

**T. C.
EGE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İngiliz Dili ve Edebiyatı Anabilim Dalı**

**AN ANALYSIS OF THE DOPPELGÄNGER MOTİF IN LATE VICTORIAN
GOTHIC FICTION**

YÜKSEK LİSANS TEZİ

Fatma Gamze ERKAN

DANIŞMAN: Prof. Dr. Şebnem TOPLU

İZMİR-2015

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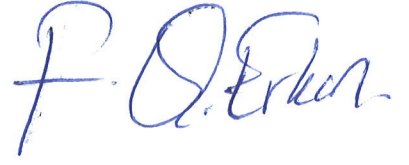
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Ege Üniversitesi Sosyal Bilimler Enstitüsü M¼d¼rl¼ę¼'ne sunduęum **An Analysis of the Doppelganger Motif in Late Victorian Gothic Fiction** adlı y¼ksek lisans tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir řekilde hazırlandıęını, tezimde yararlandıęım kaynakları bibliyografyada ve dipnotlarda g¼sterdięimi onurumla doęrularım.



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SOSYAL BİLİMLER ENSTİTÜSÜ**



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Introduction

Gothic is a type of fiction that exposes the values, norms, and traditions of a society by means of horror, death, and romance. Emerging in 1764 with the English writer Horace Walpole's (1717-1797) novel *The Castle of Otranto*, the main purpose of Gothic fiction has been to stimulate the imagination and emotions of its readers. Emerging as a reaction to eighteenth century rationalism, early Gothic novels displayed the problems or conflicts of the era by focusing on the supernatural elements and dark and gloomy settings unlike realist novels. Therefore, the main objective of Gothic fiction has been not to give a lesson to its readers but to evoke their emotions. However, the social, political, economic, and cultural changes in Britain during the Victorian period had a considerable impact on Gothic fiction. By the early nineteenth century, the general atmosphere of Gothic fiction started to change especially in the attitudes of Gothic writers who carried the remote and historical setting to the city centre. Considering that alteration, the aim of this study is to explore the history and development of Gothic fiction from its beginnings to the late Victorian period and to reveal its significance as a social critique by analysing the two important Gothic novels of the era: *The Strange Case of Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson (1850-1894) and *The Picture of Dorian Gray* (1891) by Oscar Wilde (1854-1900).

In order to explore the changes in the context of Gothic fiction, the first chapter of this study focuses on the origin, history, and development of the Gothic both as a concept and as a type of fiction. The concept of Gothic is accepted to be derived etymologically from the Germanic tribe the Goths who migrated from Scandinavia to the Black Sea around the 5th century AD. The Goths were regarded as primitive and barbarous because it has been recorded in history that they destroyed and burned everything while conquering a place. Moreover, the Goths invaded the Roman Empire which eventually prepared the ground for the Dark Ages. Since the Goths caused the destruction of a great civilization, they were associated with savageness and brutality, and the concept of Gothic with wildness and barbarism.

The Gothic carried its negative association throughout the Renaissance era especially in the context of architecture. Italian Renaissance men viewed pre-Renaissance buildings as chaotic, complex, and exaggerated in contrast to classical style of Greek and Roman architecture which they admired. Although those buildings were not constructed by the Goths, Renaissance Italians associated the pre-Renaissance architecture with the Goths and used the word “Gothic” to describe it. At the outset being an architectural concept, Gothic has found a place for itself in literature in the middle of the eighteenth century with a positive connotation this time. Particularly, Richard Hurd (1720-1808) and Clara Reeve (1729-1807) had a great impact on this change praising the Gothic in their essays. As a literary concept, Gothic has been used basically in the characterization of the works that evoke mystery, fear, and terror on the readers through the application of supernatural powers, characters, and settings.

Although there are many literary forms of Gothic such as poetry, drama, the short story, and novel, it is believed that the Gothic as a type of fiction began with the Graveyard Poetry. Also known as “Churchyard Poets”, the Graveyard poets were a group of Pre-Romantic English poets of the eighteenth century who explored the transience of life and the sublimity of death in their works. Since these poets used Gothic elements, figures, and settings considerably in their poems, their importance cannot be disregarded in terms of leading the way for the first Gothic novel. Furthermore, sublimity has a great importance on Gothic novel’s emergence, as well. Especially Edmund Burke’s (1729-1797) ideas about the sublime in his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) are noteworthy in terms of establishing its relation with the Gothic horror. Hence, the following parts of the first chapter focus on Graveyard Poetry and its main characteristics, and the sublime.

The emergence of Gothic fiction corresponds to the period after 1750, in other words, to the Age of Enlightenment in which people withdrew from religious orthodoxy and began to learn scientific methods. The Age of Enlightenment was a period when people began to examine and question the things happening around through the use of mind and logic, and emotional and sensational feelings were rejected for the sake of rationalism. Since there was no place for mystery, miracles, and supernatural

phenomena any more during that period, the Gothic fiction has mainly emerged as a reaction to the Enlightenment rationality. Closely associated with the Romantic Movement, Gothic fiction highlights that the complexity of human nature cannot be explained by mere logic. The first Gothic works came out with the aim of arousing imagination and emotions which were ruined by the industrial city life and excessive use of logic. In order to better understand the reason behind the Gothic fiction's emergence, the enlightenment philosophy is also included in the first chapter.

In the last part of the first chapter, the focus is upon the early Gothic novels and their common characteristics. Since *The Castle of Otranto* is quite important as the first Gothic novel, it is also covered, though briefly. As common characteristics of early Gothic novels, the setting is usually dark and ruinous places: mainly castles, abbeys, and mansions, and the characters are villainous aristocrats and fragile heroines. Most importantly, supernatural elements such as ghosts, spirits, and monsters dominate the early Gothic stories and the atmosphere is always mysterious, frightening, and threatening.

The supernatural elements of early Gothic novels left their places to much more realist ones at the beginning of the Victorian period because of the social, political, economic, and cultural changes in Britain. In order to illustrate what these changes are, in the first part of the second chapter of this study, the focus is upon the technological, social, and cultural developments in Britain during the Victorian period, and their effects on British people. Especially the Industrial Revolution's influence on Britain's transformation process is really significant in terms of understanding the contextual change in Gothic fiction. The Industrial Revolution had brought both opportunity and damage with it to British people, and the Gothic fiction took the role of portraying the negative consequences of it on people. While depicting the world that the industrial life had destroyed, Gothic writers replaced the supernatural elements of the earlier Gothic fiction with much more realistic images. Moreover, the dark, terrifying, and ruinous castles of the previous Gothic works replaced with disturbingly familiar places such as the urban landscape, and the villainous aristocrats left their places to mad-men, mad-women, and mad-scientists. However, in the late Victorian period, the focus of the

Gothic writers changed again; they began to address the psychological problems of the characters in their works, rather than the social complications.

