In a conversation between himself and Dorian, Lord Henry tells Dorian that he would give anything to have Dorian's youth and change places with him, and he states that the society has restrained him for a long time (p.101). Clearly Lord Henry appreciates the monstrous life Dorian has had, and he would easily trade places as the monster does not vanish. Besides, by stating that there are shackles binding him, Lord Henry favours chaos over order. Following this conversation Dorian thinking he has done some good deeds, he expects to see some positive changes on the portrait, and when it does not, he feels the painting has brought him nothing but sorrow and that it should be destroyed (p.104). Dorian cannot understand the nature of his own monstrosity and that monster does not vanish into thin air. This raises the question whether the real monster is Dorian himself or the painting.

### 5.3. Womaniser

While Dorian talks about Sibyl, he tells that he has to make Sibyl love him in an unimaginable way as no one has ever done before (p.28). Here as a Victorian gentleman Dorian forces the situation to get whatever he wants from Sibyl, and this indicates that like other gentlemen of the Victorian era do, he also considers Sibyl as a property to own, so he can display his affection with her publicly. Also he supports this idea when he claims that he would like to flatter her with marvellous gifts, and wants others to worship the woman who he claims he owns (p.35).

When Dorian feels humiliated in front of his friends due to Sibyl's poor performance on stage, he decides to break up with Sibyl. While doing that, he asks Sibyl not to touch him as she tries to comfort him and reacts to Sibyl's attempt with violence (p.41). So Dorian shows a glimpse physical violation as he thrusts Sibyl back to demonstrate his superiority over Sibyl. Moreover, Dorian thinks he hasn't been cruel to Sibyl, and what has happened is not his fault, also he considers women to be better suited to bear sorrow than men because they only think of their emotions (p.43). Dorian ridicules women in general and by attributing women an emotion, he shows the signs of superiority over women and puts them in a category. Besides Dorian states that ordinary women never appeal to one's imagination, since it is easy to find them and they can be easily solved as their bonnets (p.26). Dorian stereotypes a majority of women by humiliating their intellect. While talking to Basil, Dorian states a man who is the master of himself can end a sorrow as easily as he can find pleasure (p.54). Again Dorian attributes an emotion to a gender, yet this time it is an emotion that he considers superior, and that's why he attributes this emotion to men only.

A former companion of Dorian, Lord Cawdor, states that no pure minded girl should hang around Dorian. This indicates that Dorian has crossed innocent girls' minds as he sees them beings to toy with, regardless of their innocence or gender. Moreover, Basil tells Dorian that Lady Gwendolen's reputation is ruined now, thanks to Dorian's companionship (p.83). Hence, Dorian is to known a common womaniser who even gets into simple pleasures of life with a married woman by disregarding their social status. Lastly, while talking to Lord Henry, Dorian mentions a girl named Hetty

who he broke up with and mentions that she is simply a girl in a village, and he has left her as flower-like as found before. Also after Lord Henry's remarks on the matter, Dorian claims Hetty's heart is not broken and that there is no disgrace upon her (p.99). Dorian acts as if he is the chief creator of moral codes among the society by deciding her status instead of the poor girl, to maintain his superiority over women.

#### **5.4. Curious Hedonist**

As it is quite eloquent that Lord Henry is not just a companion of Dorian, but also his mentor who influences him to live the life to its fullest. Lord Henry mentions a new hedonism that their time needs greatly, and he claims that Dorian could be its symbol (p.15). While Lord Henry talks of a new hedonism he wants Dorian to set himself free out of the mundane activities of men in the pursuit of pleasure and Dorian falls under the influence of Lord Henry to enjoy this new hedonism.

