

**University of Pardubice**

**Faculty of Arts and Philosophy**

**Gothic Elements in *The Picture of Dorian Gray*  
and *The Strange Case of Dr Jekyll and Mr Hyde***

**Edita Heltová**

**Bachelor Thesis**

**2013**

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2012/2013

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Edita Heltová**  
Osobní číslo: **H10517**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro odbornou praxi**  
Název tématu: **Gotické prvky v dílech Obraz Doriana Graye a Podivný případ Dr. Jekylla a pana Hyda**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Z á s a d y p r o v y p r a c o v á n í :

Studentka se ve své bakalářské práci zaměří na prvky gotického žánru v dílech The Picture of Dorian Gray Oscara Wilda a The Strange Case of Dr Jekyll and Mr Hyde Roberta L. Stevensona. Studentka nejprve uvede téma do kulturního a historického kontextu druhé poloviny 19. století a představí i literární kontext, ve kterém vznikala obě analyzovaná díla. Dále se bude věnovat analýze gotického žánru, jeho prvkům a vývoji. Následně porovná prvky v obou zvolených literárních dílech. Studentka vytvoří analytický akademický text založený na dostatečném množství kvalitních primárních a sekundárních zdrojů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

**Botting, Fred. Gothic. London: Routledge, 1996. Hennessy, Brendan. The Gothic Novel. Harlow: The British Council, 1978. James, Louis. The Victorian Novel. Oxford: Blackwell, 2006. Kilgour, Maggie. The Rise of the Gothic Novel. London: Routledge, 1995. Stevenson, Robert Louis. Dr Jekyll and Mr Hyde. Penguin Classics: London, 2007. Wilde, Oscar. The Picture of Dorian Gray. Penguin Classics: London, 2007.**

Vedoucí bakalářské práce:

**Mgr. Olga Roebuck, Ph.D.**

Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2012**

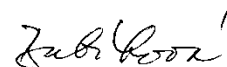
Termín odevzdání bakalářské práce: **31. března 2013**



prof. PhDr. Petr Vorel, CSc.

děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.

vedoucí katedry

V Pardubicích dne 30. listopadu 2012

**Prohlašuji:**

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 27. 3. 2013

Edita Heltová

## **Acknowledgement**

Firstly, I would like to express my gratitude to my supervisor Mgr. Olga Roebuck, PhD., M.Litt. for her supportive guidance, willingness, time and valuable advice, which helped me in writing my bachelor thesis. Secondly, I would like to thank my parents for their endless support during my studies.

## ANNOTATION

The aim of this paper is to analyze Gothic elements in *The Picture of Dorian Gray* by Oscar Wilde and *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson. The introductory chapter provides a thorough insight into the development of the English Gothic novel since its origin in the eighteenth century until the end of the Victorian era. The theoretical part also examines how Gothic elements changed and transformed in the course of time and why the motif of duality became the main element of Gothic novels written in the last two decades of the nineteenth century. The following part is based on the analysis and comparison of the Gothic elements appearing in the two selected works, focusing on the motif of duality, London as a Gothicized space and other objects of fear and horror.

**Keywords:** *The Picture of Dorian Gray*, *The Strange Case of Dr Jekyll and Mr Hyde*, Oscar Wilde, Robert Louis Stevenson, Gothic elements, the Gothic novel, duality, the Victorian era

## NÁZEV

Gotické prvky v dílech *Obraz Doriana Graye* a *Podivný případ doktora Jekylla a pana Hyda*

## ANOTACE

Předmětem této práce je analýza gotických prvků v dílech *Obraz Doriana Graye* od Oscara Wilda a *Podivný případ doktora Jekylla a pana Hyda* od Roberta Louise Stevensona. Úvodní kapitola podrobně charakterizuje vývoj anglického gotického románu, a to od jeho vzniku v 18. století až do konce Viktoriánského období. Teoretická část se dále zabývá tím, jak se gotické prvky postupem času měnily a transformovaly, a proč se motiv duality stal stěžejním prvkem gotickým románů, které byly napsány během posledních dvou desetiletí 19. století. Podstatou následující části je analýza a porovnání gotických prvků ve vybraných dílech, při čemž pozornost je věnována motivu duality, Londýnu jako gotickému místu a dalším hororovým prvkům vyvolávajících pocit strachu.

**Klíčová slova:** *Obraz Doriana Graye*, *Podivný případ doktora Jekylla a pana Hyda*, Oscar Wilde, Robert Louis Stevenson, gotické prvky, gotický román, dualita, viktoriánské období

## TABLE OF CONTENTS

Introduction.....	8
1 The Gothic Novel .....	9
1.1 Gothic Elements .....	14
2 Duality and Degeneration in the Second Half of the Victorian Era .....	20
3 Duality As a Gothic Element.....	26
4 London As a Gothic Element .....	36
5 Fear and Horror as Gothic Elements .....	41
Conclusion .....	46
Resumé.....	48
Bibliography .....	53

## INTRODUCTION

The Victorian period enriched worldwide literature with a large number of remarkable and notable literary works. The Victorians themselves were very fond of sensation novels, detective novels and Romantic poetry. Nevertheless, there was one other specific genre which became popular in the last two decades of the nineteenth century – the Gothic novel. Gothicism in the Victorian era is associated predominantly with Oscar Wilde and Robert Louis Stevenson, who rank among the most famous and successful authors of British literature. They were both concerned with the anxieties of Victorian society which served as a rich source of inspiration for their Gothic stories. Therefore, the purpose of this bachelor thesis is to compare and contrast the most distinctive Gothic elements in Wilde's *The Picture of Dorian Gray* and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*.

The paper is divided into two parts. The first one provides the theoretical background essential for the following analysis. Firstly, it explores the origins and development of the Gothic novel since its beginnings in the eighteenth century until the *fin de siècle*. It should be noted that the first chapter concentrates on the Gothic genre only within British literature because both analysed books were written by British writers. Thus, it does not include information about the development of the American Gothic novel although many significant representatives of Gothic writing in general were born in the United States of America, for example Edgar Allan Poe, Nathaniel Hawthorne and Charles Brockden Brown. Secondly, the theoretical part briefly introduces some idiosyncratic elements which usually appear in Gothic stories, focusing on the changes and transformation of the main themes. Thirdly, the last chapter of this part deals with the cultural and historical context of the second half of the nineteenth century because the late-Victorian period strongly influenced the setting of the two selected works as well as their major Gothic motifs.

The practical part of this bachelor thesis is based on the in-depth analysis of important Gothic elements in *Dorian Gray* and *Jekyll and Hyde*. As duality became the most frequent and typical element of Gothic fiction in the *fin de siècle*, attention is paid predominantly to the motif of double lives and split personality. In addition, London as a Gothicized space is discussed. The last chapter of the practical part analyses the objects of horror and fear appearing in both books. To avoid constant repetition in quotations, the abbreviation 'DG' for the novel *Dorian Gray* and 'JH' for *Jekyll and Hyde* is used instead of the authors' names. Finally, the main points of the practical part are summarized and the paper is concluded.



# 1 THE GOTHIC NOVEL

“The desire to be terrified is as much a part of human nature as the need to laugh.” (Hennessy, 1978, 7) As Brendan Hennessy appositely claims, the desire for fear and mystery is as old as humankind itself. Terrifying stories have always been an integral part of human society and thus the birth of the Gothic genre was almost inevitable. This chapter therefore discusses the origins of the Gothic novel and its development since the eighteenth century until the *fin de siècle*.

Before examining the genre itself, it is important to define the term ‘Gothic’. Even though this word is nowadays associated mainly with a specific style of architecture which originated in the twelfth century, its meaning is, in fact, much broader. Historically, the term ‘Gothic’ refers to the Germanic tribe known as the Goths who “destroyed classical Roman civilization and plunged the civilized world into centuries of ignorance and darkness.” (Ellis, qtd. in Dryden, 2003, 24) Due to “the cultural, political and aesthetic association of Rome with order, reason and refinement” the term ‘Gothic’ acquired a very negative connotation especially during “the European Enlightenment that regarded Rome as its model.” (Chaplin, 2011, 9) Besides this connection between the Gothic and the barbarian tribe of Goths, Hennessy mentions two other explanations of the word. Firstly, he claims that ‘Gothic’ may be understood as something medieval which finds inspiration in castles, knights in armour and chivalry. And secondly, he associates it with the supernatural that is inseparably linked with the fearful, unknown and mysterious. (1978, 7)

By the mid-eighteenth century, ‘Gothic’ had been considered a synonym to the Dark Ages, a period representing primitivism, chaos and barbarism. However, this pejorative connotation was gradually transformed into a positive one. Sue Chaplin explains that the term ‘Gothic’ started to refer not only to the Goths but to all Germanic peoples, including the Anglo-Saxons who were seen as the real ancestors of the English and the true originators of the country’s ancient constitution. (2011, 10) To be more specific, as Maggie Kilgour observes, “Gothic, that is, Anglo-Saxon, political freedom is contrasted with classical tyranny to create a myth of a continuous British inheritance of freedom.” (1995, 14) Although Chaplin agrees with this opinion and calls the change of the Anglo-Saxons into a freedom-loving people “an exercise in myth-making rather than history”, she also points out that it had the significant ideological function of establishing a unique national, political and cultural

identity that distanced and differentiated England from the southern European influences, particularly France. (2011, 31)

The rising interest in the Gothic finally resulted in the emergence of the Gothic novel. *The Castle of Otranto* (1764), a novel written by Horace Walpole (1717 – 1797), is regarded as the first Gothic novel. This pioneer work established many of the features and themes that inspired other representatives of the Gothic novel, including famous writers such as Ann Radcliffe (1764 – 1823) and Mary Shelley (1797 – 1851). Fred Botting, summarizing the content of the story, suggests one of the reasons why the Gothic novel flourished in the second half of the eighteenth century:

With its advocacy of imagination and original genius and its privileging of individualist values, the novel appears as a text that examines the limitations of reason, virtue and honour in the regulation of the passions, ambitions and violence underlying patriarchal and family orders. (2005, 34)

In other words, *The Castle of Otranto*, and the Gothic novel in general, was a reaction to the Age of Reason and “a constraining neoclassical aesthetic ideal of order and unity.” (Kilgour, 1995, 3) As Hennessy explains, the aim of Gothic novels was to satisfy the craving for mystery, awe and fear and thus replace the rationalism and certainties of the eighteenth century. (1978, 8) Kilgour further adds that the Gothic genre originated out of the need for the sacred and transcendent, as opposed to the enlightened world that put emphasis on secularity and rejected the existence of supernatural forces. (1995, 3)

Naturally, the Gothic novel did not occur in English literature all of a sudden. It has, as well as any other literary genre, its own predecessors from which it developed and drew inspiration. To be more precise, “it feeds upon and mixes the wide range of literary sources out of which it emerges and from which it never fully disentangles itself.” (Kilgour, 1995, 4) According to Hennessy, it was mainly influenced by the Elizabethan and Jacobean drama (1978, 9), Chaplin stresses especially the tragedies by William Shakespeare (2011, 11) and Kilgour adds for example British folklore, ballads, romance, Renaissance ideas of melancholy, the graveyard poets and sentimental novelists. (1995, 4)

The form is thus itself a Frankenstein’s monster, assembled out of the bits and pieces of the past. While it therefore can at times seem hopelessly naive and simple, it is, at its best, a highly wrought, artificial form which is extremely self-conscious of its artificiality and creation out of old material and traditions. (Kilgour, 1995, 4)

Copying and borrowing themes and motifs from other genres, the Gothic novel may seem unoriginal. There is, however, one quality that makes it completely unique and different from its predecessors – the use of horror and terror. As Hennessy clarifies, these feelings are the key elements of Gothic novels, whereas their function in other genres – in poetry as well as drama – is less important, if not minor. (1978, 9) Thus, authors of Gothic novels did not enter into English literature with a new idea but Jaroslav Hornát believes that both their interest in fear of the mysterious and supernatural and the way of exploiting this subject matter without aesthetic and moral scruples were the reasons why dread, horror and terror became inseparable from literature. (1970, 8-9)

In spite of the fact that *The Castle of Otranto* was extremely successful among readers, the development of Gothic literature in the 1770s and the 1780s was rather slow. However, it exploded in popularity in the 1790s, a period that is often called the decade of Gothic fiction. Chaplin argues that The French Revolution (1789 – 1799) accompanied by threats, anxiety and destruction enabled writers and readers “to articulate and explore this traumatic political violence” through the Gothic. (Chaplin, 2011, 15)

Gothic literature in the last decade of the eighteenth century was associated predominantly with Ann Radcliffe (1764 – 1823), a writer famous for publishing works such as *The Mysteries of Udolpho* (1794) and *The Italian* (1797). According to Chaplin, what makes the stories of Radcliffe’s books so significant and irreplaceable is the concern with feminine subjectivity, women’s experience within patriarchal systems of power and female victimisation “that became the hallmark of what has been termed ‘female Gothic’.” (2011, 15) Linda Dryden suitably sums up that Radcliffe’s novels were popular with women not only because of the reflection of female preoccupations, but also because they were easy to read and did not require any specialist knowledge or education. (2003, 26)

Despite this enormous popularity of Gothic literature, the genre became a subject of critical discussions at the same time. On the one hand there was the rise of literacy and interest in reading as a way of entertainment, but on the other hand, many people started to worry about the possible pernicious impact of reading on naive readers. Kilgour comments on this clash of opinions as follows:

The spread of literacy, the growth of a largely female and middle-class readership and of the power of the press, increased fears that literature could be a socially subversive influence. Prose fiction was particularly suspect: romances, for giving readers unrealistic expectations of an idealised life, novels for exposing them to the sordidness

of an unidealised reality. As a hybrid between the novel and romance, the Gothic was accused on both accounts. (1995, 6)