To understand the reason behind the change in late Victorian Gothic fiction, in the following part of the second chapter, the Victorian values and norms are also covered. By referring to the Victorian morality, the aim of this part is to depict how Gothic writers reflected the social values of this period in their works. Gothic fiction underwent some basic changes in that period mainly as a criticism of the hypocrisy of the Victorian era which was full of contradictions. That period, ruled by Queen Victoria between the years 1837-1901, affected the entire world somewhat by being full of incongruities in itself and as one of the most conservative periods of the British history. It was a period in which church-science, faith-rationality, prosperity-poverty, humanistic and moral issues conflicted with each other intensely. Sexuality was repressed, and women were considered at in extreme points such as “the seductive devil” or “the angel in the house”, and men were categorized under the terms of “gentlemen” or “vagabonds”. In this period in which repressive morality was held above all else, any kind of sexual instinct, emotion, or activity was suppressed and rejected, and the Gothic writers focused on the difficulties experienced by people.

The 1880s was such a period that while it was an era in which science and psychoanalysis was developing, it was also a time influenced by the institutionalized religion that demanded the suppression of desires and sexuality by glorifying the ethics of human life. As a result, split personality problems emerged and the writers of that era began to address these identity problems in their works. Therefore, the psychoanalytic concept of split personality began to be explored in literature before it was presented as a theory. Gothic writers of this period explored in their novels how repressive and hypocritical values of the Victorian era affected the human psychology. Hence, the external Gothic elements and settings were replaced with psychological ones during this era. The writers carried the Gothic horror into the human body; the evil creatures and beings started to share the body of man. Repressive and hypocritical Victorian values caused adverse effects on human psychology which led them to live a double life. Inspired by this situation, Gothic writers applied literary devices such as “doppelganger” in their works to show the duality of characters. Doppelganger became

a common motif, and was used to address the issues of identity, sexuality, and morality. The abundance of dual personality narratives, re-emerging in Victorian Gothic fiction and becoming popular all of a sudden, became a way to study the dark and secret side of human nature.

Since it is an important concept, the last part of the second chapter elaborates on the term “doppelganger”. The concept of doppelganger was coined in 1796 by Jean Paul Richter (1763-1825), and became popular especially in the nineteenth century. This term, being a German word meaning “double-goer” or “double-walker” can be defined as an apparition in the form of a double of a living person. Although it is the duplication of the character, a doppelganger does not have to look as exactly the same with the person. The doppelganger can be in any form such as a vampire, a beast, a werewolf, a twin, or even an inanimate object like a picture. Basically, doppelgangers reflect the inner, dark secrets of the person; for that reason, they look primitive, beast-like, and scary.

The doppelgangers are the embodiment of the repressed desires, and unfulfilled wishes of the characters. In order to satisfy the inner passions of the characters, the doppelgangers come to life. According to the French psychoanalyst Jacques Lacan (1901-81), the unconscious desires of a subject are significant, since what makes a subject a whole being is his/her unconscious drives and desires. If the subject cannot fulfil his/her unconscious desires, it causes a lack or loss in his/her identity challenging the unity of his/her self. Lacan puts forward that what makes a subject desire is that lack, since it is hard to obtain, and the subject struggles to close it or replace it with something eternally. In the novels I analyse, unfulfilled desires of the characters are the main motive behind the characters’ experiencing a split in their selves. Therefore, in the third chapter, the Lacanian concept of desire is explored in order to analyse the main characters’ split identity problems in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*.

Furthermore, it is believed that seeing or meeting the doppelganger causes the person to lose his/her life; it is accepted as the omen of death. Based on this view, in the fourth and last chapter, Lacanian concepts of the “mirror stage” and “alienation” are also covered to explain why the subject dies when s/he sees her/his doppelganger. Lacan

explains that the “mirror stage” is the moment when the infant identifies his/her own image in the mirror for the first time. For Lacan, this act is significant in terms of recognizing one’s self as “I” because in this stage, the infant recognizes him/herself as a whole being rather than a fragmented body. The mirror stage is a process in the formation of the self, therefore, if the child cannot recognize him/herself in the mirror, he becomes alienated from his/her self. In both novels, *The Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*, there are so-called “mirror stages” in which the characters are alienated from their real selves; they cannot recognize their doppelgangers –other selves– as themselves. Since the characters in these novels cannot accept their doppelgangers as a part of themselves in the mirror, they experience self-alienation which causes their death at the end.

In this context, my aim is to discuss why doppelganger motif was frequently applied in late Victorian Gothic fiction, and what makes *The Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* very popular among duality narratives. Focusing on how British men’s repressions in this era are reflected through Gothic doppelgangers, I illustrate the physical and psychological characteristics of the doppelganger motif. Applying the Lacanian concepts of “desire” and “alienation”, I analyse the split identity problems of the main characters in *The Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*.

Chapter I. The Origins of Gothic and Gothic Fiction

1.1.The Definition of Gothic in History and Literature

Gothic has been a significant literary genre since it began by the publication of the English writer Horace Walpole's novel *The Castle of Otranto* in 1764. Founding a place for itself in literature during the mid-eighteenth century, Gothic still holds its popularity in present day. The popularity of this genre stems from the fact that it has become the representation of the human beings' anxieties or wishes. The display of the secret passions and desires through the application of horror elements has enabled Gothic an indisputable fame among its readers. Even though reading this genre arouses both desire and horror on the readers at the same time, the Gothic still remains as an ambiguous term. Therefore, it is significant to touch upon the origins of Gothic both in history and literature to comprehend how it came into view and was developed into a literary genre.