After Dorian witnesses the artwork of Basil, his own portrait, he tells Basil that he is jealous of everything with an undying beauty, and questions what his beauty will become. He adds a wish telling only there would be another way (p.18). Dorian asks to possess the quality what others do not possess, and it clearly indicates his hedonistic nature. After his wish is granted and time takes its course, Dorian attempts to find some adventure and he fancies a thousand things, since he believes there must be something in store for him. Moreover, he states that it has kind of given him a sense of fear and delight at the same instance, and that he remembers Lord Henry telling him the search for beauty is the poisonous secret of life (p. 24). Dorian would like to experience what other members of the society are scared to do, and this feeling gives him a certain comfort as he is unique in his pursuit of the unknown which gives him the ultimate pleasure. Yet, as Dorian states it is a poisonous feeling due to its attractiveness to make someone lose certain norms of society in the process. As it is stated in the previous section Dorian wants to make Sibyl love him and only him, and he would like others to witness that as they cannot have Sibyl (p.28). From a hedonistic perspective, it shows that Dorian wants to own what others are not able to.

During a conversation about Basil, Dorian tells Lord Henry that he likes Basil as a friend but finds him a bit of a philistine when he compares Basil with Lord Henry (p.29). This shows the hypocrisy of Dorian as he accepts Basil as a friend, he mocks his intellect, and this is a good example of Victorian morality. Another incident of Victorian morality comes to be when Basil suggests that it is absurd for Dorian to marry Sibyl as Dorian is a member of the upper-class, yet Sibyl is so much beneath him (p.32). This signifies the society's perception of other classes as they insult the ones socially beneath them. Additionally, Dorian is not sure of telling about his engagement with Sibyl since he does not know what to expect from his guardian, Lord Radley, and also Sibyl hesitates to tell of the matter to her mother too (p.34). Hence, it could well be said that both Dorian and Sibyl are prepared to desert society's norms. After Dorian separates from Sibyl and witnesses the change in the painting he promises himself that he would make peace with Sibyl, marry her and would stop seeing Lord Henry (p.43). This proves that Dorian is still trying to attach himself to the moral sense, as he believes the painting to be his visual conscience.

Dorian states that old-fashioned people, such as his guardians, are not in a position to realise the era they live in, since they do not know only unnecessary things are absolutely necessary to us (p.44). This statement is exemplified when Dorian considers ordering a toilet-seat, a rather mundane item as would seem to the general public yet it is a luxury of vital importance to men such like Dorian himself, since it provides a sense of accomplishment when he obtains an item that others might not.

After Dorian learns of Sibyl's suicide from Lord Henry, he asks Lord Henry what he should do now, since he feels as if he has slit Sibyl's throat himself, and questions his daily plans as whether he should follow his routine as if nothing has happened. At the end of this monologue he adds that he believes Sibyl would have done anything for him, yet, instantly he claims she has had no right to kill herself, and it has been a selfish act (p.48). This complex monologue and shifting mind of Dorian suggest that he is struggling to attach himself to a sense of morality. In the end, Dorian admits that it has been a great tragedy but he stays unharmed, and he questions why it has not

bothered him. All in all, these remarks of Dorian indicate an inner moral conflict going on in Dorian's mind.

As stated in the first section, Dorian takes his time contemplating of his possibilities granted by his wish, and while doing that he realises he can have eternal youth, endless passion, pleasures, subtly and secretly, wild joys and wilder sins (p.52). The possibilities Dorian thinks of show that he is a pursuer of hedonistic acts that he could not achieve without his granted wish. After that he states that if the painting is to transform, then it is to transform (p.53). One can easily assume that Dorian admits his power, and to achieve self-actualisation he deserts the moral sense bestowed by the society. Moreover, when he gets the chance to have a conversation with Basil, he states that he does not want to be at the mercy of his emotions, instead he wants to use, enjoy and dominate them (p.54). This reaction of Dorian suggests that he would like to overcome the emotions nurtured by the norms of the society in the pursuit of utmost hedonism. Right after this conversation, Dorian shows regret as he has not told the true reason why he has hidden the painting, and he actually believes that Basil could have helped him to resist Lord Henry's influence, and helped him to seek redemption (p.62). The regret Dorian manifests indicates that he actually tries to mend his ties with the moral codes, yet he believes it is already too late, and he is beyond salvation. This conversation he has had with Basil leads him to hide the painting, and he thinks no eye but his would ever see his shame (p.64). One may easily notice, that even if he is not entirely attached to the moral codes of the society, he feels shame because of his wicked deeds.