According to this authoress, some people connected reading with self-determination, following the Protestant ideal based on the belief that all men had the right to read the scripture for themselves. However, there were also concerns about the readers' ability to handle such responsibility. (Kilgour, 1995, 6) In other words, it was feared that young readers of Gothic novels could identify with the characters and stories of the texts and subsequently not be able to distinguish fact from fiction. Moreover, as Chaplin says, Gothic extreme and often perverse themes inflaming the imagination could potentially corrupt the morals of Gothic fiction readers. (2011, 16)

The conviction that the Gothic might have a negative effect on vulnerable minds of its readers contributed to the decline of the Gothic novel after 1820. The genre was satirized by many contemporary authors, including Jane Austen's *Northanger Abbey* (1818). As Hornát remarks, the Gothic novel as a historical phenomenon was becoming more and more colourful and fantastic until its possibilities were in large part exhausted and became a stereotype, or until its quality was transformed in works such as Godwin's philosophical-didactic novels, Byron's romantic epics or Walter Scott's historical stories. (1970, 7) Kilgour supports Hornát's opinion by the following claim:

In 1764, with Walpole, it is a new, original, novel and radical genre; by the end of the century it has already begun to degenerate into stale stereotypes. (...) Perhaps this degeneration into conventionality is the inevitable fate of a form that depends on suspense; once its patterns are known it dwindles into merely mechanical formulate. (1995, 42)

In addition, many Gothic elements found their way into the works of Romantic writers, who, as well as Gothic writers, put emphasis on spontaneous imagination and originality. Although Robert Hume points out that the relation between Gothicism and Romanticism is somewhat controversial and there are those who would like to deny this unity altogether (1969, 282), most critics (e.g. Hennessy, Kilgour, Botting, etc.) see a close correlation between Gothic literature and the Romantic movement. Hume mentions probably the most important aspect which the Romantic movement in poetry shared with the Gothic movement in the novel – provoking powerful feelings and “a powerful emotional response in the reader (rather than a moral or intellectual one).” (1969, 284) Kilgour explains that the emerging values of Romanticism – an interest in the bizarre, eccentric, wild and savage –

appeared in Gothic novels in their puerile form which was later superseded by the more mature and respectable art of the Romantics, such as Coleridge, Keats and Byron. (1995, 3) Romanticism exploited distinctive Gothic features and thus Gothic writing lost its specificity and its spirit diffused.

Despite the decline of the Gothic novel during the mid-nineteenth century, Gothic elements can be found in a number of literary works published in this period, particularly Emily Brontë's *Wuthering Heights* (1847), Charlotte Brontë's *Jane Eyre* (1847) and Charles Dickens's *Oliver Twist* (1838). Chaplin states two reasons that helped Gothicism survive. Firstly, it was its impact on other literary genres, namely sensation fiction whose main themes and motifs were firstly developed in Gothic fiction, and detective fiction which has its origin in Ann Radcliffe's Gothic mysteries. Secondly, as the Gothic have an inclination to become popular among readers during periods of social and political upheaval (such as in the aftermath of the French Revolution), it acquired a cultural authority because of its ability to symbolize the concerns of the turbulent Victorian period. (2011, 19-20) These concerns, according to Dryden, were especially loss of religious belief, fear about the effects of urbanization, increasing political unrest in Europe and worries about the scientific development. (2003, 1)

It should be noted, however, that Gothic fiction in the latter part of the nineteenth century underwent a variety of transformations. Botting states that these changes were made in order to reflect the different anxieties of the time. The objects of terror were no longer medieval background, wild landscapes and sentimental heroines, but industrial, urban environment and deviant individuals. (2005, 80) This "modern metropolitan Gothic," as Dryden calls it, focused on terrible human mutations and the scene of horror was shifted from rural areas to the heart of the city. (2003, 30)

Moreover, "processes of industrialization, urbanization and imperial expansion had radically transformed British society and the nation's sense of its identity at home and abroad." (Chaplin, 2011, 20) Due to the problem of identity – social, psychological, religious as well as moral – the issues of duality became a Gothic theme typical for the *fin de siècle*. As Irving S. Saposnik puts it:

Present evidence indicates that Victorian man was haunted constantly by an inescapable sense of division. As rational and sensual being, as public and private man, as civilized and bestial creature, he found himself necessarily an actor, playing only that part of himself suitable to the occasion. (1971, 716)

Even some of the contemporary writers led dual lives, which was often reflected in their works. Oscar Wilde (1854 – 1900), for example, had secret romantic relationships with other men and could not publicly confess his sexual orientation because homosexuality in the Victorian era was considered illegal. The motif of split personality and double life is depicted in *The Picture of Dorian Gray*, which Wilde published in 1890.

Although it cannot be denied that the last two decades of the Victorian period played an important role in the development of the Gothic novel, the genre lost its huge popularity with the readership in the 1820s and has never regained it since then. There were a lot of reasons that influenced the readers' perception of Gothicism. Nevertheless, what became most fatal for the Gothic were its idiosyncratic features lacking any innovation or progress. Unable to develop, typical Gothic elements became stereotypical and were later consumed and improved by Romantic writers. Furthermore, its specific characters, settings and interest in horror, terror and fear made the genre an easy subject for parody and satire. Thus, the Gothic novel is often considered a literary genre "of little merit" and "a freak which disappeared into a cul-de-sac." (Hennessy, 1978, 49) Gothic literature in its original form dissipated in the course of time but this does not change the fact that its elements survived in other literary genres, which would probably not exist if it had not been for the rise of the Gothic novel in the eighteenth century.

## 1.1 Gothic Elements

Gothic writers have been often criticized for the tendency to borrow elements from other literary genres and making up their texts of fragments. As Kilgour observes, many Gothic novels seem to be nothing but a sequence of incoherent moments and therefore fail to form a unified and continuous whole. Nevertheless, the technique of putting bits and pieces together may be paradoxically seen as the bright side of the Gothic. The real art of writing actually lies in the ability to gather the most interesting elements from other works and create a new, more appealing whole. (1995, 4-5) As Kilgour further adds, even Mary Shelley held the view that a text as a new invention is created out of chaos and from available materials and "cannot bring into being the substance itself." (qtd. in Kilgour, 1995, 4) The aim of this chapter is to briefly introduce the most frequently used Gothic elements, concentrating on how they changed since the eighteenth century until the *fin de siècle*.

Since the prime object of all Gothic writers is to provoke powerful feelings in their readers, a novel can definitely not be called Gothic if it does not contain elements of horror or terror. The objects evoking fear and dread may take on a variety of shapes and forms and they are an integral part of every Gothic story. Horror and terror are often mistakenly regarded as synonyms. However, these “two modes of expression” (Chaplin 2011, 41) significantly differ from each other, especially in the emotional response they are supposed to elicit from the reader.

Terror-Gothic came to be associated predominantly with the work of Ann Radcliffe. What is typical of her technique is that she intentionally avoids depicting the objects of dread explicitly. According to Botting, the scenes of terror in her stories keep the reader in suspense and thus encourage his or her imagination to indulge in various speculations. Nevertheless, she consequently produces rational explanations for all mysteries, which undercuts the reader’s supernatural and horrible expectations. (2005, 41-42) Some readers were therefore becoming impatient with her “refusal to satisfy their expectations, to disclose something truly terrible or supernatural.” (Chaplin, 2011, 42) One of them was also Matthew Lewis, who decided to write *The monk* (1796) as a response to *The Mysteries of Udolpho* and gave rise to the term horror-Gothic. Unlike Radcliffe, as Chaplin writes, he provided the readership with moments of violence and supernaturalism but the novel was considered scandalous and profane and it was finally banned. (2011, 43)

Ann Radcliffe herself strenuously objected to the abominable scenes in *The Monk* and she, as Chaplin says, deemed terror superior to horror both artistically and morally. She even wrote her own essay entitled *On the Supernatural in Poetry* (1826), where she introduced the distinction between horror and terror. (2011, 45) Paraphrasing her ideas, Dani Cavallaro argues that while horror lacks any sign of mystery and does not require the imaginative capacity, terror tends to stimulate the mind and its effects are uncertain and vague. (2002, 3) Radcliffe was also concerned with the connection between terror and the eighteenth-century perception of the sublime:

Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them. (...) Neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one. (qtd. in Hume, 1969, 284-285)

In other words, “terror opens the mind to the apprehension of the sublime, while (according to Mrs. Radcliffe) the repugnance involved in horror closes it.” (Hume, 1969, 285) Since “obscurity is the hallmark of the sublime” (Chaplin, 2011, 45), Radcliffe believed that the uncertainty surrounding dreadful scenes will lead the reader to sublime feelings.

It is obvious that horror-Gothic depicts objects of dread in much more realistic and explicit way than terror-Gothic. It refuses to “leave any detail unspecified, to leave anything to the imagination of the reader.” (Chaplin, 2011, 44) Devendra P. Varma comments on this distinction as follows:

The difference between Terror and Horror is the difference between awful apprehension and sickening realization: between the smell of death and stumbling against a corpse. (...) Terror thus creates an intangible atmosphere of spiritual psychic dread. (...) Horror resorts to a cruder presentation of the macabre. (qtd. in Cavallaro, 2002, 3)

Similarly, Botting compares horror to “the touching of a cold corpse” and “the sight of a decaying body” that “freezes human faculties”. To the contrary, terror activates both the human mind and imagination, allowing the reader to escape and overcome the threat and fears it presents. (2005, 48) In Chaplin’s view, horror exposes the reader to unambiguous scenes of atrocity, whereas terror makes a profound impact only through subtle techniques without overtly displaying petrifying objects. (2011, 16)

As for the elements characteristic for early Gothic writing, they were strongly influenced by Gothic architecture. Some Gothic writers were so obsessed with Gothic buildings that they were willing to spend a fortune on building their own imposing edifice in the Gothic style. The Fonthill Abbey was constructed under the direction of William Beckford (1760 – 1844) and Horace Walpole had his villa at Strawberry Hill rebuilt, adding Gothic features and decorations. What became “the major locus of Gothic plots” (Botting, 2005, 2) in early Gothic fiction was a medieval castle. According to Hennessy, most novelists believed that Gothic architecture in the form of a ruined castle is the best way to create ‘Gothic gloom’ and evoke awe in the reader. (1978, 8) Cavallaro further observes that middle class people, the most enthusiastic readers of Gothic novels, associated the castle with the sins of the aristocracy. Castles symbolized the dark longings of their inhabitants, notably the desire for power. (2002, 29) Besides ruined, haunted castles, other Gothic places include for example churches, graveyards and abbeys, murky catacombs, crypts and dungeons, extreme landscapes with forests and mountains, etc.



The success of Gothic writers depends to a large extent on their ability to capture a dark, gloomy and mysterious atmosphere of such places. Due to the fact that Gothic fiction underwent significant transformations during the Victorian period, the devices in the eighteenth century used to achieve the desired atmosphere do not have much in common with those in the *fin de siècle*. A major shift is evident in the scope of settings and locations. Fascinated by the Middle Ages, says Hume, early Gothic novelists usually set their stories in remote places in the distant past; for instance, sixteenth-century France, Germany, Italy and Spain. (1969, 286) Modern Gothic writers, on the other hand, lost almost all interest in history and they chose the urban present as the setting that conveys the atmosphere. Susan Yi Sencindiver points out:

Fear and horror formerly lurking in a distant setting removed in time and space in the eighteenth century Gothic novel give way to the uncanny terrors of the menacing modern metropolis in the immediate present of the nineteenth century. Evil is much closer to the domestic scenes of home. It is here and now. (2010, 22)

Julian Wolfreys expresses a similar opinion on this matter by arguing that the Gothic may actually seem to be more horrifying because of its capacity to adjust to the changes in society: “Escaping from the tomb and the castle, the monastery and mansion, the Gothic arguably becomes more potentially terrifying because of its ability to manifest itself and variations of itself anywhere.” (qtd. in Dryden, 2003, 29) Not only did Gothicism adapt to the conditions of the nineteenth century, but its elements also became even more frightening.

Even though the majority of Gothic writers in the *fin de siècle* were concerned with the present rather than history, the past did not vanish from their works completely. On the contrary, Sencindiver calls the Gothic “a receptacle of the past” which usually contains a dark secret, crime or ancestral curse returning in a spectral form. (2010, 16) In literature the term ‘spectre’ is considered a synonym to a ‘ghost’. As people have been scared of ghosts from time immemorial, spectres became one of the most frequent elements of Gothic stories written in different historical periods. Chaplin emphasizes that although a novel does not have to include ghostly figures in order to be perceived as Gothic, the ghost story is definitely closely connected with Gothic fiction. (2011, 241)

Chaplin describes a ghost as “a disembodied unity signifying the return of the dead” (2011, 247) and as a Gothic ‘body’ that disturbs the boundaries between life and death. (242) Unlike other Gothic ‘bodies’ such as zombies or vampires, ghosts do not have a physical form and they are limited neither spatially nor temporally. (247) In most cases spectres are

deceased people who return to avenge a past injustice and haunt their former enemies. According to Cavallaro, however, the reason for the manifestation of the dead is not always their thirst for revenge. Some of them come back from the past determined to right a wrong. (2002, 81) Chaplin also mentions the fact that ghosts have supernatural powers which cannot be explained rationally. For example, they are able to move things without touching them, to make themselves invisible any time they want and even walk through solid objects. (2011, 247)

Although the traditional ghost story was extremely popular with both contemporary writers and readers, some novelists decided to transform it into what Maureen Moran calls “psychological ghost fiction”. (2006, 92) This means that the major characters of Gothic novels are no longer terrorized by ghostly figures, but what haunts them now is their second self. Motifs and themes such as “split personalities” and “physical transformations” (Dryden, 2003, 19), which started to appear in Gothic stories predominantly in the last decades of the Victorian era, are characteristic features of dual identity. Dryden argues that to be haunted by a ghost is frightening enough but to be haunted by yourself undermines the foundations of identity. (2003, 41) To illustrate her point, she offers a specific example:

The literature of duality is, at its most obvious level, a literature about identity, or even lack of identity. When Frankenstein’s monster cries, ‘Who was I? What was I? Whence did I come? What was my destination?’ and fails to find an answer, he formulates the questions that lie at the heart of identity. (39)

Kitson explains that the Victorian Gothic reacted to the concerns and anxieties of the period and paid attention to the topics that could not be discussed openly at that time. (2002, 175) The loss of identity and problem of duality Dryden speaks about undoubtedly belong to such topics.