Actually, making a single and clear explanation of this word is quite difficult; different contexts offer different meanings for Gothic. Throughout history and culture, a wide variety of meanings were attributed to Gothic. It found a place for itself in many different disciplines such as history, architecture, art, and literature. In *Oxford English Dictionary*, however, the first definition made for Gothic is that Gothic is concerned with "the Goths or their language" (A.1.a). Furthermore, the expressions of "Teutonic" or "Germanic", and "belonging to the Middle or dark ages" (A.2, 3a) follow the first definition. Therefore, it is believed that the term Gothic came from the Germanic tribe the Goths who are assumed to initiate the dark ages.

As David Punter and Glennis Byron remark in *The Gothic*, "[h]istorically, the Goths were one of several Germanic tribes instrumental in the fall of the Roman Empire" (3). Since early inscriptions are absent, certain information about this tribe is not available. However, according to Punter and Byron, archaeologists have approved that they firstly settled in Scandinavia and then migrated down to the Black Sea. The Goths are believed to firstly invade the Roman territory until they conquered it in AD 410. Afterwards, they established their own kingdoms in Italy and France (3). In *History of the Decline and Fall of the Roman Empire* (1782), the English historian

Edward Gibbon (1737-1794) confirms the essence of this tribe. Gibbon suggests that the Goths were actually destroyers, reavers, and usurpers,

[t]he emperor Decius has employed a few months in the works of peace and the administration of justice, when he was summoned to the banks of the Danube by the invasion of the Goths [AD 250]. This is the first considerable occasion in which history mentions that great people, who afterwards broke the Roman power, sacked the Capitol, and reigned in Gaul, Spain, and Italy. So memorable was the part that they acted in the subversion of the Western empire, that the name of Goths is frequently but improperly used as a general appellation of rude and warlike barbarism. (114)

On account of this, the Goths became known for their barbaric actions destroying everything while they travelled. The Goths were accepted as the barbarians leaving dreadful and barren lands behind them.

Rather than the history of the Goths, the stories that were told about them are more interesting to consider. First of all, it is told that the Goths did not leave any art or literature behind them; for that reason they were remembered only as the barbarians. In his famous poem *An Essay on Criticism* (1711), Alexander Pope (1688- 1744) mentions how Goths took an important part in the subversion of Roman Empire,

Learning and Rome alike in empire grew,
And arts still followed where her eagles flew;
From the same foes, at last, both felt their doom,
And the same age saw learning fall, and Rome.
With tyranny, then superstition joined,
As that the body, this enslaved the mind;
Much was believed, but little understood,
And to be dull was construed to be good;
A second deluge learning thus o'er-run,
And the Monks finished what the Goths begun. (683-692)

Although the Monks are kept responsible for the ignorance and superstition that caused the fall of Rome, the Goths' are also included within the causes of this collapse as well. Pope's lines about the Goths' influence on the Roman history and culture clearly show that their brutality was the beginning of darkness and ignorance. The Goths' vandalism left little known information about the medieval world in general, and the Monks were clearly not useful in regaining it back. Besides, as Punter and Byron state, the fall of Rome aroused the idea of "Dark Ages" which "soon expanded to include the medieval period generally, up to about the middle of the seventeenth century" (3), therefore, Gothic became a term applied to all things medieval.

This negative association continued throughout the Renaissance era in the context of art and architecture. Italian art historians of the early Renaissance period used the term Gothic in an aesthetic sense; they attributed a style of architecture to the Goths and identified this style as "barbaric, disordered and irrational" (Punter and Byron 4). In fact, the Goths had no relation with the architecture; the term Gothic was used in a pejorative manner. The aim was to despise the architecture as tasteless and primitive, like the Goths themselves.

Lester Wertheimer points out in *Architectural History* that Gothic architecture evolved from Romanesque architecture. Regarding the idea behind the emergence of this architecture, Wertheimer claims that "[t]he early medieval years were shaped by two significant forces: the economic power of the feudal lords and the intellectual power of the monastic communities. Out of this came the Romanesque style of architecture, which was a vigorous expression of strength and faith based on classic Roman forms –principally that of the vault" (40). The cathedral church, the monastery, the palace, the castle, the great hall, the gatehouse were Romanesque type of buildings. Many features of Gothic architecture indeed had been used in Romanesque buildings before they were associated with Gothic style. The Romanesque buildings had round arches, huge thick walls, small windows, and flat buttresses. However, by the twelfth century these features had been replaced by pointed arches, the ribbed vault, thin walls, huge stained glass windows, and the flying buttress. Then, fifteenth century Italian Renaissance men called these features "Gothic" (Wertheimer 42-4).



Fig. 1. The Monastery of *San Vittore alle Chiese*, Genga, Italy (1011), as an example of early Romanesque architecture. By Massimo Roselli. *Wikimedia Commons*, 25 Jul. 2006. Web. 6 Nov. 2015. <http://massimo.roselli.info>.