The hedonistic pursuit of Dorian gets into an even stranger phase as he takes time to observe his painting as if it is a mirror, and takes delight thinking it is convenient that he is not the one in the painting (p.68). Dorian's hedonism evolves and it is not only other people he deems rivals in terms of possessing what others do not have, instead he is full of the utmost joy when he compares himself to the painting. Furthermore, Dorian thinks that it is Lord Henry who has influenced him to know more, and as he knows more he desires even more. Besides, the hunger inside him gets more ravenous as he nurtures it further (p.68). Dorian's perception of Lord Henry's

impact on him suggest that it has boosted his hedonistic nature. In addition, Dorian thinks of the worship of the senses, and believes the true nature of the senses has never been understood. Hence, they stay primal and primitive. Dorian complains about the men before him for surrendering to little purposes and denying themselves who they really have been. Also he believes in what Lord Henry has prophesied, a new hedonism which would recreate life and preserve it, and it would aim to be the experience itself, not the products of the experience (p.69). Dorian's trust in Lord Henry's new hedonism leads him to evolve this system of belief into living the life to its fullest.

After some time, Dorian stops observing the painting to prevent it from corrupting his daily joy and passion. Yet, every now and then he crawls back to take a peek on the painting to loathe it and himself and at other instances, he smiles with hidden pleasure for he is not the one in the painting (p.76). It is apparent that Dorian has tidal mood swings which cause him to have an inner moral conflict. Having lost many of his companions, he is disliked and labelled one with a strange and dangerous charm. The only thing which prevents him from the total exploitation is his wealth and charm, and Dorian suggests that society never believes that one with wealth and charm is harmful to the society. Then he adds that manners are more important than morals (p.77). This perception of society shows that as long as a person is wealthy it is not easy for the society to label them an outcast, and it elucidates how Victorian gentlemen are able to participate in a masquerade during the day and stay true to their nature at night. Also what Dorian suggests shows that he is a man of action rather than principles.

While talking to Dorian, Basil claims that he has left many of his companions broken, and Dorian has been seen creeping out of dreadful houses and foulest dens in disguise. Also Basil states that Dorian corrupts everyone around him, and when he enters a house shame follows after him (p.83). One may presume with ease that Dorian has influenced others as Lord Henry has influenced him, and these people are shunned and casted out by the society they belong to. After that, Dorian thinks someone else, Basil, has to share his secret as he is the creator of his burden, and Dorian is filled with

great joy at the thought of it. Then he tells Basil that he will show Basil his soul, which can only be seen by God, and Basil, surprised by Dorian's words, considers this a blasphemy (p.84). Dorian believes the sins he has committed so far should not be burdened by the art itself only, but also the artist. Shaken by Dorian's profanity, it is clear that Basil proves Dorian has not been known to desecrate the holy. Thus, it establishes a new chapter in the book of sins of Dorian.