Examining duality and split personality as Gothic elements, Chaplin distinguishes three basic types of the double as a representation of the Gothic ‘body’. In some cases the double exists separately from the protagonist but it symbolizes an aspect of the protagonist’s unstable identity. A perfect example of this duality is Victor Frankenstein and his monster. The second type of the double is the so-called *Doppelgänger*, a word of German origin meaning ‘walking double’. In terms of popular folklore, the *Doppelgänger* is believed to be an omen of death. The final form of the double appearing in Gothic novels is a creature hidden inside the protagonist who finally becomes his or her own double. For instance, Robert Louis Stevenson (1850 – 1884) focused on this type of duality in *The Strange Case of Dr*

*Jekyll and Mr Hyde* (1886), where Jekyll's inanimate double is represented by Hyde. (2011, 234-235) As Michal Peprník assumes, Stevenson wanted to intensify the reader's feelings of dread by indicating that demons are not just a figment of peoples' imagination, but they really exist and may live unnoticed in every human being. (2003, 91)

Despite the fact that Norman N. Holland and Leona F. Sherman compare the Gothic novel to "a set piece" that remained unchanged in more than two hundred years (1977, 286), there are visible changes in the elements that should not be ignored. Summarizing these changes, Sencindiver points out that traditional Gothic settings shifted from the medieval castle to the modern city, and its typical characters – monks, persecuted heroines, aristocrats – were replaced by insane scientists, detectives and doubles. (2010, 30) Hennessy sees the characters of Gothic fiction, including the double, as the embodiment of people's unfulfilled dreams and wishes. He is convinced that they represent the readers' repressed feelings and desires because these Gothic figures enjoy, suffer, act and live as ordinary people dare not to. (1978, 51) Similarly, analysing the term 'the fantastic', which definitely corresponds with Gothic fiction, Peprník claims that it reacts to people's longings for something which do not exist in their reality. (2003, 16) To sum up, the protagonists of Gothic stories refer to "a fundamental aspect of our being – lack." (Cavallaro, 2002, 61) Together with horror and terror, this is the key element of Gothicism. In addition, if people lack something in their life, they may be forced to lead dual lives in order to get what they want, which was the case of many Victorians.

## 2 DUALITY AND DEGENERATION IN THE SECOND HALF OF THE VICTORIAN ERA

Virtually all literary works are to a certain extent influenced and inspired by the period in which they are written. The behaviour of characters, the setting of the story as well as the main themes, motifs and symbols usually reflect the mood of the time. It is, therefore, necessary to introduce the historical context in which the two selected works – *The Picture of Dorian Gray* and *The Strange Case of Dr Jekyll and Mr Hyde* – were published. Both Oscar Wilde and Robert Louis Stevenson were concerned with the anxieties and trepidation of late-Victorian society. The Victorian era (1837 – 1901) was a long period famous for its significant economic, industrial and scientific development that affected the lives of the Victorians considerably. William M. Greenslade says: “These changes, above all in the urban environment, were new in kind (...) and they were momentous. (...) The scale and speed of these developments were unprecedented, their psychological and behavioural consequences profound.” (1994, 15) This chapter discusses how some of these changes influenced the society in the second half of the nineteenth century and how they contributed to moral degeneration in the late-Victorian era.

According to Stephen Arata, researchers started to be interested in the study of degeneration in the mid-nineteenth century. They produced a large number of “technical” books concerning this subject; especially in the fields of biology, psychiatry and criminology. The term ‘degeneration’ had “no single fixed meaning” and its definition differed according to the type of research. (1996, 14-15) Even though a lot of specialists and researchers studied the problem of degeneration thoroughly, public awareness of degeneration theory did not rapidly increase until the last decades of the century when Max Nordau (1849 – 1923) wrote his influential book entitled *Entartung* (1892); translated into English as *Degeneration* three years later. Arata claims that the term then became a part of discussions about the growth of cities, rising criminality (1996, 15) and, as Steven McLean further adds, sexual deviance, lunacy and negative effects of modern life. McLean also remarks that Nordau himself was an obdurate opponent of modernity and strongly criticized modern culture. He was convinced that the progress of the second half of the nineteenth century had created “a frantic pace of life” which left civilization to the mercy of exhaustion and, eventually, degeneration. In his view, it was modernity itself that was responsible for degeneration. (2012, 62)

The initial interest in studying the symptoms of degeneration resulted from Darwin's theories of evolution, which shook the religious faith of many Victorians. In the nineteenth century, religion played a very important role in shaping Victorian values and forming both social and cultural life of the whole society. According to Moran, it was Christianity that determined what people read, said and did in their leisure time. Even Victorian morality had its roots in religion, which emphasized complete obedience, sexual propriety and the importance of hard work and duty. Furthermore, thanks to various charitable and philanthropic activities and projects, the Church enabled the faithful to reach eternal salvation by helping the poor and those in need. (2006, 24) The image of an ideal Victorian household was based on Christian visions and expectations as well. Francis Thompson argues that no home could be called ideal if its inhabitants lacked filial affection and were not pious, sober, chaste and obedient. People were also supposed to avoid displays of luxury and sexual transgressions. (1988, 251) Philip Davis mentions another interesting fact proving that Victorian England was a "fundamentally religious age". Religious newspapers and societies printed millions of copies of sermons every year and more than a third of all books written between 1836 and 1863 were of a religious nature. (2002, 99)

Nevertheless, everything changed when Charles Darwin (1809 – 1882) published his remarkable scientific work entitled *On the Origin of Species by Means of Natural Selection* (1859) where he introduced his theory that human existence is a result of a very long biological process of evolution. Darwin was fully aware of what consequences his work might have: "He did say that in publishing he secretly felt as if he were committing a murder – and it was presumably the murder of God's Nature he had in mind." (Davis, 2002, 69) His concept of natural selection resulted in the conflict between faith and reason, or more specifically, religion and science. As Davis says: "The most powerful religious phenomenon of the age was religious doubt." (2002, 101) In other words, a lot of people started to have doubts about the veracity of the Bible.

David McDowall states that there were some people who embraced Darwin's ideas with enthusiasm because he based his research on scientific observations and thus proved that humankind is able to explain everything by means of science. The majority of churchgoing people, however, dedicated their lives to God and considered every word in the Bible to be true and holy. Therefore, they had difficulty in accepting Darwin's theory that all animals and human beings had gradually developed from much more primitive creatures. They could not believe that the world in which they lived had developed over millions of years and had not

been created by God in 4004 BC. (1989, 155) Moran discusses McDowall's point in more detail:

Prehistory seemed a time of monsters and chaos, not the orderly creation of all species in six days. Charles Darwin (...) further eroded faith in God as Creator. Darwin's theories of adaptation and evolution suggested species developed gradually through chance and mechanistic natural laws, not by instantaneous Divine action. (2006, 30-31)

This means that people's "physical form was a result of natural selection (survival of the fittest), rather than evidence of God's care in designing each animal for the surroundings in which it was placed." (Mitchell, 2009, 86) These conjectures insinuated that the core of Christianity may be based on lies and raised doubts about religious faith.

Naturally, the consequences of Darwin's evolutionary theory manifested themselves not only in ordinary life, but in literature and art as well. As Moran observes:

Darwin's scientific approach seemed to provide tangible evidence for a non-religious interpretation of creation. *On the Origin of Species* kindled ferocious debate that set science and religion in opposition, hastened the advance of secularism as the dominant social framework, and influenced literary structures and themes. (2006, 31)

The same authoress adds that since the 1860s novels began to react to the determinism of a Darwinian world where characters were no longer in control of their own destinies and failed to learn from experience. (57-58) Dryden points out that many post-Darwinian thinkers and artists considered the struggle for survival to be the real and only meaning of human existence. Realist and naturalist authors replaced Christianity with atheism and godless universe. Moreover, unlike earlier writers, who put emphasis on moral and religious ideals, new realists believed in social improvement through education and science. Dryden clarifies her argument as follows: "Science, as Darwin had shown, could explain life. Existence was no longer a mystery: it could be defined in terms of evolution, and education could shake individuals out of the blind acceptance of their place in the traditional class-based system." (2003, 11-12) Nonetheless, such enthusiasm was rather rare and the new, for many people shocking, theory of evolution provoked discussions about degeneration almost immediately.

The discovery that humans are inseparably linked with animals led to fear of reversion to a simpler and more primitive state of being. Mclean argues that Darwin himself exposed the connection between man and animals, claiming that people may revert to their brute animal origins (2012, 62), which meant that "the evolutionary clock could run backwards." (Ruddick, 2007) Such an image was absolutely unacceptable for the Victorians who

considered themselves to be the most civilized society of that time. The fear of atavism turned into obsession and respectable Victorian society metamorphosed into a degenerate nation haunted by its own history. In addition, as Moran writes, Darwin frightened the Victorians even more by publishing *The Descent of Man* (1871) where he analysed the relationship between the human race and other species in terms of the possibility of extinction. (2006, 31) As a result, people started to worry about their future because mankind seemed to be doomed to become extinct.

Arata asserts that almost everybody perceived degeneration as “a morbid deviation from an original and thus normative type.” This definition, however, raised a lot of questions at the same time (How is a type defined? What characterizes deviation? What is the difference between morbid and healthy changes?). (1996, 15) These questions were never clearly answered and therefore anybody, at least according to this formulation, could belong in the group of degenerate individuals. Greenslade explains how the ever-present threat that one person may be controlled by two distinct identities – one civilized and one atavistic – provided considerable impetus for notions of the secret sharer, or in other words, the double:

The secret sharer was emblematically figured for a post-Darwinian culture as the beast in man. Fear of the hidden presence of a ‘monstrous’ and disruptive energy was experienced and articulated as the surrendering to that influence. Age-old hierarchies, which had assumed unquestioned relations of authority and subordination – civilized and brutish, higher and lower, mind and body, reason and instinct – were under pressure as never before. The fear of atavism, of reversion to a lower state, offered the perfect medium for the expression of these worrying questions. (1994, 72-73)

The motif of dual personality where one part of human mind represents modernity, decency and moral standards and the other one prehistory, wildness and deviance is masterly depicted in Stevenson’s *Jekyll and Hyde*. Dr Jekyll is a decent, respectable man who releases his suppressed bestial inner self represented by the despicable, hideous Mr Hyde. The story reveals the darkest and most secret worries and concerns of late-Victorian society.

In the latter part of the nineteenth century, the feared bestial part of humanity came to be associated with London and its dual nature. London’s West End symbolized wealth, progress and civilized manners, whereas the East End was an area characterized by homelessness, slums, prostitution and crime. To use Dryden’s words, those in the modern, affluent West End saw the East End as a place inhabited by ‘savages’ who were “only one step up the ladder from the beast.” (2003, 48) Paradoxically, some inhabitants of the West End regularly visited the East End to seek pleasure. The main reason was that Victorian

values together with Christianity established strict rules which determined how people should live and behave regardless of their personal desires and wishes. Those who refused to repress their feelings and emotions usually had no choice but to satisfy their desires secretly. According to Dryden, they sought out London's more insalubrious localities because such places offered excitement and sensation. (2003, 126) "Respectable by day and pleasure-seeking by night" (Botting, 2005, 89), these people were forced to have dual lifestyles. Outwardly, they led a calm and orderly life, but privately they enjoyed forbidden pleasures in the heart of the metropolis. As Kiglour puts it: "Self-division is a means of gratifying private desires while still keeping up public appearances." (1995, 145) The motif of double life found its way into the works of Victorian Gothic writers, including Oscar Wilde. Dorian Gray, dissatisfied and bored with his life, visits London's East End to indulge his perverted passions with impunity.

Due to the nineteenth-century urbanization, London in the *fin de siècle* became an overpopulated city with extremes of poverty and wealth that existed side by side in this metropolis. The poorer part of London, the East End, was seen as a den of dangerous criminals and prostitutes, who exhibited signs of degeneration. Botting notes that on the basis of Darwinian theories of evolution and other scientific researches, criminal behaviour was identified as a form of deviance resulting from the return of animal, instinctual habits. (2005, 8) Ruddick describes in detail how criminal mentality became a symptom of degeneration:

London, at the time the greatest imperial capital and the richest city in the world, was by no means exempt from auguries of social collapse, as its East End seethed with poverty, vice, and discontent. The notorious Whitechapel serial murders of prostitutes in 1888 aroused widespread speculation, not only about the mysterious identity of Jack the Ripper, but also about the meaning of his crimes. Several commentators viewed them as symptomatic of modernity's slide into sexual degeneration. (2007)

Dryden enriches Ruddick's point by stating that physical and mental health was evidence of morality and high standards, whereas criminals were deemed morally insane and this insanity expressed itself through physical deformity. (2003, 78) As Greenslade further adds, the idea that crime is a result of atavism was ridiculed by some Victorians who believed "that it was environment, not heredity, which disposed people to become criminals." (1994, 95) Especially people from the West End pretended to have nothing to do with criminal behaviour, sexual degeneration and moral corruption, and tried to persuade themselves that degeneracy was a problem of the poor. According to Arata, they held the view that



degeneracy was caused by “poor housing, bad food, polluted air, and inadequate hygiene”, not by “an unfortunate gene pool” as was widely believed. (1996, 17) This, however, was far from the truth. As Dryden points out, before the Ripper murders an English journalist W. T. Stead decided to investigate child prostitution in the East End. He then wrote a series of newspaper articles based on his investigation known as *The Maiden Tribute of Modern Babylon* (1885), which caused public outrage. He revealed a horrible secret of the upper classes whose members repeatedly ‘bought’ young virgins to satisfy their sexual desires. (2003, 52) Stead’s accusation showed that moral degeneration, criminality and deviance did not appear only in the lower classes, but in the upper classes as well.