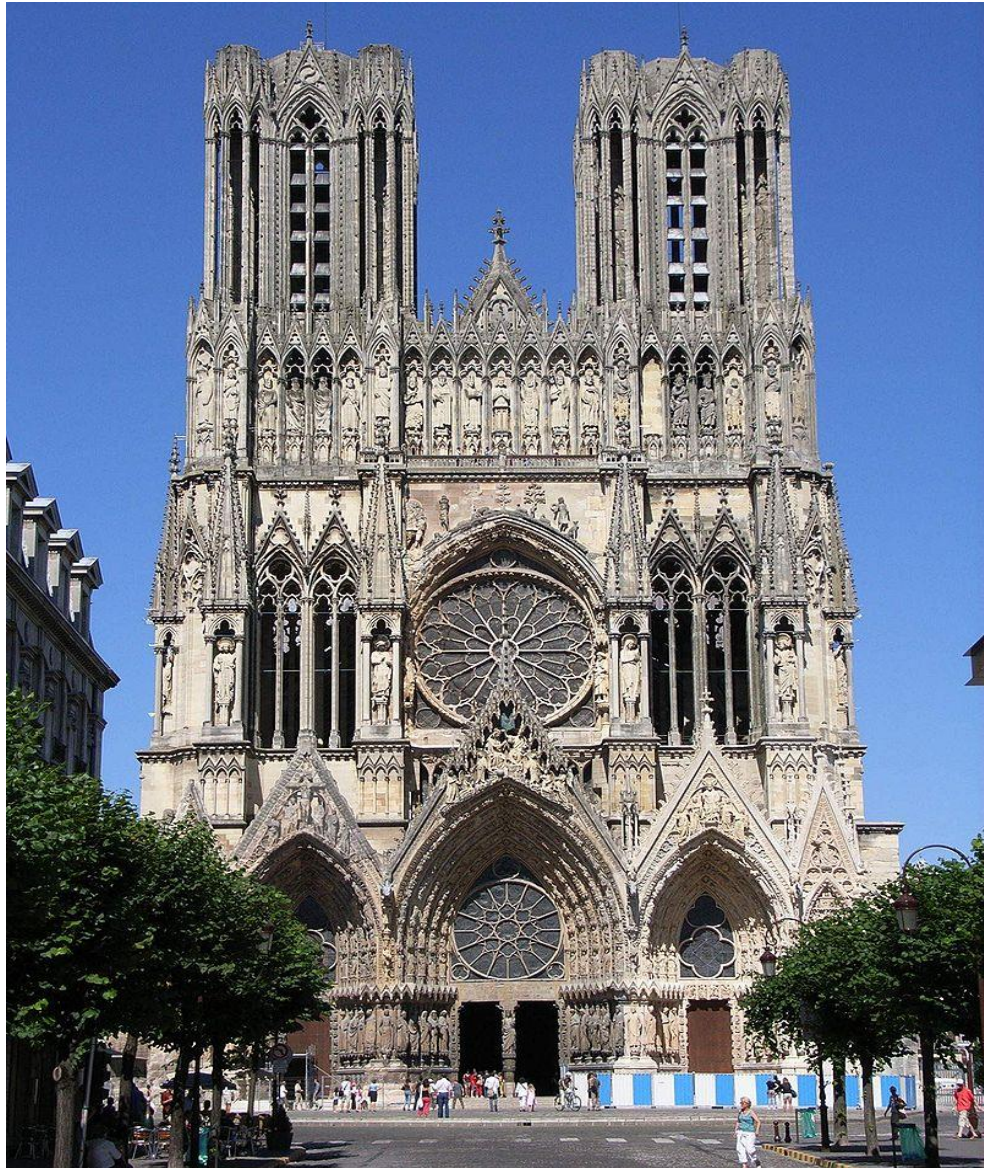


Fig. 2. *Façade of the Notre-Dame de Reims (Reims Cathedral)*, France (1275), as an example of early Gothic architecture. By Bodoklecksell. *Wikimedia Commons*, 1 July 2006. Web. 6 Nov. 2015.

In her article entitled “The Goths in History and Pre-Gothic Gothic” Robin Sowerby remarks that the Italian art critic Giorgio Vasari (1511-74) is believed to be the first Renaissance man who associated the architecture of the pre-Renaissance period specifically with the Goths, and used the word “Gothic” (34). Sowerby explains the reason behind Vasari’s association claiming that according to Vasari, the buildings of

the pre-Renaissance period were not planned and designed like Renaissance buildings. She continues suggesting that Vasari's association was well accepted and used by many other Renaissance artists to describe the pre-Renaissance architecture (34). It is apparent that as a reference to the Middle Ages, Gothic implied a lack rather than a description. The reason is that according to Renaissance artists these buildings were not in the "classical" style they admired.

Robin Sowerby argues that there was not enough accurate historical knowledge about the pre-Renaissance architecture. That lack caused Renaissance Italians erroneously associate the pre-Renaissance architecture with the Goths. Architecture before Filippo Brunelleschi's (1377-1446) time was referred to as barbarian by previous Italian writers. The reason, according to Sowerby, is that it was "literally" the architecture of the barbarians (35). Therefore, in the early fifteenth century Renaissance Florence, Brunelleschi revived the classical style. As a result, the Italian Renaissance artists abandoned and despised the Gothic style structures. Instead, they began to apply the classic traditions of Greece and Rome in their architecture. Comparing the Gothic with a barbarous medieval past caused them to admire the perfection of the classical style. David Punter emphasizes this appreciation in *The Literature of Terror* suggesting that

if 'Gothic' meant to do with post-Roman barbarism and to do with the medieval world, it followed that it was a term which could be used in opposition to 'classical'. Where the classical was well-ordered, the Gothic was chaotic; where simple and pure, Gothic was ornate and convoluted; where the classics offered a set of cultural models to be followed, Gothic represented excess and exaggeration, the product of the wild and the uncivilised. (5)

It is clear that like the Goths themselves, Gothic as a term was identified with the primitive. Besides, in the fields of architecture, Gothic characterised an irregular style opposed to the uniformity, simplicity, and proportionality of the classical norm.

However, in the middle of the eighteenth century, there had been shifts in cultural values in Britain and also in some parts of Europe. Even though it is not

possible to indicate a precise date for this change, it had affected whole areas of the eighteenth-century, such as, architectural, and literary in Gothic terms. While the word Gothic kept aforementioned negative meanings, this situation began to change radically. The Gothic found a set of different and contradictory values for itself. Angela Wright mentions this change in *Gothic Fiction* stating that during the course of the eighteenth century, Gothic gained a more positive meaning. She suggests that the “connotations [of Gothic] moved from the historical accounts of barbaric [Goths] to a more fluid aesthetic association with medieval chivalry” (1). Before that radical alteration, Gothic architecture was considered to be a resistance to the establishment of civilization and a well-regulated society. Yet, Punter notes, various writers, giving importance to these Gothic qualities, began to claim that “the fruits of primitivism and barbarism possessed a fire, a vigour, a sense of grandeur which was sorely needed in English culture” (*The Literature of Terror* 5).

Especially, the Bishop Richard Hurd’s (1720-1808) and Clara Reeve’s (1729-1807) essays had considerable impact in recovering Gothic from its disreputation. Wright mentions how Hurd’s defence to evaluate Gothic literature on its own value is of great significance to the rise of the Gothic romance. Wright points out that Richard Hurd associated Gothic with chivalry, feudalism and romance in his *Letters on Chivalry and Romance* (1762). Thus, that association paved the way for Walpole’s first “Gothic Story”: *The Castle of Otranto*. According to Wright, Clara Reeve pursued “Hurd’s revaluation of Romance” in her literary essay entitled *The Progress of Romance* (1785). In her essay, Wright notes, Reeve argued that “the Romance’s ancient and esteemed connections had been overlooked” (2-3). In accordance with this change, it is no coincidence, Wright suggests, that the first Gothic novelist, Horace Walpole “modelled his own home Strawberry Hill upon a Gothic architecture inspired by medievalism” (1). Walpole’s example was followed by another significant Gothic novelist, William Beckford (1760-1844), the author of *Vathek* (1786). Beckford chose a similarly medieval aesthetic for his home, Fonthill Abbey (Wright 1-2) which could not survive until today.