When Dorian participates in a conversation with Lord Henry, he tells Lord Henry he has done many vile deeds in his life he wills to change it with certainty, and he has already done some philanthropic actions, answering Lord Henry's request of him not to change (p.98). This declares that Dorian has had a change of heart in his own terms. Then, when Lord Henry mocks Dorian of his philanthropic actions, Dorian tells him not to persuade him that his recent actions are not good-willed, but sinful (p.99). Since Dorian has been far away from moral codes for too long, he has a hard time regarding what a good-willed action is. Then, Dorian tells Lord Henry that Lord Henry has poisoned him with the book he has given Dorian once upon a time, and Dorian does not forgive or forget that, and wants to be sure that Lord Henry lend that book to anyone else, since it is corrupting (p.102). Dorian blames Lord Henry for all the sins he has committed, and does not want anyone else to be tempted to follow Cain's path. Additionally, when Dorian hears the suicide of Campbell, he justifies himself by thinking that he has had nothing to do with Campbell's demise as it has been his choice to take his own life (p.103). Dorian's corrupted sense of morality leads him to justify himself in order to give himself some comfort after how he has threatened Campbell to do his bidding.

Traumatized by recent state of the painting as nothing has changed for the good after his good-willed actions, he questions himself over confessing as it is his duty to confess, suffering from public shame, yet at the same time he justifies himself by telling no one would believe him if he confessed and nothing could cleanse his sins. Also he feels only an unremarkable amount of remorse over the death of Basil, and he thinks that the painting is an unjust mirror (p.104). In his last moments Dorian stills has his tidal mood swings, and instead of looking at himself from a moral

perspective, he surprisingly tries to blame the damned painting. Then he takes a knife to the heart of the painting, as he believes it does not bring him anything but pitiful sorrow (p.105). This final delirious act of Dorian Gray shows that he does not try to kill himself out of moral justice, instead he does it to get rid of the painting and confront his sins. Lastly, when he dies in agony and screams, bystanders on the street hear his demise, and ask a constable whose house that is in hope of rushing to help. Yet, when the policeman tells them that it is Dorian Gray's house indeed, they look at each other and walk away with no care (p.105). This is the sign of how Dorian has managed to be the outcast he has worked so hard for not becoming, yet in his final moment he has already been just that despite his good looks, wealth and exquisite taste.

## **6. H. G. WELLS' THE INVISIBLE MAN**

### **6.1.Introduction**

Herbert George Wells was a prominent Victorian author known for his science fiction masterworks, which led him to be known by many generations as a futurist even after his own time. His diligent selections of science fiction topics to work on made him shine among many splendid authors in his time, and these science fiction topics include time travel, alien invasion, invisibility, and biological engineering. Hence, it could well be said that he was an extraordinary mind as these science fiction topics were quite far away from mundane and they stood for what was unimaginable for an average Victorian.

The Invisible Man is an exquisite Victorian science fiction novel narrating the story of Griffin, the Invisible Man. Griffin is a medical drop-out who devoted himself to unearth the secrets of optics, and this dedication makes him so driven that he even dares to terrorise others to achieve his objective. His scientific curiosity based endeavour, even in the beginning it was benign and for the advancement of humankind, ended up morphing into a personal vendetta. This alteration in narrative can be attributed to his personality traits or mischiefs befell upon this common soul turned a monster. Even if duality is not present in physical terms, Griffin's transition points out he was once a common soul restrained by the moral codes and the norms of the society turning to a nonconformist who wants the shape the world around him as he sees fit with a hedonistic approach. As it was stated in the section "Definition of Doppelganger", the doppelganger concept is bound to evolve due to its nature, thus Griffin resembles an evolved doppelganger.

### **6.2.Invisible Monster**

With the arrival of a mysterious man during a snowstorm to a godforsaken inn with nothing to his name, a blessing descends from the heavens to the modest servants of the inn as the mysterious is not a haggler. Yet, he succeeded in planting some

peculiarity with his appearance as he did not take his heavy clothes off in a room with a welcoming and blooming hearth (p.2).

The Invisible Man, Griffin, is a monster to curious eyes even from the first minutes of his visit to the inn. Without being exposed as a bandaged, burnt, and a disfigured man, without turning out to be an actual monster invisible to the seeing eye or the terrorising monster he is – which he becomes at the end –, he is shunned as a curiosity inspiring ugly creature by a simpleton – from Griffin’s perspective –, a nosy clock repairman who spends more than enough time stalling in his chamber to saturate his curiosity of this peculiar stranger, an “other” to the locality (p.18).