The population of London was increasing every year and as Dryden assumes, mass population means mass moral corruption. (2003, 83) She also remarks that growing criminality and dehumanization led to the perception of the metropolis as a Gothic space. (46) The city got completely out of control and its inhabitants were plunged into chaos and disorder. This was partly caused by a large number of rapid changes which considerably influenced the life and the way of thinking of the whole nation. Thompson aptly describes the Victorians in one sentence: “It was an orderly and well-defined society, but it was not an inherently stable one.” (1988, 361) Not only did Darwin’s model of evolution weaken the power and position of the Church, it also gave rise to degeneration theories. Those who showed disrespect for traditional Victorian values were very likely to be branded as degenerates. To use Kathleen Spencer’s words: “In such a society, the universe is dualistic: what is inside is good, what is outside is bad. The group boundary is therefore both a source of magical danger and the main definer of rights: you are either a member or a stranger.” (1992, 207) In other words, the Victorians who did not want to behave according to the set moral rules had to lead double lives in order not to be condemned by society. Thus, it is not surprising that duality inspired contemporary Gothic writers who used it as the main Gothic element of their novels.

### 3 DUALITY AS A GOTHIC ELEMENT

As mentioned before, the Victorian era was very strict about obeying moral rules. Disrespect for authority, discipline or morality was absolutely unacceptable. On the one hand, the Victorians took pride in their decency, obedience and virtue, but on the other, many of them found it difficult to arrange their lives according to the values dictated by Christianity. Therefore, Victorian society is often described as ‘two-faced’, ‘hypocritical’ or even ‘dual’. In the last two decades of the nineteenth century, duality acquired very negative connotations. It became associated with social and moral deviance as well as degeneration, which evoked fear and dread in all people. Oscar Wilde and Robert Louis Stevenson took the motif of double life and “transposed [it] into a late nineteenth-century scenario” (Dryden, 2003, 2) that was very close to reality. This chapter therefore analyses the similarities and differences between the two major characters, Dorian Gray and Dr Henry Jekyll, on the basis of their Gothic double lives and split personalities.

Henry Jekyll is a respected, gregarious and wealthy doctor with high standards and “every guarantee of an honourable and distinguished future.” (JH, 69) He is widely admired for his generosity and philanthropic activities. However, this decent, polite gentleman, who takes pride in his good manners, has a dark secret which nobody knows, not even his closest friends. His high social rank does not allow him to fulfil his secret desires and therefore Jekyll has spent the whole life trying to suppress the dissolute side of his character. He is forced to hide the truth about his real personality longing for pleasures. He has to conceal it “with a morbid sense of shame” (JH, 69) in order not to ruin his reputation. His own experience with man’s dual nature leads Jekyll to the conclusion that every human soul has its good and evil side: “I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.” (JH, 70) He finally plucks up the courage to conduct an experiment which would detach the minor part of his self from the more dominant one:

If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. (JH, 70-71)

Jekyll is determined to free himself from the dark side of his personality that represents a burden he does not want to carry any more. To fulfil his lifelong dream, he makes use of his scientific knowledge and invents a special potion, which is going to change his life forever.

After drinking the potion Jekyll turns into Hyde and releases his corrupt identity that has been repressed for a lot of years. Nevertheless, his experiment is doomed to failure from the very beginning because Jekyll does not realize that the two parts of his soul are heavily dependent on each other and thus cannot be separated. He naively believes that his virtuous side may exist separately and be completely independent of Hyde but this is not possible. Jekyll longs to end the conflict between the two sides of his mind – “between the animal hedonism and the higher moral and social aspirations”. (Peprník, 2003, 96) Instead, he drives himself to the depths of despair.

Unlike Jekyll, Dorian Gray does not suffer from split personality and does not have to repress his other self. He is not tempted by forbidden pleasures and activities because he has not had the chance to have a taste of them. His soul is pure and innocent and “one felt that he had kept himself unspotted from the world.” (DG, 23) In fact, Dorian embodies Jekyll’s vision of a morally good person without an evil alter ego. If Jekyll’s experiment had been successful and he had managed to separate his two sides, his better self would have most likely behaved as Dorian at the beginning of Wilde’s story. Nevertheless, the young boy does not share Jekyll’s enthusiasm for pure goodness and everything changes when he meets Lord Henry Wotton who poisons Dorian’s mind with Hedonistic theories: “Ah! Realize your youth while you have it. (...) Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing.... A new Hedonism – that is what our century wants.” (DG, 30) The sight of the picture then fills Dorian with jealousy and envy and he becomes obsessed with the idea of eternal youth and beauty. Jekyll’s fate is sealed from the moment he drinks the potion and turns into Hyde for the first time, and Dorian makes the same mistake as Jekyll when he expresses his selfish yearning, not considering its possible fatal consequences. Like Jekyll, Dorian is willing to do anything to get what he longs for, even sell his soul to the devil:

How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that – for that – I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that! (DG, 34)

By uttering this wish, Dorian separates his soul from the body and creates his own counterpart. Unlike Jekyll, however, Dorian splits his personality unconsciously. Although he means his wish seriously, he does not want to put a part of himself in the picture. He does not

even believe that his dream could come true. Furthermore, it is not science that helps Dorian to divide his self into two parts. No longer does he have to “bear the burden of his passions and his sins”; he can cast off his moral restraint thanks to “the face on the canvas”. (DG, 106) The portrait, a piece of art, enables Dorian to lead a double life, not a scientific experiment as in *Jekyll and Hyde*. The picture, an artistic work, grows old and changes over time. On the other hand, Dorian, a mortal and a human being, remains young and handsome and his depraved life leaves no mark on his beauty. In other words, Dorian himself becomes an artistic work which impresses everybody who looks at it. Before Basil painted the picture, Dorian was admired for his purity, loveliness and innocence but he loses these qualities the minute he expresses the wish to retain his youth. From this moment on, it is not a man of great charm that enchants other people, but a perfect piece of art.

Nobody knows that Dorian Gray is a living artistic masterpiece, which is the reason why all people love him and cannot resist him. He is not an ordinary man and this applies for Edward Hyde as well. When Hyde is introduced to the reader for the first time, it is obvious that he is a character shrouded in mystery. Everyone who meets him in person reacts to his presence in the same way. However, it is not love and amazement, as in Dorian’s case, what other people feel at the sight of this man. Mr Enfield tells Mr Utterson, his cousin, a dreadful story about a man named Hyde who tramples over a little girl and leaves “her screaming on the ground” (JH, 11) with total indifference. Enfield is an eyewitness of this “hellish” scene so it is understandable that he feels nothing but intense hatred for the attacker. Nevertheless, the other people who gather around the place did not see the attack with their own eyes and thus cannot know what exactly happened and whether Hyde is guilty or not. Still, they feel the same loathing and aversion to Hyde as Enfield. One of the onlookers, a “cut-and-dry apothecary”, is “as emotional as a bagpipe” but cannot help thinking Hyde deserves to die. Enfield says: “Every time he looked at my prisoner, I saw that Sawbones turned sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine.” (JH, 12) The man subconsciously senses the danger that hurting the child is only the beginning of Hyde’s future ‘criminal career’.

Hyde’s personality evokes in other people only negative emotions such as fear, disgust and contempt. People despise him because he symbolizes everything that the Victorian society considered bad and immoral. He has nothing to do with a respectable Victorian gentleman who puts emphasis on family relationships, religious belief, politeness, decency and has devoted his life to hard work, self-improvement and charity. On the contrary, Hyde is

the complete opposite of Victorian ideals. He is a self-centred, malicious and callous man without moral restraint who does not respect traditional values; and such people do not fit into society based on strict moral codes and attitudes. Hyde's contemptible behaviour threatens the respectability of Victorian society as a whole and therefore he becomes a public enemy.

In actual fact, *Jekyll and Hyde* contains only one positive reaction to Hyde's character. Dr Jekyll is the only person who does not feel revulsion, antipathy and hate towards his counterpart. His first impression differs from other characters' statements in all aspects. Not only is he not disgusted by his new self, but he actually likes it:

I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. (JH, 73)

Jekyll chooses words such as "natural" and "human" which stand in total contrast to Enfield's "damned Juggernaut", "damnable man" and "Satan". Anybody else would be ashamed to have something in common with Hyde but Jekyll proudly calls him "myself". In addition, he literally rejoices in Hyde's existence. The doctor is so excited by the process of metamorphosis that he does not notice Hyde's innate malice and cruelty. He does not realize how dangerous Hyde might be for other people and cares about his own personal interests. The happiness Henry Jekyll feels at the sight of Hyde is similar to Dorian's feeling of delight provoked by watching the painting: "For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul." (DG, 124) Dorian enjoys witnessing the gradual decay of his own soul and clearly takes perverted delight in watching his own corruption and moral decline. He is obsessed with the portrait because it offers eternal youth and beauty. Similarly, Jekyll defends his other self because thanks to Hyde he can secretly indulge in undignified pleasures.

What makes Hyde even more mysterious is the fact that Enfield has difficulty in describing the hideous man in more detail even though he met him face to face and clearly recalls his appearance. Enfield is able to express his personal feelings and emotions but when it comes to explaining what he does not like about Hyde, he cannot find the right words:

He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet scarce know why. He must be deformed somewhere; he gives a strong feeling of

deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment. (JH, 15)

Utterson agrees with Enfield that Hyde gives an impression of malformation even though the signs of deformity are not visible at first sight. Nevertheless, he, as well as his friend, fails to explain the "unknown disgust, loathing and fear" (JH, 23) with which he regards Edward Hyde. It is difficult for other people to describe Hyde because he actually does not physically exist. He lives in someone else's body and represents only a part of Jekyll's identity, which means that he is not a real person. His deformity indicates that he was not born as an ordinary human being, but his existence is a result of an abortive attempt to change the laws of nature. Neither Enfield nor Utterson knows anything about Hyde's past or his origins, let alone about Jekyll's horrible secret. This is the reason why they are unable to identify the kind and meaning of Hyde's deformity.

Besides, as mentioned before, in the late-nineteenth century physical deformity was believed to be a characteristic feature of degenerate criminals. Thus, Hyde's deformed body is also convincing evidence of his criminal mentality. His malformation and disfigurement mirror the brutish and nasty life he leads. As Basil Hallward says, vices cannot be concealed: "Sin is a thing that writes itself across a man's face. (...) If a wretched man has a vice, it shows itself in the lines of his mouth, the droop of his eyelids, the moulding of his hands even." (DG, 172) Like Hyde, the portrait is as loathsome as Dorian's deeds. Even though Dorian remains beautiful, charming and unaffected by his crimes, the picture shows the hideousness of his sins.

The close relationship between the civilized Jekyll and the wild Hyde may be also understood as a manifestation of the nineteenth-century conflict between culture and nature resulting from Darwin's theory of evolution. As Peprník observes, science should serve as a means of achieving higher and better organized forms of being. (2003, 95) Jekyll, however, uses science to release the beast within lurking beneath the surface of his humanity. To be more precise, Hyde is a result of Jekyll's reversion to the primitive origins of the human species. He embodies the late-nineteenth century dread of barbarism, savagery and degeneration. In *Jekyll and Hyde*, a scientific experiment becomes the main cause of Jekyll's unhappy and desperate life, transforming him into an ape-like and vicious creature impossible

to tame. Thus, science threatens the very essence of a civilized society instead of contributing to development and progress.

When Lanyon describes Mr Hyde, he mentions a “remarkable combination of great muscular activity and great apparent debility of constitution.” (JH, 65) In Utterson’s view, Hyde is “pale and dwarfish” and makes unnatural sounds resembling hissing or “husky whispering” rather than a human voice. (JH, 23) According to these descriptions, Edward Hyde is not as evolved as a human being and looks like some kind of a primitive creature. As Dryden points out, he symbolizes a degenerate individual with a strong tendency towards atavism: “Hyde reveals the potential atavistic nature present in each of us.” (2003, 84) In Jekyll’s view, Hyde is physically repulsive because evil left “on that body an imprint of deformity and decay.” (JH, 73) However, Hyde’s deformed physical appearance can be also seen as a characteristic sign of a subhuman creature. Even Mr Utterson agrees that “the man seems hardly human” and describes Hyde as “something troglodytic”. (JH, 23)

Besides these simian features, Hyde demonstrates his atavism by his barbaric and brutish behaviour. His brutal attacks have no logical reason. When he clubs Carew to death with a stick and tramples over the defenceless child, he only follows his basic instincts. He does not care about others and his prime concern is to satisfy his needs and survive at all costs. He neither shows regret for his evil deeds nor has feelings of guilt. The fact that Hyde is ruled by instincts and does not respect moral standards of a modern cultivated society indicates that he is a wild animal rather than a civilized man. Jekyll’s increasingly uncontrollable metamorphosis into Hyde implies how unstable the line between civilization and savagery is and how easily it can be crossed.