Fig. 3. Horace Walpole's *Strawberry Hill House*, London, England (1749).
From *Wikipedia*, 17 Dec. 2006. Web. 6 Nov. 2015.

Therefore, many writers in that era, including Hurd and Reeve, began to argue that there were many ignored areas of English cultural history. For the revival of that culture, this “forgotten, ‘Gothic’ past” (Punter and Byron 8) had to be re-established. As a result of this, Gothic as a literary term emerged to describe a certain type of fiction. It was so named because nearly all Gothic stories seemed to take place in Gothic-styled places: mainly castles, mansions, and abbeys. The settings of Gothic fiction were inspired from medieval buildings and ruins. For both Gothic writers and readers, Gothic buildings with dark and concealed passages, and rooms symbolized the unknown, forgotten, or the ignored past.

1.2. Emergence of Gothic Fiction

1.2.1. The Graveyard Poetry

The term Gothic encompasses a wide variety of genres, including drama, poetry, the short story, the novella, and the novel. It is not easy to identify precisely the forefathers of Gothic fiction, however many scholars such as Çiğdem Pala-Mull stresses its relation with “Pre-Romanticists” or “Graveyard poets”. Pala-Mull indicates that the Graveyard Poets, known as the founders of the Graveyard School, were a number of pre-Romantic English poets of the eighteenth century whose main subjects were death and bereavement. These poets such as Thomas Gray (1716-1771), Robert Blair (1699-1746), Edward Young (1683-1765), and Thomas Parnell (1679-1718) discovered the sublimity of fear and wrote their philosophical poems focusing on death, darkness, and horror. Their themes were often concerned with the transience of life, the certainty of death, and the comfort of the Christian afterlife. Graveyard poets were often Christian writers who used the imagery of night, funeral or gloom in spiritual reflections of morality and the man’s connection to the divine. These poets wrote their poems in a melancholic and subjective way to express their yearnings (Pala-Mull 34).

According to David Punter, the Graveyard poetry is significant because “its involvement with death and suffering” paved the way for the Gothic novel (*The Literature of Terror* 30). It contributed to the dark and mysterious atmosphere and story lines that constitutes a Gothic novel. Graveyard poems depicted physical symptoms of death and aroused instinctive responses such as fear and horror upon the readers. These poets aimed to describe death in a way that the readers would acknowledge it as a transitional phase. Similarly, Andrew Smith mentions the importance of Graveyard poetry in *Gothic Literature* suggesting that the Graveyard poets “made a significant contribution to developing a Gothic ambience (by dwelling on feelings of loss), and provided an investigation into life and death that constituted a peculiarly Gothic metaphysic” (52). It was through these poets that the portrayal of negative states and emotions in poetry became more accepted. Graveyard poetry, which kept its popularity until the mid-eighteenth century, challenged rationalism and praised feelings with the use of certain features like shadows and darkness. As Fred Botting highlights in *Gothic*,

[s]hadows, indeed, were among the foremost characteristics of Gothic works. They marked the limits necessary to the constitution of an enlightened world and delineated the limitations of neoclassical perceptions. Darkness, metaphorically, threatened the light of reason with what it did not know. Gloom cast perceptions of formal order and unified design into obscurity; its uncertainty generated both a sense of mystery and passions and emotions alien to reason. Night gave free reign to imagination's unnatural and marvellous creatures, while ruins testified to a temporarily that exceeded rational understanding and human finitude. These were the thoughts conjured up by Graveyard poets. (21)

The most prominent examples of Graveyard poetry are Edward Young's *Night Thoughts* (1742-45), Robert Blair's *The Grave* (1743), James Hervey's major work *Meditations among the Tombs* (1745-47), Thomas Warton's *The Pleasures of Melancholy* (1747), Thomas Parnell's "Night-Piece on Death" (1722), and Thomas Gray's famous *Elegy* (1751) (Punter, *Literature of Terror* 30).

The Graveyard poets established much of the fundamental imagery of the Gothic novel before it began to appear in English Gothic literature. As James Kendrick indicates, "[i]nitially inspired by medieval funeral elegies and the use of melancholy in English poetry, these writers were among the first to focus their attention on death, darkness, ruins, and decay" (148). Poems such as the aforementioned *Night Thoughts*, *The Grave*, and "Night-Piece on Death" were among the first to be set in graveyards and feature death as a character. They used the images such as "ravens, creepy yew trees, decomposing bodies, skeletal remains, and dank crypts" (Kendrick 148) in their poems. What makes Graveyard poets' contribution so crucial to the formation of Gothic novel was their "coupling of such images not just to the frightening nature of death itself, but to whatever it is that comes after" (Kendrick 149). In other words, as Kendrick remarks, the purpose of the Graveyard poets' work was spiritual; to illustrate for readers the transience of earthly and physical materiality and the urge to turn their attention to heavenly matters.

In *The Literature of Terror*, Punter notes that Graveyard poetry contains a series of Gothic elements with the aim of emphasizing the irrationality of the fear of death. For instance, it is guaranteed that man's fear of death is in vain because without fear the evil entities that haunt the man will disappear. Thus, if one ceased to feed it with the symbols of fear, he would lose the fear itself. As Punter highlights, death demands religious faith and hope in order to pave the way for souls to reach God (*The Literature of Terror* 33). Therefore, Graveyard poetry focuses on evangelical themes and lifts one's spirit up to greater, divine entities. Confronting and defeating the material limits of existence, the poems tell the significance of life and death. Similarly, Fred Botting suggests that "the life of the body entombs the soul in darkness, while death and darkness enable the apprehension of a transcendent and immanent brilliance" (22). Considering all these reasons, it is easy to understand why darkness and night are so valued in Graveyard poetry and similarly in Gothic fiction. Human beings can perceive the soul within, through darkness; it enables the mind to produce a consciousness of its own potential for divinity.