The blinding curiosity of the public, which binds them away from being able to perceive the monster is not present within a true “beast” of nature domesticated by humankind, a humble dog. While Griffin’s belongings are delivered to the inn, the dog, like Cerberus protecting his realm from unwelcomed, starts to follow the call of its nature and shreds his glove. This causes the monster to rush back to his demesne, his chamber with his belongings. Hence, the first glimpse of his true monstrosity is presented to the reader, a wailing and twisting arm with no hand attached. This event leads the townsfolk to gossip about Griffin and alienate him as they do not possess even the slightest idea of invisibility of him, and they rationalise the unattached hand thinking Griffin in fact is a black man rather than being an unnatural creature, hiding in plain sight (p.31).

The mystery surrounding him and alienation caused by his alleged colour is occasionally shattered by his ghastly image. Like a true creature of the night, Griffin seldom wanders around during the daylight, and his skeleton like head, not fashioning a head like a gentleman of the period, causes some labourers to gasp as a beam of light displays his disfigured head and leaves him in terror. The sum of these peculiar moments lead the townsfolk to wonder and gossip about him in a gluttonous amazement. The result of this amazement begets various theories which centralises around normalisation of Griffin, since he is originated within the society, he is labelled as a masked conman running from the justice, a benign scientist and a harmless lunatic.

Yet, the most accurate estimation of him is made by the townswomen referring to the supernatural (p.34).

The boiling cauldron of uncontrolled ideas of the townsfolk led to furthermore curiosity and also seclusion of Griffin by getting out of his way, and humorously whispering “bogyman” after him. The best proof of this shunning is that they even do not know his name, so as much as the townsfolk feel obliged to learn more of him, the inner unnoticed fear prevents them from discovering more (p.37). Griffin is now labelled not unwanted but unaccepted within their norms, an outcast is what he is now. He arises idiosyncrasy among the townsfolk, however what they might find shakes them to the bone. The townsfolk do not settle for labelling him an outcast, preserve their wonder and the innkeeper deems him unholy when she encounters haunted furniture in Griffin’s chamber. Besides, she claims he does not attend Sunday mass and a knowing man is summoned to inspect further the monster’s biddings (p.55).

Alas! Their curiosity overcomes, Griffin is expected to explain his nonconformist behaviours and when he rids himself off his clothes, townsfolk are faced with nothing, which is unexplainable and unacceptable, not resolvable by the same standards of earthly manners (p.63). When the monster reveals himself, he is sure that earthly understanding would not help the townsfolk to comprehend his condition, and it would only unveil the difference that cloaks his true self all along. Even when faced irrefutable facts, the people try to explain the condition by looking into his diaries, which only have cyphers and illegible symbols that provide no further explanation since these foreign transcriptions do not address the men. Yet, they still try to justify his lack of visible limbs with a mere mirror trick, which is common trait of humankind when faced with new and hard to comprehend phenomena (p.93).

Since the monster is a product of society, Griffin tries to serve himself by creating enough chaos to stall townsfolk while his treasure is being saved from his chamber. This act leads Griffin to evolve out of his human limitations made by the society itself, when he starts to enjoy hurting people rather than act of hurting people is a necessity to protect himself. Another common trait of humankind is to preserve their own well-being under an unknown threat, without the curiosity caused by Griffin’s mask and

pseudo-scientific trinkets Marvel is terrorised by the presence of a demonic creature. When the terror takes over Marvel's liberation and prevails and causes fear for his life, Marvel flees and it causes Griffin to embrace his monstrosity for the first time, thus becomes the orchestrator of chaos (p.106).