Jekyll has repressed his natural, savage other self for the whole life in order to remain the admired and respected gentleman he has always been. He knows that if he released the caged animal living inside himself, he would be condemned as degenerate and insane. Lord Henry, however, has a different opinion than the majority of the Victorians:

But the bravest man amongst us is afraid of himself. The mutilation of the savage has its tragic survival in the self-denial that mars our lives. We are punished for our refusals. Every impulse that we strive to strangle broods in the mind, and poisons us. The body sins once, and has done with its sin, for action is a mode of purification. Nothing remains then but the recollection of a pleasure, or the luxury of a regret. The only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick with loathing for the things it has forbidden to itself, with desire for what its monstrous law have made monstrous and unlawful. (DG, 25-26)

Wotton hints at the tendency of people to hide and ignore their natural, savage instincts instead of accepting them as a part of human identity. If he was a friend of Jekyll's, he would certainly support him in his experiment, which opens the door to the world of limitless pleasures and sensations. However, as it later turns out, Wotton's theory does not work in practice. Jekyll follows the advice to stop being ashamed of his desires and accepts his innate wildness, but he never achieves the longed-for results Wotton promises. His life is filled with abhorrence, horror and nightmares as opposed to the expected happiness, satisfaction and life without pretence.

Unlike Hyde, whose simian appearance and atavistic features signal barbarity and prehistory, Dorian is a modern urban monster "concentrated on evil, with stained mind, and soul hungry for rebellion (...)." (DG, 218) As Dryden further adds, Dorian's degeneracy is not depicted in his repulsiveness, but his deviancy resides in his extreme narcissism. (2003, 114) In other words, Dorian's dual personality does not symbolize a reversion to an earlier and lower state of being. He is a noble man with good manners and does not act like a primitive animal at all. Nevertheless, like Hyde, Dorian cares about nothing but his own needs and satisfaction:

It was better not to think of the past. Nothing could alter that. It was of himself, and of his own future, that he has to think. James Vane was hidden in a nameless grave in Selby churchyard. Alan Campbell had shot himself one night in his laboratory, but had not revealed the secret that he had been forced to know. The excitement, such as it was, over Basil Hallward's disappearance would soon pass away. It was already waning. He was perfectly safe there. Nor, indeed, was it the death of Basil Hallward that weighed most upon his mind. It was the living death of his own soul that troubled him. (DG, 253)

Dorian, who used to be a warm and compassionate boy, does not feel guilty about hurting other people, including Sybil Vane and his best friend Basil. In fact, he is glad they are all dead and thus cannot divulge his secret. The only thing that matters is his safety. He loses the capacity to distinguish good from evil and becomes as heartless as Hyde. However, as Basil suitably points out, Dorian's selfishness and egoism may have serious consequences: "But, surely, if one lives merely for one's self, (...) one pays a terrible price for doing so?" (DG, 92) Wilde uses Basil's character to warn his readers that people should not be self-interested and egoistic because such behaviour leads to a tragic, Gothic end – emptiness, misery and death.

Analyzing the Gothic motif of duality, it is also important to mention the mutual connection between the protagonists and their counterparts. At the very beginning of his



unfortunate experiment, Jekyll confesses that his body is divided into two selves constantly struggling for a dominant position. He says that his dual identity does not make him a hypocrite because both his sides are in “dead earnest”. (JH, 70) In other words, he admits that Hyde is a part of himself, not another being.

It was on the moral side, and in my own person, that I learned to recognize the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both (...). (JH, 70)

Nevertheless, Jekyll gradually changes his opinion about Hyde and eventually claims the complete opposite of the previous statement. Edward Hyde stops being the doctor’s “friend and benefactor” (JH, 17) and becomes his arch-enemy instead. When Jekyll realizes that this “child of Hell” (JH, 84) is not only a perverted and immoral kind of man but a cruel beast as well, he begins to distance from him. No matter how hard Jekyll tries to convince himself that he bears no responsibility for what Hyde has done, he is, in fact, the one who pays for Hyde’s violent, remorseless behaviour. Jekyll, unlike his counterpart, feels remorse and is not able to cope with Hyde’s merciless, inhuman deeds. What is more, he is an eye witness of all Hyde’s sins and vices but he finds himself unable to intervene and prevent the evil creature from committing awful crimes. Although their physical appearance differs in all aspects, they share the same body, which means that their minds, thoughts and memories are interconnected. Sir Danvers is murdered by Hyde but Hyde holds the murder weapon in Jekyll’s hand and it is Jekyll’s body, though in a different form, that kills the innocent man. When Jekyll writes in the full statement of the case that he “hated and feared (...) the brute that slept within me” (JH, 85), he actually expresses a deep loathing of his own existence. He lives a life based on sheer self-deception, refusing to acknowledge the immense influence of his other self. As Saposnik puts it: “This, as much as anything else, is Henry Jekyll’s tragedy. He is so enmeshed in his self-woven net of duplicity that he cannot identify the two entities whose separation he hopes to achieve.” (1971, 724) Jekyll is fully aware of what terrible consequences Hyde’s hideous acts have on his life, and yet until the very end he claims that Hyde “concerns another than myself.” (JH, 88)

Furthermore, as it later turns out, Jekyll has never had the experiment under control. One of the essential ingredients Jekyll used to mix the potion was impure and he has no idea how to provoke the metamorphosis without this unknown contaminated chemical. Every time he drinks the potion, Hyde becomes a bit stronger and the potion has to be used to turn

Edward Hyde into Henry Jekyll, not the other way round. Eventually, the monster takes control over the body and Jekyll loses his fight for life. Doctor's initial aim was to create two identities, one good and one evil, which would be entirely independent of each other. Instead, he destroys his pure goodness and creates pure evil. This is the main reason why Jekyll considers the experiment unsuccessful. He is disappointed by the result of the experiment because he does not manage to separate the two parts of his being and remains trapped in his own body. Obsessed by the thought of his failure, he misses the significance of his discovery. He fails to disengage himself from Hyde, which proves that man has no choice but to "dwell in uncomfortable but necessary harmony with his multiple selves." (Saposnik, 1971, 274) Jekyll never comes to realize that and dies unconscious of the real essence of his experiment.

Unlike Jekyll, who blames Hyde for his wretched life and Carew's death, Dorian cannot put the blame on his portrait because the picture never witnesses Dorian's crimes. To use Dryden's words: "Like Jekyll, the picture is the passive onlooker but always affected by the actions of its counterpart." (2003, 133) Hyde tortures his creator who is forced to stand idly by and let Hyde perpetrate violent crimes, and the portrait has to unwillingly bear the burden of Dorian's sins. However, the major difference between these two men is that Hyde does not think about his deeds, while Dorian feels an urge to justify his behaviour and refuses to take responsibility for his actions. When Dorian's former friend Alan Campbell, a scientist, rejects to use his knowledge of chemistry to change Basil's dead body into "a handful of ashes" (DG, 193), Dorian starts to blackmail him. He ruins the man's life and drives him to suicide, and yet he is convinced that Campbell's death has nothing to do with him: "As for Alan Campbell, his suicide had been his own act. He had chosen to do it. It was nothing to him [Dorian]." (DG, 253) Although Dorian admits that the picture is a mirror reflecting his corrupted soul, he does not fully understand the significance of their mutual connection. He claims that the sudden "uncontrollable feeling of hatred" for his friend Basil was "whispered into his ear by those grinning lips" and believes that it was "the image on the canvas" that made him kill the painter. (DG, 182) Nevertheless, the portrait symbolizes Dorian's soul, which means that it is Dorian himself. When he says that the picture is responsible for Basil's death, he paradoxically accuses himself of committing a brutal murder. Like Jekyll, who dissociates his personality from his counterpart's acts by claiming that "it was Hyde, after all, and Hyde alone, that was guilty" (JH, 76), Dorian cowardly denies his guilt by stating that "it was the portrait that had done everything." (DG, 253)

Even though Dorian and the picture exist separately and do not share the same body, they are as inseparable as Jekyll and Hyde. The picture is Dorian's conscience, "a diary of [his] life." (DG, 176) When Dorian stabs the painting, he kills his own soul and unconsciously commits suicide. The body cannot exist without its soul and that is why Dorian dies. His desperate attempt to free himself from the picture by destroying it proves that Dorian has never truly understood how much his life is interconnected with the existence of the portrait. Both Dorian and Jekyll partly managed to outwit the laws of nature but at the cost of their own lives. Dorian takes his dreadful Gothic secret to his grave but his death reveals the corruption of his soul. He loses the beauty of an artistic work, becoming "withered, wrinkled, and loathsome of visage." (DG, 256) As far as Jekyll is concerned, he ends his life by making Hyde drink a deadly poison. As Saposnik puts it: "Though the hand that administers the poison is Edward Hyde's, it is Henry Jekyll who forces the action. Never before have they been so much one as when Hyde insures the realization of Jekyll's death-wish." (1971, 754) Thus, the main point of both stories is not that man can escape his dual identity and multiple personality, but that he cannot. Such a conclusion was shocking especially during the Victorian era when duality was perceived very negatively. In addition, Victorian London represented a physical manifestation of duality as well as double lives and therefore Wilde and Stevenson used this city as the Gothic setting of their works.

## 4 LONDON AS A GOTHIC ELEMENT

Despite the fact that Wilde was an Irish man and Stevenson came from Scotland, their novels are set in London in the *fin de siècle*. In all probability, they chose this setting because London in the late-nineteenth century was perceived as a Gothicized space. London as a modern metropolis became a chaotic, infinite labyrinth shrouded in mystery. Not only was it regarded as a horror Gothic place, but as a city of terrible human duality as well. Due to its massive overpopulation and increasing criminality, the city got out of control and such chaos together with disorder enabled its inhabitants to lead double lives: “In the modern Gothic, it is sometimes the city itself that creates its Gothic monsters out of the very conditions of modern metropolitan life.” (Dryden, 2003, 32) Wilde and Stevenson masterly depicted the atmosphere of a modern Gothic city and its urban society living in constant fear and insecurity. Hence, they are often considered to be representatives of the so-called ‘Urban Gothic’. This chapter, therefore, focuses on analysing the Gothic setting and the dark atmosphere of the two selected books.

The Gothic atmosphere of both works is to a large extent dependent on the interconnection of the protagonists with the city. The split personality of Dr Jekyll corresponds with the Gothic dual nature of London in the late-nineteenth century. Like Jekyll’s mind, the city is divided into two diverse parts constantly struggling with each other – the West End and the East End. Like Jekyll and Hyde who share the same body, the West and East End belong to the same city. Jekyll lives in the fashionable West End, the centre of respectability, wealth and civilized manners. The door of his residence wears “a great air of wealth and comfort” and it leads into a “large, low-roofed, comfortable hall, paved with flags, warmed (after the fashion of a country house) by a bright, open fire, and furnished with costly cabinets of oak.” (JH, 23-24) Even though the rooms in Hyde’s dwelling are also “furnished with luxury and good taste” and the carpets are “of many plies and agreeable in colour” (JH, 33), his house stands in a different part of London than Jekyll’s. To be more specific, he lives in Soho, an area of criminal activities and disrespect for the law and authority:

The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer’s eyes, like a district of some city in a nightmare. (JH, 31-32)

Utterson hates Soho from the first moment and his reaction resembles the immediate fear and disgust he felt when he met Mr Hyde for the first time. It is obvious that Stevenson

intentionally creates a close connection between Jekyll and the rich, salubrious part of London in order to highlight the doctor's sense of decorum and high social rank. Hyde, on the other hand, lives on the margins of society in a poor and dirty place reflecting his degeneracy and moral corruption.

It is apparent from the very beginning of Wilde's story that Dorian's soul is also inextricably linked with the atmosphere and environment of the city. When the young boy arrives in London, he is chaste, shy and innocent: "All the candour of youth was there, as well as all youth's passionate purity." (DG, 23) Dorian's soul is as pure and unspoiled as the countryside that surrounds him:

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn. (...) The wind shook some blossoms from the trees, and the heavy lilac-blooms, with their clustering stars, moved to and fro in the languid air. A grasshopper began to chirrup by the wall, and like a blue thread a long thin dragonfly floated past on its brown gauze wings. (DG, 7-12)

According to this description, the world Dorian lives in seems to be absolutely perfect. Wilde purposely avoids using negative and depressing words, which usually appear in Gothic novels. He wants to emphasize Dorian's goodness by comparing it to a happy, peaceful atmosphere. Dorian's naivety and ignorance of the darker and sinful side of the city prevent him from seeing the world around as it is and the stunning and wonderful surroundings mirror his untainted mind.

Nevertheless, his life rapidly changes when Lord Henry poisons Dorian's mind with dangerous Hedonistic theories. Dorian decides to make use of the opportunity to taste the forbidden delights offered by the metropolitan city and becomes a modern Gothic monster. As soon as he begins to seek illicit, nefarious pleasures, the tone of the book stops being cheerful and tranquil and starts to be dark and Gothic instead. The most radical change in the setting occurs the moment Dorian breaks off his engagement to Sibyl Vane, showing no mercy. He then wanders aimlessly around the streets of London's East End:

Where he went to he hardly knew. He remembered wandering through dimly-lit streets, past gaunt black-shadowed archways and evil-looking houses. Women with hoarse voices and harsh laughter had called after him. Drunkards had reeled by cursing, and chattering to themselves like monstrous apes. He had seen grotesque children huddled upon doorsteps, and heard shrieks and oaths from gloomy courts. (DG, 103-104)

As it is seen at first sight, the mood of the story changes immediately after Dorian leaves his fiancée. Wilde substitutes harmless creatures such as a grasshopper and a dragonfly with drunkards and prostitutes, and moves the setting from a garden full of blooming flowers to murky narrow streets of the East End. The more hideous and violent Dorian's deeds are, the more Gothic the city appears. When Dorian murders Basil in cold blood, he looks for distraction in the dockside and opium dens in the East End of London; "dens of horror where the memory of old sins could be destroyed by the madness of sins that were new" and "where one could buy oblivion." (DG, 212) Dorian has committed the most heinous crime of all crimes and therefore he hides in the most miserable and depraved parts of London where such sins are tolerated. Wilde lets his main protagonist visit these abominable, repugnant places in order to show how perfectly the corrupted Dorian fits into the Gothic world of irredeemable fiends.