The essential theme of Graveyard poetry, then, is that life is reclaimed by the promise of an afterlife. While the poems tend to focus on the fearful, physical details of death, according to Kendrick, the aim is "to encourage the reader to ponder the transient nature of life on earth and the temporary pleasures it affords" (149). In that sense, Graveyard poetry is quite important in the formation of Gothic novel especially in its rejection of the rational understanding and its emphasis on the sublime.

1.2.2. The Sublime

Besides the Graveyard poetry, the key motivation behind the Gothic novel is the idea of sublimity. The concept of the "sublime" dates back to ancient Greek, to be more specific to Longinus. Cassius Longinus who was born about A.D. 213 is a Greek philosophical critic who is assumed to have written *On the Sublime* in the first century A.D. In that essay, Longinus criticizes the writing styles of certain literary works as being good or bad, and he suggests that "great passages have a high distinction of thought and expression to which great writers owe their supremacy and their lasting

renown” (“Longinus”). In addressing the characteristics of great writing, Longinus offers five sources which involve “‘vigor of mental conception’”, “‘strong and inspired emotion’”, “‘adequate fashioning of figures’”, “‘nobility of diction’”, and “‘dignified and distinguished word arrangement’” (“Longinus”). According to Longinus, all these five sources are significant in terms of producing sublimity in writing. Longinus defines the sublimity as “‘the echo of a noble mind’ and the ‘outpouring of divine spirit’” (“Longinus”). Longinus believes that the imaginative competence of the writer makes his work great. On the other hand, if the writer does not have such an innate power, Longinus remarks that it can be acquired by some great authors as well such as Homer, Plato, or Demosthenes. Thus, the ideas of Longinus about the sublimity in writing has been read and developed by various philosophers and critics in the following centuries.

Even though the concept of the “sublime” owes much to Longinus, Gothic novel is likewise indebted to Edmund Burke’s ideas about sublime in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Burke’s philosophy is often referred as the first significant connection between sublimity and Gothic terror, because as Andrew Smith indicates, his “influential account of the sublime distinguished between sublimity and beauty” (11). For Burke, the sublime was connected with grand feelings inspired by the unknown which was raised by a feeling of wonder and incomprehension. However, beauty was of a different order, it evoked affection and tenderness in contrast to the sublime. Burke described beautiful objects as being small, smooth and delicate. Objects which evoked sublimity, on the contrary, were gigantic, glorious and dark. As Fred Botting emphasizes, while beauty embodied “the individual’s gaze or comprehension”, sublimity was an “excess that could not be processed by a rational mind” (26). According to Burke, this excess stemmed from feelings which related to “self-preservation” (Botting 26) and created enjoyment and awfulness, serenity and fear simultaneously.

In Burke’s account, the fear of death is the clearest example of sublimity and the main cause of all sublime experience is “terror”. In *Philosophical Enquiry* he writes,

[w]hatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible

objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. [...]. But as pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain. (36) (emphasis original)

In other words, pain, danger, and death are just terrible when their causes instantly influence man. In fact they are pleasing when man only imagines them without really being in such circumstances. Donna Heiland supports Burke's idea in *Gothic & Gender: An Introduction* underlining that "[a]nything that inspires us with the terrifying idea of pain, danger, or death is sublime", however, "that terror must come from the realm of ideas rather than actual physical confrontations with what those ideas represent" (33). This view provided the Gothic novels of the late eighteenth century with the representation of terror.

Burke's view of the sublime had considerable influence on Gothic novelists. Deriving a certain pleasure from the depiction of events or effects that are terrible in themselves constituted the main inspiration for the Gothic stories. The idea of sublimity, associated with terror, and incomprehensible metaphysical powers prepared a convenient ground for Gothic novels. Gothic fiction, inspired by Graveyard poetry which lifts the mind up to ideas of admiration and heavenliness fed from the sublime as well.

1.2.3. Enlightenment versus Gothic Fiction

The Age of Enlightenment, sometimes called "The Age of Reason", covers the time period approximately from the mid-decades of the seventeenth century through the eighteenth century in which cultural and intellectual forces emphasized human reason. Chris Baldick points out that Enlightenment's "central idea was the need for (and the capacity of) human reason to clear away ancient superstition, prejudice, dogma, and injustice" (79-80). The Enlightenment was based upon the idea of accepting rationality as the only way of establishing an accurate system of aesthetics, ethics, and

religion. Enlightenment philosophers in Britain, in France, and throughout Europe like Francis Bacon (1562-1626), René Descartes (1596-1650), John Locke (1632-1704), Baruch Spinoza (1632-1677), Voltaire (1694-1778), David Hume (1711-1776), Immanuel Kant (1724-1804), and Sir Isaac Newton (1642-1727) viewed Enlightenment as the rational way of explanation of natural and human activities. It was believed that human beings could obtain objective truth about the reality through Enlightenment.

In this era, the advancement of the natural sciences was regarded as the main motive for human progress. For this reason, the Enlightenment thought held suspicion toward prejudices, myths, traditions, and miracles. Baldick emphasizes that Enlightenment thinking, especially in religion, “usually involved the sceptical rejection of superstition, dogma, and revelation in favour of ‘Deism’ –a belief confined to those universal doctrines supposed to be common to all religions, such as the existence of a venerable Supreme Being as creator” (80). Therefore, Enlightenment philosophy confronted the institutions, such as the Church that were deeply rooted in society. The Enlightenment thought tended to stand in tension with established religion. It caused controversy regarding the accuracy or reasonability of religious belief in general. Questioning particularly the Christian belief, the Enlightenment philosophy caused a debate regarding the proper place of religion in society as well.

Fred Botting explains how Enlightenment philosophy affected religion stating that “Enlightenment rationalism displaced religion as the authoritative mode of explaining the universe and altered conceptions of the relations between individuals and natural, supernatural and social worlds” (15). Even though the Enlightenment was most of the time assumed as the enemy of religion, indeed the aim was to make religion purified of superstitious and super naturalist features. Therefore, the main claim of the Enlightenment was, as Punter states, “man was potentially all-powerful, that there were no secrets of the universe which would remain unrevealed to him if he were only to pursue the paths of science and reason” (*The Literature of Terror* 23).