A good of example of humankind trying unveil the unknown with logic and facts is given by Doctor Kemp. He attempts to reason his old acquaintance being invisible by scientific facts. The science itself behind this phenomenon is the product of monstrous and uncharted domain, and it could be regarded as the language of monstrosity as well. This man of science even calls what has happened to Griffin as a misfortune and the whole affair a fabrication, then after reading the whole truth he comes to conclusion that Griffin may be mad and even homicidal. Hence, Doctor Kemp does not feel curious or amazed with this scientific endeavour but he feels threatened and entrapped by the product of science and the power it provides Griffin (p.137).

Being a man of science Kemp does not act out of terror and listens to Griffin's account, but when Griffin admits he must reign terror over the town to protect himself and regain his belongings (p.230), Kemp attempts to get the problem under control with reasoning and earthly measures (p. 234). He organises a lockdown to prevent Griffin from running amok by establishing "unsportsmanlike" precautions and logical limitations which would only apply to earthly beasts (p.237). The monster fleeing from Kemp's manoeuvres gets his first victim, an innocent and curious bystander (p.244). The monster always finds a way to run away and since it is not bound to earthly manners, it can thread and survive in hostile environments, and when it claims its dominion it is not safe for the outsiders to walk the earth at liberty. Griffin, accepting his monstrosity, eats, walks and rests freely, and leaves a letter at Kemp's house claiming the time of terror has come and others should not stand between him and his prey Kemp (p.248). Although he is called a monster, he acts with a humanly vengeance in mind aiming to maim the one wronged him as he spares two policemen who attack him, in pursuit of Kemp (p.261). Ergo, Griffin is against the superficial categorisation

of him as a single-minded beast, instead he is much more complex as he does not abide to regularities of pure evil.

The monster is seemingly defeated, Griffin's feeble body lies on the ground breathless and cold with no sympathy shown. His return to his human form, his human body leads to more labelling and fear with his face, bereft of life, asked to be covered, as he is an albino with white hair and fearsome ruby eyes (p.275). It remarks that the judgemental attitude of the society is still ongoing with their keen endeavour of creating another monster, and this is the proof that even Griffin has not ever been invisible, he would have been shunned by the society as an outcast since he is abnormal, which might have lead him to a path of monster as well. Yet, the monster does not abide its time to be created by the society, it is dormant in all men waiting a chance to surface. In this tale, unknown demise of Griffin's diaries ends with them being under the possession of an ordinary man, who wonders the secrets they hold and powers they would grant (p.279). Therefore, this points out the recurrence and the need of the monster.

### **6.3.Hypocrite Gentleman**

Another crucial element of the story is the male dominance and masculinity that reveal themselves through certain interaction between opposite sexes and acts proving a male dominated setting. The first of instance of this manner can be found when the landlady visits Griffin's chamber in accordance with the etiquette, knocking the door before entering the chamber. Griffin responses briefly and aggressively with mumbled curses, casts her off and returns to his scientific endeavours which he deems complex and irrelevant for the landlady (p.29). This remarks Griffin's perspective of a woman as a simple being whose only duty is to tend to his chamber as an innate commitment.

When Griffin questions the landlady on why he has not granted any food in the previous three days, the landlady rightfully states that Griffin has not paid for her services and presses on the topic. Hearing this, Griffin attempts to deescalate the situation by mentioning an expected payment, complicating the matter with false hopes that he thinks a woman would fall for it as he deems the woman inferior and of a simple

mind. Thus parrying the accusation. Yet, when he encounters the landlady's determination, he utters some flattering words to calm her down, playing to her womanly side in the hope of charming her (p.61). When this fails, he procures some money, hoping it would satisfy her and would help him to get rid of this disobedient servant. However, she enquires about the origin of the money and how it has fallen under his possession, and she accuses Griffin of meddling with shady business. These accusations by the landlady make Griffin furious, prompts him to lose control and shed his façade off for a moment to assert his dominance with his monstrous lack of a visible face (p.62). When Griffin runs out of ways to claim his dominancy, since he has already tried insulting her mind and using flattery words, Griffin uses his monstrous side to regain his dominance over the landlady as a last resort.