The duplicity of London in the *fin de siècle* is also depicted in the mentality and behaviour of Jekyll's and Hyde's servants. Hyde's landlady is an old woman with "an evil face, smoothed by hypocrisy" (JH, 32), whereas Jekyll's butler Poole is described as "a well-dressed, elderly servant." (JH, 24) Moreover, he is a loyal, hard-working man who has the greatest respect for his master. As soon as he realizes that it is not the doctor who is locked in the laboratory, he seeks Utterson's help and does his best to find out what has happened to Dr Jekyll. Servants in the West End of Victorian London were expected to be discreet, well-behaved and dedicated to their job and Poole certainly lives up to these expectations. Hyde's landlady, however, lacks all Poole's virtues, including devotion, loyalty and genuine humility. On the contrary, when the old woman is told that the man looking for Mr Hyde is Inspector Newcomen of Scotland Yard, "a flash of odious joy" appears on her face. (JH, 32) She is neither worried about her master nor cares whether he is alright. Instead, she gleefully asks: "Ah! (...) He is in trouble! What has he done?" (JH, 32) Her indifference to her master and spiteful creation to the news mirror the harsh, Gothic surroundings of Soho and the barbarity and insolence of its inhabitants.

Another important aspect which contributed to the perception of London as a Gothicized space was the disarray caused by urbanization and subsequent overpopulation of the metropolis. Jekyll takes advantage of the chaos of the city and begins "to profit by the strange immunities of [his] position." (JH, 75) He constantly changes his identity without being noticed:

Men have before hired bravos to transact their crimes, while their own person and reputation sat under shelter. I was the first that ever did so for his pleasures. I was the first that could thus plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty. But for me, in my impenetrable mantle, the safety was complete. Think of it – I did not even exist! (JH, 75)

None of Jekyll's friends and servants suspects him of leading a double life. Jekyll's dreadful secret remains hidden from the public due to the anonymity of the city, and Hyde's identity is absorbed by the anonymous crowd of people living in London. Moreover, the dissecting room, which is connected with the doctor's house, has no windows. This means that no one knows what is happening inside and the truth about Jekyll's double life is hidden behind the walls of the building. Except for Utterson and Jekyll's servants, nobody has the slightest idea that the door of the scary-looking laboratory is a secret entrance to the doctor's home. Jekyll's residence is situated in "a square of ancient, handsome houses" (JH, 23) but its back door functions as a boundary between the respectable, civilized West End and Hyde's nocturnal visits to the underworld of the East End. Dorian acts like Jekyll when he locks the picture in a dark room in the attic full of cobwebs and dust. Both Jekyll and Dorian know that the truth about their counterparts must not be revealed so they hide their secrets in their own homes. What Stevenson and Wilde try to imply is that "the closed doors of London houses can conceal terrible secrets." (Dryden, 2003, 136) London in the late-Victorian era was seen as a Gothic space because its citizens were scared of the possibility that their scrupulous neighbour with a highly developed moral sense might be in fact a merciless, immoral and degenerate person. On the one hand, London was a modern city perceived as the centre of religious belief, Victorian values and technological progress, but on the other, it was a den of "splendid sins" and "sordid sinners" (DG, 59) whose lives were based on lies and pretence.

Even though Stevenson avoids providing any "details of the infamy at which [Hyde] connived" (JH, 76), it is clear that Jekyll's counterpart visits the East End to indulge in wicked pleasures because London's West End in the *fin de siècle* did not offer such indecent activities. In comparison with Stevenson, who focuses mainly on the split personality of the protagonist, Wilde pays much more attention to describing the Gothic atmosphere of the poor and nasty part of London:

A cold rain began to fall, and the blurred street-lamps looked ghastly in the dripping mist. The public-houses were just closing, and dim men and women were clustering in broken groups round their doors. From some bars came the sound of horrible laughter. In others, drunkards brawled and screamed. (...) The moon hung low in the sky like a

yellow skull. (...) The gas-lamps grew fewer, and the streets more narrow and gloomy. (...) The way seemed interminable, and the streets like the black web of some sprawling spider. (DG, 212-213)

Wilde managed to capture the mood of the real East End in the last decades of the Victorian era. Its narrow alleys without streetlamps terrified the passers-by and often became the scene of violent crimes. Victorian values such as chastity and sobriety meant nothing in the East End which tolerated prostitution, drunkenness and smoking opium. This part of London was believed to be a cesspit of corruption and its inhabitants the dregs of society. When Dorian roams the streets near the docks, he passes “two haggard women” and “a sailor sprawled over a table (...) with his head buried in his arms”. (DG, 215) Such people were not allowed to show up in the West End and enjoy the pleasures of the rich. However, wealthy and noble men like Dorian could enter the world of the poor whenever they wanted. The Victorians ignored the East End because it could spoil their image of the most civilized and respectable society of the nineteenth century. Therefore, they hypocritically pretended that London was a united city worthy of admiration although they knew about its dreadful Gothic duality, which provoked Gothic feelings of fear and horror.



## 5 FEAR AND HORROR AS GOTHIC ELEMENTS

As mentioned before, modern Gothic novels differ from early Gothic writing in a lot of aspects. Since Gothic authors tend to react to the concerns and anxieties of their contemporary society, it is logical that traditional Gothic elements in the eighteenth century do not have much in common with typical Gothic motifs and themes used one hundred years later. Nevertheless, the common aim of all Gothic writers from different periods of time is to elicit a powerful emotional response from the reader. To be more precise, the core of Gothicism lies in the capacity to provoke fear and dread as well as terrify its readers. Neither Wilde's nor Stevenson's story takes place in a haunted, ruined mediaeval castle, but their novels are definitely petrifying, and thus belong to Gothic literature. The horrific atmosphere of *Dorian Gray* and *Jekyll and Hyde* consists in the ability of the authors to depict realistically the mood and worries of Victorian society. The major objects of horror in the books are human duality and London as a Gothic space. These two elements have already been discussed and therefore this chapter concentrates on other frightening scenes and motifs which create the horror, Gothic atmosphere of the stories.

A lot of horror scenes in the books are connected with a certain kind of a scientific experiment. Every character who messes with science eventually pays a high price for his recklessness. As mentioned before, Jekyll conducts the experiment without weighing up its possible future consequences. He makes a large number of rash, unwise decisions, which costs him his own life:

Right in the midst there lay the body of a man sorely contorted and still twitching. (...) The cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer. (JH, 56)

Considering the fact that the Victorians regarded suicide as an unforgivable sin, Jekyll dies in the worst possible way. He dies neither of illness nor old age but he kills himself, which means that his death is not natural. What is more, the doctor is not the only person driven to despair by the unfortunate scientific experiment. When Lanyon explains how he feels after witnessing Jekyll's metamorphosis, it seems that it has been the most horrific experience in his entire life:

My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even

with tears of penitence, I cannot, even in memory, dwell on it without a start of horror.  
(JH, 68)

Unlike Jekyll, who is interested in mystical and transcendental scientific studies, Lanyon has dedicated his life to rational science. In his view, Jekyll is “wrong in mind” and he calls this colleague’s experiments “unscientific balderdash”. (JH, 19) Jekyll’s metamorphosis symbolizes everything that Lanyon has believed to be absolutely impossible. Hyde’s existence disproves all natural and physical laws, which is beyond Lanyon’s comprehension. Despite the fact that Lanyon is a scientist and is expected to welcome any new discovery, his life attitudes and principles are so shaken that he is unable to embrace Jekyll’s experiment with enthusiasm. On the contrary, he refuses to live in a world containing “a place for sufferings and terrors so unmanly” (JH, 42) and prefers to die.

Another character whose life turns into a nightmare after coming into contact with science is Alan Campbell. Thinking about Alan, Dorian remembers that his friend’s name “appeared once or twice in some of the scientific reviews, in connection with certain curious experiments.” (DG, 191) This is one of the moments when Wilde prefers terror-Gothic to horror-Gothic. He does not specify what is meant by “curious experiments” and lets the reader use his or her imagination. In this case, being mysterious helps to create more Gothic atmosphere. What one reader considers horrifying, others may find uninteresting and not chilling at all. Campbell’s experiments evoke fear because each reader substitutes them with a different thing according to his or her darkest visions. If Wilde revealed the truth about Campbell, he would risk failing to satisfy the expectations of some readers. When Dorian continues speaking about Alan’s eerie experiments, Wilde again avoids providing any specific details. He only indicates that Alan uses his knowledge of science and chemistry for sickening purposes, even far more odious and horrendous than dissolving a human body by a chemical process:

All I ask of you is to perform a certain scientific experiment. You go to hospitals and dead-houses, and the horrors that you do there don’t affect you. If in some hideous dissecting-room or fetid laboratory you found this man lying on a leaden table with red gutters scooped out in it for the blood to flow through, you would simply look upon him as an admirable subject. (...) Indeed, to destroy a body must be far less horrible than what you are accustomed to work at. (DG, 194)

Although the reader does not learn anything about the experiments, Wilde clarifies what type of places Alan visits. Describing a fusty morgue or dissecting room which reeks of corpses, Wilde creates a contemporary horror-Gothic. It is obvious that Campbell is used to

experimenting on dead people. However, he cannot bear the thought of destroying Basil's body. The difference is that his former experiments were most likely legal whereas helping Dorian to get rid of evidence is a crime and he becomes Dorian's accomplice. Like Jekyll, Alan has a guilty conscience and cannot stop thinking about what he has done. The only possible way to escape such misery is death and therefore Alan finally commits suicide. His life, as well as Jekyll's, is ruined because of one scientific experiment.

Even Dorian himself becomes an experiment of another character, Henry Wotton. This man tries to persuade the boy that people should live merely for themselves and should not care about the fortunes of others: "To be good is to be in harmony with one's self. (...) Discord is to be forced to be in harmony with others. One's own life – that is the important thing." (DG, 92) Lord Henry can be very persuasive because he is a skilful speaker and the inexperienced Dorian is so fascinated by his friend's incredible theories that he blindly believes every word Henry says. Wotton wants to "make that wonderful spirit his own" because there is "something fascinating in this son of Love and Death." (DG, 48) He is fully aware of the fact that Dorian is a young, callow boy and thus more easily suggestible than an adult individual. He abuses the boy's trust and playing with Dorian's naive, immature mind becomes for him a new way of wicked, Gothic entertainment:

Certainly few people had ever interested him so much as Dorian Gray, and yet the lad's mad adoration of someone else caused him not the slightest pang of annoyance or jealousy. He was pleased by it. It made him a more interesting study. He had been always enthralled by the methods of natural science, but the ordinary subject-matter of that science had seemed to him trivial and of no import. And so he had begun by vivisectioning himself, as he had ended by vivisectioning others. (...) To a large extent the lad was his own creation. He had made him premature. That was something. (DG, 68-69)

As this quotation suggests, Lord Henry has never been Dorian's real friend. He regards the boy only as an "interesting study", not as a younger brother or a close, good friend. Henry admits that he has known everything, which means that there are no new thrilling pleasures or sensations he could experience: "I am always ready for a new emotion. I am afraid, however, that, for me at any rate, there is no such thing." (DG, 94) He is bored and nothing excites him. He sees in Dorian a tempting opportunity which could, at least for a while, help to relieve the unbearable boredom of his daily routine. Nevertheless, Wotton, unlike Jekyll, escapes the punishment for his selfish intentions. In fact, it is Dorian, the object of Wotton's experiment, who has to face the fatal consequences. Dorian completely loses the ability to oppose or disagree with his friend. He does not have his own opinion and therefore has no

choice but to lead his life according to Wotton's expectations and advice: "I don't think I am likely to marry, Henry. I am too much in love. That is one of your aphorisms. I am putting it into practice, as I do everything that you say." (DG, 58) Dorian's mind and decisions are entirely dominated by Lord Henry, who holds the boy's destiny in his hands.

Wotton's influence is immense and absolutely devastating. Not only does his experiment corrupt Dorian's pure, fragile soul, it also drives him to committing a heinous crime – murder. As Dorian has irretrievably lost his moral restraint, there is nothing which would prevent him from killing an innocent man, Basil Hallward:

He rushed at him, and dug the knife into the great vein that is behind the ear, crushing the man's head down on the table, and stabbing again and again. There was a stifled groan, and the horrible sound of someone choking with blood. Three times the outstretched arms shot up convulsively, waving grotesque stiff-fingered hands in the air. He stabbed him twice more, but the man did not move. Something began to trickle on the floor. He waited for a moment, still pressing the head down. Then he threw the knife on the table, and listened. He could hear nothing but the drip, drip on the threadbare carpet. (DG, 182)

The murder represents a crucial moment in Dorian's life and it is at the same time the goriest and most horror scene in *Dorian Gray*. Wilde exposes the reader to a graphic depiction of violence, which is a characteristic feature of horror-Gothic. The scene does not require the reader's imagination because everything is described to the slightest detail. The reader is forced to stand idly by and let Dorian brutally murder a shrieking defenceless man choking with his own blood. It is the first time Dorian has acted as a wild, uncontrollable animal. He does not stop stabbing Basil although the man is already dead and cannot defend. When Dorian says that "the mad passions of a hunted animal stirred within him" (DG, 182), he admits that his ungovernable rage was caused by some basic instincts deeply rooted in his mind. In addition, Dorian does not kill a brutish criminal or a dangerous man who could hurt other people. On the contrary, Basil is a devoted friend, who would do anything to make Dorian happy. Murder is an ultimate sin but killing a best friend makes the scene even more dreadful and Gothic.