Challenging the eighteenth century norms about rationality, Gothic fiction aimed to raise emotional senses. Fred Botting’s claim about this subject is worthy to consider; he argues that “[i]mplicated in a major shift in cultural attitudes, Gothic works came to harbour a disturbing ambivalence which disclosed the instability not only of modes of

representation but also of the structures that held those representations in place” (15). In other words, Gothic literature and their “disturbing ambivalence” were viewed as attempts to illustrate the unclear or unknown matters left behind by the Enlightenment. Gothic works struggled to rebuild the mysteries of the world that reason had begun to destroy by the limits of rational and moral order. Maggie Kilgour remarks in *The Rise of the Gothic Novel* that the emergence of Gothic fiction in the eighteenth century was “a sign of the resurrection of the need for the sacred and transcendent in a modern enlightened secular world which denies the existence of supernatural forces, or as the rebellion of the imagination against the tyranny of reason” (3).

Gothic fiction developed in a period in which emotionalism, mystery and supernatural forces were in need of revival. Valdine Clemens argues the appearance of Gothic fiction in the eighteenth century suggesting that the first Gothic novels showed up during a period when Enlightenment rationality was “giving way to a sense of nostalgia, of looking back with longing to a time when the miraculous and the daemonic were experienced as actual events in everyday life” (15). In this respect, the past that was labelled as “Gothic” came into prominence in terms of fighting against the enlightenment reason. By destroying the rational understanding of the era, Gothic fiction was in favour of more conservative beliefs.

Botting emphasizes the importance of feelings in Gothic fiction highlighting the fact that in Gothic fiction imagination and emotional senses predominated reason. Related with wildness and barbarity, Gothic signified “an over-abundance of imaginative frenzy” (Botting 2) which was not disrupted by reason. Gothic fiction released itself from eighteenth-century requirements such as simplicity or realism, and celebrated the idea of reviving intense feelings. With its tendency to the past, to the Middle Ages, Gothic fiction aimed to withdraw from strict classical values which demanded formality, structure, and order. Instead, Gothic fiction signified romantic ideals “based on feeling and emotion and associated primarily with the sublime” (Botting 2). Thus, through the sublime, and the display of supernatural and terrifying events, Gothic novels were in the purpose of elevating emotional effects on its readers rather than acquiring a rational response.

1.2.4. Early Gothic Novels and Their Characteristics

Even though several literary forms combined in its formation, the first published work called “A Gothic Story” was Horace Walpole’s *The Castle of Otranto*. *Otranto* was printed under a pseudonym in England in 1764 and reprinted in 1765 in a second edition with a new preface. According to Walpole, *The Castle of Otranto* “was an attempt to blend the two kinds of Romance, the ancient and the modern” (vi). “Ancient” romance was identified by its supernatural setting, and the “modern” one was more established upon reality. While blending these two styles, Walpole used ordinary characters for extraordinary situations.

Markman Ellis states in *The History of Gothic Fiction* that the core elements of *The Castle of Otranto* became the main characteristics of the Gothic novel. It introduced many Gothic features like the feudal historical and architectural settings, the tyrant aristocrat, the dethroned noble heir, and the ghostly, supernatural beings. In the novel, it is possible to notice basic Gothic spaces such as the labyrinthine, the castle, monasteries, ruins and prisons. These places serve to arouse such emotions as fear and helplessness on the reader. All the events take place within or near the castle which is the main location of the Gothic novels. The novel focuses on the family and familial relations, and the usurpation of the political power. Besides, throughout the story, sexuality is used as a significant motivating force (33-37).

Moreover, as Botting indicates, the novel’s style “stimulates emotional effects rather than rational understanding, thereby emulating the vicious passions of the selfish and ambitious villain” (33). Botting continues explaining that all these features provide the story with marvellous and threatening events which produce wonder and terror upon the reader. In this respect, *The Castle of Otranto* can be viewed as an embodiment of the eighteenth-century values, separating the barbaric past from the enlightened present. Furthermore, it explores the shortcomings of reason, virtue, and honour maintained by the passions, ambitions, and violence hidden behind the patriarchal and familial orders (33-4). Apart from *The Castle of Otranto*, Clara Reeve’s *The Old English Baron*, first published anonymously as *The Champion of Virtue: A Gothic Story* (1777), Sophia

Lee's *The Recess; or, A Tale of Other Times* (1783-5) and William Beckford's *Vathek* (1786) are also among the early important Gothic novels.

Linda Dryden argues that the early Gothic writers' tendency to "medieval" emotional sense is depicted in their works with the acceptance of supernatural and magical intervention. Dryden maintains that

Gothic novels of the eighteenth century were characterized by a preoccupation with the fantastic and the grotesque, the savage and the mysterious; above all they appealed to the emotions rather than the rational. Set in wild and picturesque landscapes amid haunted castles or ruins, early Gothic novels were populated with terrified heroines, often sexually threatened by dark and mysterious forces or by exotic villains. (25)

Thus, even though not always, Jerrold E. Hogle remarks, eighteenth-century Gothic tales usually take place in an "antiquated or seemingly antiquated space" which contains some secrets from the past that haunt the characters, "psychologically, physically, or otherwise at the main time of the story" ("Introduction" 2). Through the supernatural forms of ghosts, spectres, or monsters, these entities foreground the conflicts that cannot be hidden. In this context, Gothic fiction combines the reality with supernatural phenomena. Julian Wolfreys suggests that "[t]he gothic, as a body of fiction, is always already excessive, grotesque, overspilling its own boundaries and limits" (xi). Therefore, Gothic fiction feeds upon imaginative impulses that have no limits, leaving sensational effects upon its readers.

Even though Gothic fiction can be regarded as a way of creating a world based on supernatural phenomena, in fact, it is a way of representing an environment that exceeds the limits of reason and reality. In this context, it can be said that, Gothic fiction is ambiguous in defining the boundaries that regulates social life. Besides, as Botting holds, Gothic fiction interrogates "any imagined continuity between past and present, nature and culture, reason and passion, individuality and family and society" (31). Regarding this claim, it is important to understand how Gothic fiction represents the reader's anxieties and wishes at those times. Pala-Mull argues that Gothic is a genre which criticizes the traditional social structures and she continues stating that Gothic

novels compel the moral, religious, and social limits in terms of their context, and they are full of extremism (38).