#### **6.4.Shifting Morality and Hedonistic Outburst**

As an invisible man in a small and secluded society, even if he is a visitor, Griffin is naturally expected to follow the moral codes and norms of the society. After all, he has always been a part of the society and complied with the norms even before he is invisible, since he is still a human. Yet, Griffin shows indications that he has always bound to these moral codes and norms as if he is entrapped within the society. Hence, progressively, Griffin has a propensity of disregarding the moral codes and the norms of the society as he proceeds further into his own demise. Besides, while labouring to follow the moral codes, glimpses of his hedonistic nature come onto the surface. In the beginning of the story Griffin still attempts to attach himself to the moral codes of the society to a certain degree, yet as he is pushed further and further out by his nature and the society, he fails to regard the functionality of the moral codes of the society and begins to blindly embrace his hedonistic cravings.

The first incident of moral conflict occurs when Griffin frightens Marvel to his core, and after calming him down, asks for his help to get his possessions from the town inn. Here he could easily kill him or forcefully make him do his bidding, but he promises not to hurt him (p.83). The promise he has given indicates his will to comply with the moral code of the society, as a man shall be righteous. Then, the plan goes accordingly, and as they try to recover his clothes and belongings, Griffin encounters

the town vicar and doctor, now fully aware of his power and his ability to induce fear in the heart of the innocent. He commands them to point him to his clothes and states he could simply crush them, but obliges not to (p.96). This obligation he still possesses is a sign that he still bears the sense of morality nurtured upon him, as a man shall not take another's life. However, after all the altercations take place and Griffin starts to lose his grip on his inner morality, he is accused of being inhuman by Doctor Kemp as he claims that Griffin has separated himself from his own kind (p.237). By this claim, it can be deduced that the society which creates the social norms and installs morality into each man can also cast one away and shun them when their set of rules are not obliged. In other words, Griffin's sense of morality has been written off by the society.

Doctor Kemp's idea may be supported by hedonistic acts of Griffin. Firstly, when he encounters Kemp, without assuring that he is totally safe, he asks for clothing and food and when not saturated asks for more food, which is only followed by him enjoying the comfort of a cigar (p.147). Instead of explaining what has happened to him, Griffin prefers finding comfort in a cigar as if nothing wicked has happened around him. Moreover, another account of his hedonism can be spotted with ease in his early trials with his invisibility. After he safely retreats to his comfort of his chamber in London, he eats and takes a strong dose of a poison, only to calm himself and to feel better (p.178). Griffin delights himself over a substance when he should focus on more urgent, vital matters. Lastly, Griffin recalls maybe the biggest threat in his early days of invisibility. When he achieves freedom thanks to his newly found power, he does not attempt to come up with a plan to make himself safe and far from harm, yet he decides to indulge himself with a gluttonous visit to a restaurant, a luxurious accommodation, and a set of garments of wealth (p.221). If one with sound morality was put in his shoes, having stolen from earnest people and burnt down his old housing, one would feel morally conflicted, ashamed, and would be expected to turn themselves into justice, or seek redemption from a higher power. However, Griffin, blinded by his exuberating power, is not even slightly concerned with moral side of his actions, yet he chooses to become a slave of his hedonistic instincts.

## CONCLUSION

In Chapter IV, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* has been archetypally analysed in terms of monstrosity, Victorian masculinity, and Victorian morality. As much as Mr. Hyde seems to be the monster due to his macabre looks and hideous acts, the real monster is Dr. Jekyll, since he desires to manifest a disguise with the help of science to commit those hideous acts, sitting shotgun while Mr. Hyde pursues his repressed desires, which indicates his dedication to hedonism. Granted a power other Victorian gentlemen possess, Dr. Jekyll cut his ties with morality until he becomes aware of the fact that Mr. Hyde takes over the vessel, of which Dr. Jekyll thinks he has been the sole owner. In the process he deserts the moral norms of the society, Mr. Hyde treats one of the women as a possession to be owned and in another case, he strikes a woman to show his superiority. Hence, while as Dr. Jekyll, he has been known to comply with the social norms of the society, yet, while as Mr. Hyde, he deserts the social norms and reveals his own suppressed nature and desires, which makes this character show a sense of duality and raises the question "who is the real monster in this scenario?".