Violent crimes, such as the murder of Basil, appearing in the books usually take place late at night when the city is covered in darkness and a thick blanket of fog, which creates a real Gothic atmosphere. When Hyde tramples over the child, it is three o'clock in the morning and the streets are "as empty as a church". (JH, 11) He visits the East End as soon as it gets dark and kills Sir Danvers Carew when the sky is "brilliantly lit by the full moon" and "a fog

rolled over the city”. (JH, 29) Similarly, Dorian never goes to the East End during the day and Basil dies during a “cold and foggy” night. (DG, 169) Cavallaro explains why darkness provokes fear in the majority of people: “Darkness has been invested with negative connotations by many mythologies and religions. Frequently, it is associated with the baser instincts, lack of clarity and order, a pervasive sense of fear and a fate of unrelieved sorrow.” (2002, 21) Daylight gives people a feeling of safety and therefore the city becomes potentially more dangerous at night because darkness attracts nocturnal predators. Nevertheless, Wilde and Stevenson prove that it may sometimes be the other way round. Jekyll freezes with terror when he awakens as Hyde “in the yellow light of a mid-London morning.” (JH, 77) Moreover, he metamorphoses into his brutish counterpart while sitting “in the sun on a bench” during “a fine, clear January day”. (JH, 82) Thus, Hyde no longer represents a visitor of the dark, criminal East End, but he becomes a threat for the inhabitants of the West End, who naively believe that daylight will protect them against such fiends. The horror scene of the murder of Basil also shifts from a dark night to a sunny day: “The dead man was still sitting there, too, and in the sunlight now. How horrible that was! Such hideous things were for the darkness, not for the day.” (DG, 186) The fact that a bright light does not reveal the truth about Basil’s death makes Dorian’s crime more Gothic and terrifying.

Discussing horror elements, it is also essential to mention another possible interpretation of the use of split personality in *Dorian Gray*. It is more than likely that Wilde used the motif of duality in order to provide a more detailed and realistic description of Dorian’s moral decline. Using words and phrases such as bloodstained hands, eyes of a devil, curved wrinkle, rotting of a corpse, a touch of cruelty, etc., Wilde creates a vivid image of a decaying human soul. If he had not used the portrait as an object of a living soul where the signs of decay are seen at first sight, he would probably not have managed to express the hideousness of Dorian’s deeds so explicitly and realistically, and the story itself would have lost its Gothic flavour. Even Stevenson’s Gothic book is to a large extent dependent on the motif of duality. Nonetheless, there are also other Gothic elements – such as science, Victorian London and violent crimes – which together function as a Gothic whole and create two brilliant horror stories.

## CONCLUSION

The purpose of this bachelor thesis was to find and analyze Gothic elements in two works of literature, namely Oscar Wilde's *The Picture of Dorian Gray* and *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson. Both books were written at the end of the nineteenth century and therefore share similar themes and motifs which were characteristic of Gothic novels in the *fin de siècle*. The Victorian era was a long and turbulent period that experienced a large number of significant changes. New scientific discoveries, especially those of a biological nature, came into conflict with Christianity that established Victorian values and strict moral attitudes. This shook the religious faith of many Victorians who subsequently started to have doubts about their identity. Moreover, industrialization together with technological progress resulted in rapid urbanization, transforming the respectable London into an overpopulated, labyrinthine city divided into two parts – the rich West End and the poor East End. The problem of identity as well as the dual nature of London provoked feelings of fear and horror. Thus, it is not surprising that these anxieties finally found their way into the works of contemporary Gothic writers.

The major Gothic element of both stories is undoubtedly duality and double life of the protagonists. Henry Jekyll is a respected gentleman who has suppressed the darker side of his personality for the whole life in order to retain his high social status. He, therefore, invents a potion which should separate his minor, evil part from the good, more dominant one. Instead, he reveals a wild beast lurking deep inside his humanity. All characters who meet Edward Hyde feel intense hatred for this man immediately. The reason is that Hyde stands in total contrast to Victorian ideals. Not only is he immoral and cruel, but he also has atavistic tendencies. His brutish deeds and wild, animal behaviour have devastating effects on Jekyll's life. The doctor feels remorse and cannot stop thinking about his counterpart's crimes. Yet, he believes that he is not responsible for Hyde's acts because the fiend has nothing to do with him. However, Hyde is an integral part of Jekyll's identity, which means that they are inseparably linked and can be separated neither physically nor mentally. Unlike Jekyll, Dorian Gray does not have an evil alter ego. He is a chaste boy whose only secret wish is to be beautiful and young forever. This desire, however, is his undoing at the same time. Dorian unwittingly puts his soul into the portrait and loses his boyish loveliness and innocence. He becomes a perfect piece of art, which is admired by everybody who looks at it and which never grows old. Like Hyde, Dorian turns into a self-centred man who does not care about other people. Nevertheless, he does not symbolize a throwback to an earlier state of being. He

is a modern urban criminal rather than a primitive savage following his instincts. Hyde's repulsive appearance mirrors his inhuman deeds and Dorian's corrupted mind is reflected in the hideousness of the picture. Dorian knows that there is a certain connection between him and the painting, but like Jekyll he does not realize that he cannot exist without it. He stabs the portrait, his own soul, and unconsciously commits suicide.

Another important Gothic element appearing in both novels is London with its dual nature. Wilde and Stevenson connected the lives and minds of the main characters with the atmosphere of the city. The division of the metropolis into the West and East End resembles Jekyll's split personality consisting of the good Jekyll and the evil Hyde. Similarly, the tone of Wilde's story changes together with Dorian's life. The more corrupted Dorian's soul is, the more Gothic the city seems to be. Moreover, both Jekyll and Dorian live in the civilized West End but secretly seek pleasures and sensation in the dark, Gothic narrow streets of the East End. Victorian London, chaotic and crowded with people, enabled its inhabitants to lead double lives without being noticed. Nobody knows that Jekyll and Hyde are in fact one person sharing one body, and Dorian's horrible portrait is hidden in the attic of his residence. Wilde and Stevenson imply that even a seemingly moral and decent man may hide dreadful secrets behind the walls of his house.

Besides duality and London, science and scientific experiments also give the books the horror, Gothic flavour. Jekyll underestimates the possible consequences of his experiment and drives himself to suicide. Dorian's death, on the other hand, is not a result of his own experiment but of Wotton's selfish intentions. Lord Henry purposely poisons Dorian's immature mind with perverted Hedonistic theories, changing the fragile boy into a merciless beast. What is more, both Hyde and Dorian, two degenerate brutes, threaten the inhabitants of London not only at dark, Gothic nights, but during daylight hours as well. Wilde and Stevenson insinuate that life may be as dangerous and Gothic during the day as late at night.

To conclude, it is obvious at first sight that the analysed works were written and published in the same period of time. Both books focus on very similar topics and themes, which were frequently discussed in the Victorian era. Oscar Wilde and Robert Louis Stevenson managed to capture the Gothic mood of the *fin de siècle* and masterly depicted the fears and worries of their contemporary society. Although the Gothic novel has never become as popular as in the eighteenth century, these two English authors enriched the Gothic genre with two notable, horrifying Gothic stories.

## RESUMÉ

Tato práce se věnuje dvěma stěžejním dílům anglicky psané literatury, a to románu *Obraz Doriana Graye* od Oscara Wilda a novele *Podivný případ doktora Jekylla a pana Hyda* od Roberta Louise Stevensona. Vzhledem k tomu, že oba autoři jsou považováni za představitele gotického žánru, je hlavním cílem této práce analýza a porovnání gotických prvků v již zmíněných dílech.

Přestože se gotický román jako samostatný literární žánr zrodil až v druhé polovině 18. století, pojem „gotika“ nebyl tehdejší společnosti ani zdaleka neznámý. V dnešní době je gotika velmi často a chybně spojována pouze s uměleckým slohem, který vznikl ve 12. století, ale její význam je ve skutečnosti mnohem širší. Anglický termín „Gothic“ je odvozen od slova „Goths“, což byl germánský kmen, který stál za zničením římského impéria a uvrhl tak po několika dalších staletích civilizovaný svět do doby temna. V době osvícenství, které pokládalo Řím za vzor vyspělosti a řádu, byli Gótové považováni za barbary a ngramotné divochy. Z tohoto důvodu získala gotika velmi špatnou pověst a stala se synonymem pro chaos a primitivismus. Gotika však postupem času začala být kromě Gótů spojována i s dalšími germánskými kmeny, a to včetně Anglosasů. Díky tomu, že Angličané považovali Anglosasy za své pravé předky a národ zakládající si na svobodě, se gotika téměř zcela oprostila od jakékoli spojitosti s krutostí a barbarstvím.

Gotický román vznikl jako přímá reakce na Osvícenství, který kladl důraz na řád, logiku a racionalismus. Gotika otevřela svým čtenářům dveře do světa tajemna a transcendentálna v době, která odmítala jakoukoli formu nadpřirozena. Průkopníkem gotického románu se stal Horace Walpole, který v roce 1764 vydal knihu *Otrantský zámek*. Výrazné gotické prvky a motivy objevující se v jeho románu inspirovaly mnohé z jeho následovníků, mezi které se řadí i jedna z největších spisovatelek z přelomu 18. a 19. století, Ann Radcliffová. Právě ona se zasloužila o obrovskou popularitu tohoto žánru ke konci 18. století, kdy se gotický román stal oblíbeným především mezi mladými dámami. I přes takto veliký úspěch se však gotika znovu stala předmětem kritických diskuzí. Spolu s gramotností a zájmem o četbu totiž zároveň vzrůstaly i obavy, že krásná literatura by mohla mít negativní účinky na některé naivní čtenáře. Hrozilo, že by se mohli až příliš nechat unést příběhy a životy literárních hrdinů, a tak ztratit schopnost rozpoznat skutečnost od fikce. Právě to byl jeden z důvodů, proč začal gotický román po roce 1820 upadat. Nebyl to však pouze nežádoucí vliv na mladé čtenáře, co se stalo gotické literatuře osudným. Za jejím úpadkem



stáli zejména romantičtí spisovatelé, kteří použili výrazné, ale dosud plně nerozvinuté, gotické prvky ve svých dílech a povznesli je na vyšší úroveň. Gotika tak ztratila svou specifičnost a její duch se téměř zcela rozplynul.

Ačkoliv gotický román již nikdy nezískal zpět svou ohromnou popularitu, jeho motivy se i nadále objevovaly v mnoha literárních dílech. Nicméně je nutné podotknout, že tradiční gotické prvky, které byly typické pro tento žánr v jeho začátcích, prošly hned několika důležitými změnami. V 19. století zmítaném urbanizací, industrializací a technologickým pokrokem již strašidelný hrad a divoká příroda v lidech nevyvolávaly takovou hrůzu, jako tomu bylo o sto let dříve. Gotické postavy se transformovaly z kněží, mnichů a sentimentálních hrdinek do moderních, nemorálních jedinců. Dějiště příběhů se ze středověkého hradu a opatství přesouvá do samotného srdce metropole. Hlavním motivem gotického románu ke konci viktoriánského období se pak stala rozdvojená osobnost a dvojakost lidského života.

Dualita lidské mysli tehdy velmi úzce souvisela s degenerací viktoriánské společnosti, která zažila velké množství radikálních změn, jež měly zjevný dopad na její psychiku. Zájem o studium příznaků degenerace se objevil záhy poté, co Charles Darwin přišel se svou šokující teorií o evoluci. Silně věřící společnost, jejíž hodnoty a morálka byly založeny na křesťanství, přijímala takový objev jen velmi těžce. Darwinova teorie, že se lidská rasa po miliony let vyvíjela z primitivních bytostí, zcela podkopala náboženskou víru a věrohodnost Bible, ve které je psáno, že stvořitelem člověka je Bůh, a nikdo jiný. Nejistota, která poté zavládla, vedla k degenerativnímu smýšlení tehdejší společnosti. Lidé začali pochybovat o své identitě a ovládl je strach z atavismu. Viktoriáni, považující se za nejcivilizovanější národ své doby, nesnesli pomyslení na to, že by se jejich vznešenost a vyspělost mohla převrhnout v barbarství a zvířecí pudy. Obavy, že by se člověk mohl skládat ze dvou osobností, kde jedna je civilizovaná a spořádaná a druhá divoká a zvrhlá, si našly cestu do děl gotických autorů, kteří z duality udělali hlavní gotický motiv svých strašidelných příběhů.

Motiv duality se promítl i ve dvojakém charakteru Londýna, který se dělil na dvě protikladné městské části. Na jedné straně tu byl West End, jehož obyvatelé se pyšili bohatstvím a dobrými mravy, kdežto na opačném konci se nacházel East End, který představoval doupě hříchu, chudoby a zločinu. Ačkoliv většina obyvatel West End silně opovrhovala spodinou obývajícím East End, mnozí z nich potají pravidelně navštěvovali tuto chudou Londýnskou čtvrť. Důvod byl prostý. Viktoriánské hodnoty nastolily tvrdá pravidla,

podle kterých se musela tehdejší společnost řídit. Zapomínalo se ale na lidské tužby a přání. Lidé tedy neměli jinou možnost než uspokojovat své skryté touhy v tajnosti. Navenek vedli spořádaný a slušný život, zatímco v soukromí tajně navštěvovali East End, kde si mohli beztrestně užít zakázané rozkoše. Ve světě založeném na mravu a morálce totiž nebylo místo pro hříchy a vzrušení. Dualita se tak stala stěžejním gotickým prvkem obou děl, která jsou předmětem této práce. Jak Oscar Wilde, tak Robert Louis Stevenson využili hrůzu soudobé společnosti z jakékoliv formy dvojakosti, a tím udělali své příběhy ještě gotičtější a děsivější.