In Chapter V, Oscar Wilde's *The Picture of Dorian Gray* has been introduced and archetypally analysed in the terms of aforementioned Victorian qualities. Due to hideousness of the painting, one may presume it is the genuine monster in the narrative, however, Dorian takes advantage of the painting in order not to be addressed as an outcast, old and undesirable, and he sets himself free of what he deems as the shackles of the societal norms and the sense of morality, which leads him to pursue an extravagant kind of hedonism, under the influence of his Mentor, Lord Henry. While he attempts to be public image of desire and youth, thanks to his painting which carries the burdens of his sins, he becomes what he has tried to prevent all along, a monster in the eyes of the society, due to him becoming an "other" because of his unnatural youth and beauty. Since he gradually deserts his morality, in the process, he spoils women's place in the society with his companionship, humiliates the intellectuality of a women, and attributes certain emotions to women in general, so stereotyping them. Considering these findings about Dorian Gray, it is eloquent that he is a doppelganger

whose duality is a result of the granted power in the form of the painting, since it helps him to abandon the pre-designated norms of the society and commit hideous acts in the name of hedonism, while he develops a crooked sense of his own morality.

In Chapter VI, background information about H.G. Wells' *The Invisible Man* has been presented and it has been analysed in the terms of aforementioned Victorian qualities. Granted the power of invisibility, Griffin attempts to comply with the norms of the society by covering himself with bandages in order not be labelled as an "other", an outcast and a monster, however, when he realises there is no turning back from the state he is in, he decides to cast aside the social norms of the society and give himself in to earthly pleasures, and finds himself deemed as a monster. In the process, he has a conversation with the innkeeper, attempts to humiliate her intellectuality, speaks flattering words, yet, when these do not work out, he decides to show his true nature and unreels the bandages around his head to re-establish his dominancy over the woman. All in all, Griffin indicates that he has always felt challenged by the norms of the society, and when he grants himself with the power of invisibility, he fancies to set himself free of the moral codes to pursue what others cannot even imagine to experience without the judgmental reactions of the society, which makes him a nonconformist, a monster in the eyes of the public. His genuine transition from repressed by the society to unchained proves the duality of Griffin as a doppelganger.

Considering the findings of the archetypal analysis, all of the characters are doppelgangers, and they share some similar character traits and journeys as well. They all are monsters in the eyes of the society as they are nonconformists after all, and their desire to commit hideous acts have always been a part of who they are, which they do not hesitate to pursue after their granted powers. Besides, each of them attempts to establish male dominance over women in the narratives by either humiliating their intellectuality or acting as if they are mere creatures to be possessed. Lastly, hedonism is one of the cornerstones of their journeys as they all wish to experience what others are not able to and live the life to its fullest without any repercussions by the society. Since these qualities are the courtesy of Victorian Age and they are existent in these doppelgangers, a new type of doppelganger should be presented as well, Victorian

Gothic doppelganger, as it has been offered in Chapter I. Hence, this thesis has proved that there is a need for a new type of doppelganger, Victorian Gothic doppelganger, by performing an archetypal analysis in a comparative manner, and this thesis has formed a framework that could be used to analyse other archetypes as well. To study further, future researchers can focus on applying more qualities of Victorian Age to the criterion or investigating more Gothic doppelgangers in Victorian literature, and also the adaptations of these Victorian Gothic doppelgangers in theatre and big screen can be analysed as well.



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