Henry Jekyll je vážený a zámožný doktor, který vybudoval svou výbornou pověst na slušném chování a morálních zásadách. Celý život je však nucen potlačovat své druhé já, které touží po nespoutaném životě plném senzací a svobody. Aby si zachoval své vysoké společenské postavení, rozhodne se namíchat lektvar, který by navždy oddělil jeho nechtěnou část od jeho dominantního já. Svůj osud zpečetuje v momentě, kdy poprvé vyvolá metamorfózu v Hyda, stejně tak jako Dorian Gray dělá osudovou chybu, když nenávratně vyřkne sobecké přání, že by zaprodal i vlastní duši výměnou za věčné mládí a krásu. Dorian přitom netrpí rozdvojenou osobností jako Jekyll, jeho duše je čistá a nevinná. Nechá se ale unést nakažlivými teoriemi Lorda Henryho o novém Hédonismu, které ho přimějí neúmyslně rozervat svou duši na dvě části a odsoudit tak svou existenci ke zkáze. Obraz, neživá věc, začíná stárnout a Dorian se stává dokonalým uměleckým dílem, na němž se nikdy nepodepíše známka času, a který bude navěky obdivován všemi lidmi, co na něm spočinou pohledem.

Stejně jako Dorian Gray je postava Edwarda Hyda již od začátku Stevensonova příběhu zahalena tajemstvím. Z nějakého neznámého důvodu vzbuzuje v lidech jeho přítomnost odpor a nenávisť. Někteří mají dokonce nutkání ho zabít, a to i přesto, že se s ním nikdy dřív nesešli. Jako možné vysvětlení této záhady se nabízí fakt, že Hyde představuje vše, čím viktoriánská společnost opovrhovala. Každý, kdo se s ním střetne v tváři tvář, jím pohrdá, jelikož z něj vyzařuje krutost a bezohlednost. Obě tyto vlastnosti stojí v přímém protikladu s viktoriánskými ideály, jako byla slušnost, vstřícnost a mravní zásady. Jediný, kdo je existencí Hyda nadšen, je jeho stvořitel, který navíc přiznává, že v něm jeho druhé já vůbec nevyvolává znechucení, ba naopak. Jeho reakce na svůj protějšek by se dala přirovnat k Dorianově posedlosti portrétem. Ten se doslova vyžívá v pohledu na svou rozkládající se duši a je fascinován tím, jak se na obraze začínají objevovat první známky stáří.

Dalším prvkem, který dává příběhu gotickou příchut', je jakási záhadná neuchopitelnost Hydovy existence. Když se Enfield nebo Utterson snaží Hyda popsat, ani

jeden z nich není schopný nalézt ta správná slova. Jediné, co jsou na jeho osobě schopni charakterizovat, je určitý druh deformace, která ovšem není vidět na první pohled. Toto skryté znetvoření symbolizuje Hydovu nepřírozenost. Jeho život vznikl pomocí nepovedeného experimentu, jehož podstata jde proti přírodním zákonům. Hyde není opravdový člověk s vlastním tělem a tvoří pouze určitou část Jekyllovi identity. Mimo to byla ke konci 19. století fyzická deformace považována za jeden z příznaků zločinecké degenerace. Hydovo znetvoření tedy odráží jeho kruté a brutální chování. Dokonce i Dorianův obraz působí stejně odporně jako Dorianovy činy. Každý Dorianův prohrěšek se nevratně otiskne do podoby portrétu, který se stává stále ohavnějším.

Hyde je navíc živým důkazem, že se lidé mohou vrátit ke svým primitivním zvířecím pudům. Jekyll pomocí svého lektvaru vypouští divokou bestii, která se ukrývála v jeho lidskosti. Hyde necítí lítost a nemá výčitky svědomí, jedná na základě instinktu, ne rozumu. Ztělesňuje tedy atavistické sklony, které jsou hluboko zakořeněné v každém moderním člověku. Stejně jako Dorian se Hyde stará jen o své vlastní blaho a potřeby. Dorianova dvojaká osobnost však nereprezentuje konflikt mezi civilizovaností a divokou přírodou. Na rozdíl od Hyda je Dorian krásný a přitažlivý. Jeho degenerace nespočívá ve fyzické odpornosti, ale v jeho přehnaném, až extrémním narcismu. Má vytříbené chování, ale jeho kruté činy a egocentrismus v mnohém připomínají právě zvířecího Hyda.

Když se Dorian pokusí navždy zbavit svého protějšku, dokazuje tak, že nikdy zcela nepochopil jeho životní svázanost s portrétem. Probodnutím obrazu Dorian zabíjí svou duši, avšak tělo bez duše nemůže v lidském světě existovat, Dorian tudíž zároveň ničí i své tělo a umírá. I Jekyll se až do poslední chvíle snaží přesvědčit sám sebe, že nemá s Hydem nic společného, že jsou to dva rozdílní lidé. Hyde je ale nedílnou součástí Jekyllovi identity a se svým stvořitelem sdílí jak tělo, tak mysl a vzpomínky. Doktor tudíž obelhává sám sebe, když odmítá přiznat, jaký obrovský vliv mají Hydovi činy na jeho vlastní život. Nikdy si neuvědomí pravou podstatu svého experimentu, kterou je fakt, že žádný člověk se nemůže oddělit a oprostit od svého druhého já, které se v něm ukrývá.

Kromě hrůzy nahánějící duality je gotickým prvkem i sám Londýn a jeho temné, gotické prostředí. Wilde i Stevenson svázali život a osud svých protagonistů s dvojakým charakterem hlavního města. Podobně jako Jekyll a Hyde sdílejí jedno tělo, West End a East End jsou dvě naprosto odlišné části patřící do stejné metropole. Dům respektovaného doktora leží v bohaté, civilizované části West End, zatímco všemi opovrhovaný Hyde bydlí

v nebezpečné a neutěšené čtvrti Soho. Stevenson tak využívá dualitu Londýna, aby zdůraznil rozdíly mezi vychovaným Jekylllem a ďábelsky zvrhlým Hydem. Ve Wildově příběhu lze spatřit velmi podobnou spojitost mezi Dorianem a prostředím města. Dokud je Dorianova duše čistá a nezkažená, příroda kolem něj je krásná a klidná. Atmosféra začíná být pochmurná a gotická až v okamžiku, kdy se mladík nemilosrdně rozchází se svou snoubenkou. Čím ohavnější jsou Dorianovy skutky, tím temnější a odpornější je i sám Londýn.

Kvůli urbanizaci a následnému přelidnění Londýna se tato metropole stala doslova nepřehledným labyrintem. Jekyll využívá tohoto chaosu, ve kterém jeho neustálé přeměňování v Hyda zůstává bez povšimnutí. Zadní část jeho domu navíc nemá žádná okna, což zabraňuje ostatním nahlédnout dovnitř a odhalit nepříjemnou pravdu o Jekyllově dvojakém životě. Nikdo netuší, že tajné dveře od laboratoře slouží jako hranice mezi civilizovanou společností ve West End a Hydovými nočními toulkami po hříšné části East End. Jekyll tak úspěšně ukrývá své tajemství ve svém vlastním domě. Dokonce i Dorian si uvědomuje, že jeho portrét musí zůstat skryt před veřejností, a proto ho schová do staré, nepoužívané místnosti na půdě. Wilde i Stevenson se tímto snaží naznačit, že navenek spořádaní občané Londýna mohou ve svých domech ukrývat strašná tajemství.

Dalším prvkem vyskytujícím se v obou analyzovaných dílech, který vyvolává gotickou hrůzu, je věda a vědecké pokusy. Dorian se stává pokusným králíkem svého přítele Henryho Wottona. To on nakazí Dorianovu mysl zvrácenými teoriemi o životě a tím připraví mladého chlapce o jeho přirozenou dobrotu a nevinnost. Dorian je naivní mladík, jehož osobnost se teprve utváří, a toho Lord Henry využívá pro své pobavení. Nepovažuje Doriana za skutečného přítele, ale spíše za objekt svého zvrhlého experimentu. Na rozdíl od Jekylla však Wotton nemusí čelit fatálním následkům svých sobeckých záměrů. Výsledkem jeho pokusu není jeho smrt, nýbrž Dorianova. Wottonův experiment zároveň vede Doriana k brutální vraždě. Stejně jako tato vražda se i ostatní hororové okamžiky v obou knihách odehrávají převážně během temné noci, kdy je Londýn zahalen v mlze. Lidé měli odjakživa pocit, že denní světlo nad nimi svírá ochranná křídla, jelikož zločinci vyrážejí do ulic až po setmění. Wilde a Stevenson ale naznačují, že tomu tak vždy není. Jekyll se ráno probouzí jako Hyde a o pár dní později se v něj opět samovolně proměňuje uprostřed slunného odpoledne. Nebezpečný zloduch se tedy pro ostatní stává hrozbou nejen v noci, ale i za bílého dne. Wilde přesouvá dějiště hororu z tmavých uliček Londýna na denní světlo, když nechává Basilovo mrtvé tělo na pospas slunečnímu svitu. Fakt, že obyvatelé Londýna jsou v nebezpečí ve dne v noci, dělá oba příběhy ještě gotičtější.

## BIBLIOGRAPHY

ARATA, Stephen. *Fictions of Loss in the Victorian Fin de Siècle: Identity and Empire*. Cambridge: Cambridge University Press, 1996. ISBN 0-521-56352-6.

BOTTING, Fred. *Gothic*. London: Routledge, 2005. ISBN 0-203-99376-4.

CAVALLARO, Dani. *The Gothic Vision: Three Centuries of Horror, Terror and Fear*. London: Continuum, 2002. ISBN 0-8264-5602-2.

CHAPLIN, Sue. *York Notes Companions: Gothic Literature*. Harlow: Longman, 2011. ISBN 978-1-4082-6666-3.

DAVIS, Philip. *The Oxford English Literary History: The Victorians*. Oxford: Oxford University Press, 2002. ISBN 0-19-818447-6.

DRYDEN, Linda. *The Modern Gothic and Literary Doubles: Stevenson, Wilde, and Wells*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003. ISBN 1-4039-0510-X.

GREENSLADE, William M. *Degeneration, Culture and the Novel: 1880-1940*. Cambridge: Cambridge University Press, 1994. ISBN 0-521-41665-5.

HENNESSY, Brendan. *The Gothic Novel*. Harlow: Longman Group Ltd, 1978. ISBN 0-582-01259-7.

HOLLAND, Norman N. and SHERMAN, Leona F. "Gothic Possibilities." *New Literary History* 8.2 (1977), pp. 279-294. Available at WWW: <<http://www.jstor.org/stable/468522>>

HORNÁT, Jaroslav. "Romány, ve kterých straší." *Anglický gotický román*. Praha: Odeon, 1970.

HUME, Robert D. "Gothic Versus Romantic: A Revaluation of the Gothic Novel." *PMLA* 84.2 (1969), pp. 282-290. Available at WWW: <<http://www.jstor.org/stable/1261285>>

KILGOUR, Maggie. *The Rise of the Gothic Novel*. London: Routledge, 1995. ISBN 0-415-08182-3.

KITSON, Peter J. "The Victorian Gothic." *A Companion to the Victorian Novel*. Westport, Connecticut: Greenwood Publishing Group, 2002, pp. 163-175. ISBN 0-313-31407-1.

MCDOWALL, David. *An Illustrated History of Britain*. Essex: Longman, 1989. ISBN 0-582-74914-X.

MCLEAN, Steven. "The Golden Fly: Darwinism and Degeneration in Emile Zola's Nana." *College Literature* 39.3 (2012), pp. 61-83. Available at WWW: <<http://go.galegroup.com/ps/i.do?id=GALE%7CA298752186&v=2.1&u=cdv&it=r&p=LitRC&sw=w>>

MITCHELL, Sally. *Daily Life in Victorian England*. Westport, Connecticut: Greenwood Publishing Group, 2009. ISBN 978-0-313-35034-4.

MORAN, Maureen. *Victorian Literature and Culture*. London: Continuum International Publishing Group, 2006. ISBN 978-0-8264-8884-8.

PEPRNÍK, Michal. *Metamorfóza jako kulturní metafora: James Hogg, R. L. Stevenson a George Mac Donald*. Univerzita Palackého v Olomouci: Olomouc, 2003. ISBN 80-244-0678-0.

RUDDICK, Nicholas. *The Peculiar Quality of My Genius: Degeneration, Decadence, and Dorian Gray in 1890-91* [online]. c2007 [cit. 31-01-2013]. Available at WWW: <<http://go.galegroup.com/ps/i.do?id=GALE%7CH1420071096&v=2.1&u=cdv&it=r&p=LitRC&sw=w>>

SAPOSNIK, Irving S. "The Anatomy of Dr. Jekyll and Mr. Hyde." *Studies in English Literature, 1500-1900* 11.4 (1971), pp. 715-731. Available at WWW: <<http://www.jstor.org/stable/449833>>

SENCINDIVER, Susan Yi. *Fear and Gothic Spatiality*. Århus: Akademiet for Æstetikfaglig Forskeruddannelse, 2010. ISBN 978-87-992805-2-0.

SPENCER, Kathleen L. "Purity and Danger: Dracula, the Urban Gothic, and the Late Victorian Degeneracy Crisis." *ELH* 59.1 (1992), pp. 197-225. Available at WWW: <<http://www.jstor.org/stable/2873424>>

STEVENSON, Robert Louis. *Dr Jekyll and Mr Hyde*. Penguin Classics: London, 2007. ISBN 978-0-14-062350-5.

THOMPSON, Francis M. L. *The Rise of Respectable Society: A Social History of Victorian Britain 1830 – 1900*. Cambridge, Massachusetts: Harvard University Press, 1988. ISBN 0-674-77286-5.

WILDE, Oscar. *The Picture of Dorian Gray*. Penguin Classics: London, 2007. ISBN 978-0-14-062322-2.