While displaying the cultural anxieties of the society, some certain stock features are used in Gothic fiction. As Botting states, “tortuous, fragmented narratives relating mysterious incidents, horrible images and life-threatening pursuits predominate in the eighteenth century. Spectres, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns, fainting heroines and bandits populate Gothic landscapes” (1-2). These landscapes in the eighteenth century were desolate and mountainous places. Among the stock features, the castle, as the main location of Gothic plots, was very common in early Gothic fiction. The castle being in a collapsing and dreary form with full of concealed passageways was connected to other medieval-type buildings like monasteries and graveyards. In their commonly decaying states, castles provided a view into the past that is related with fear, superstition, and barbarity. These places stimulated powerful emotions of terror and wonder on the reader since their huge scale offered a sample of power. Davenport-Hines supports this view highlighting that

Gothic castles had been built as symbols of enduring power; they were an uncompromising declaration of dynastic ambition resting on their owners’ control of others. Intended to evoke feudal powers, they were images of force, hierarchy, stability and command. [...]. Gothic literature, by contrast, provides constant reminders that power is ephemeral, that controls fail and hierarchies totter. In gothic literature the ambitious man is a tyrant before whom others must be abased, but all the same he succumbs to the power of others. (116)

For this reason, Gothic plots in the eighteenth century were mostly about the ambiguities of the nature of power, society, justice, family, or sexuality.

Emerging at a time when the Enlightenment thought and reason-based views dominated the era, it is clear that, the eighteenth-century Gothic fiction showed interest in a fantastic world, supernatural creatures, and mysterious incidents. The anxieties about the power and its forms of application were reflected especially through the villainous aristocrats. Even though these aristocratic debaucheries and political

ambivalence related with Gothic features were seen as “distinct signs of transgression” Botting notes, “the terrors and horrors of transgression in Gothic writing [became] a powerful means to reassert the values of society, virtue and propriety” (5). Gloomy and mysterious atmosphere of Gothic fiction filled with threatening figures left its readers in terrified expectation.

The Gothic novel reached its peak in the mid-1790s when the highest numbers of Gothic works were produced. The most known and successful Gothic novels of those times were Ann Radcliffe’s *A Sicilian Romance* (1790), *The Mysteries of Udolpho* (1794), *The Italian* (1797), William Godwin’s *Caleb Williams* (1794), *St Leon: A Tale of the Sixteenth Century* (1799), M. G. Lewis’s *The Monk* (1796), Charles Brockden Brown’s *Wieland; or, The Transformation* (1798), Francis Lathom’s *The Midnight Bell* (1798), Mary Wollstonecraft Shelley’s *Frankenstein* (1818), Charles Robert Maturin’s *Melmoth the Wanderer* (1820), and James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* (1824).

In aforementioned novels there were a close engagement with Romantic ideas that emphasized the role of the imagination and the place of the sublime like previous Gothic works. In the Victorian era, it is generally agreed that the Gothic fiction had lost its significance as an influential literary field, and came to an end. The reason is that during the Victorian period, Gothic fiction underwent some important changes in its depiction of the tales, or stories. The settings, characters, terror and horror elements, motifs, and images shifted with new ones. All these changes were regarded as the end of the Gothic fiction in the nineteenth century since there were less supernatural elements. In a sense, it can be argued that Gothic fiction had a relatively short but prolific life, from 1764 to the highest production of Gothic fiction in 1800. In that year, Robert Miles notes, “the largest number of Gothic novels” were published and it maintained “a plateau of market dominance” from 1764 to 1807, “when the Gothic [began] its decline” (42). However, it is clear that the Gothic fiction did not disappear, but evolved throughout the nineteenth century. It was split into a variety of fictional forms and took on new characteristics. In order to illustrate why and how Gothic fiction has undergone a change, I will focus on the social, political, economic, and psychological factors of the Victorian era in the following chapter.

Chapter II. Victorian Gothic Novels and the Doppelganger

2.1. Early and Mid-Victorian Period and the Revival of Gothic

Victorian period covers the time span between 1837 and 1901; that of Queen Victoria's reign. However, some historians state that Victorian period begins indeed with the Reform Bill of 1832. Christopher S. Nassaar explains the reason in "'Introduction' to *The Victorians*"; the 1832 Reform Bill is significant because "it extended voting rights to the lower middle class and placed a great deal of political power in the hands of the middle classes, power which had hitherto been concentrated in the hands of the landed aristocracy" (92). Before 1832, most electors were landowners or upper-class men, however with the passage of the first Reform Bill, middle-class men also gained the right to vote. Therefore, the Great Britain that had once been ruled by feudalism was transformed into a democratic society.

In *Daily Life in Victorian England*, Sally Mitchell points out that three events before 1837 had a crucial impact on Victorian life. The first one was the Duke of Wellington's victory over Napoleon at Waterloo in 1815 which created an atmosphere of national pride. The second was the Industrial Revolution that made England for most of the century the world's greatest economic power. The last one was the Reform Bill of 1832, "which doubled the number of men eligible to vote, began a gradual progress towards democratic rule and governmental responsibility for the safety and well-being of all citizens" (1). Therefore, for Britain and the peoples of Britain, the nineteenth century was a period of transition.

Especially the Industrial Revolution had a great influence on this transformation process. In *British History in the Nineteenth Century (1782–1901)* which was published in 1922, George Macaulay Trevelyan, an important historian, writes about the significance of the Industrial Revolution for the British society. He claims that the Industrial Revolution was, in its social consequences, mainly a destructive force than a constructive one. For Trevelyan, the Industrial Revolution destroyed the old English life forms both in town and in country. During the first part of the Victorian period, people previously working in their small country workshops began to work in factories. This change also created a huge demand for female and child labour. Since young children

had worked in textile factories for more than twelve hours a day, a debate had started on long working hours. As Mitchell emphasizes, for the first time in 1833, the government started compelling the factory owners putting restrictions on some aspects of working life. According to one of these restrictions, textile mills could no longer employ children under the age of nine.

Furthermore, social problems became more important than the economic and political circumstances in the 1840s. Mitchell highlights that the term “hungry forties” is occasionally used to refer to the first part of the decade. It is because in those times food prices were really high, and there was an economic crisis which caused many people to lose their work. Mitchell continues explaining that by 1842, nearly seventeen percent of the population got public assistance. A large number of individuals were supported by private charities. Moreover, there was much more crime compared to any other time during the century (4-5).

Eric Evans focuses on the devastating effect of the industrialisation in “Overview: Victorian Britain, 1837-1901”. He claims that although industrialisation brought with it new opportunities and prosperity for most of the wealthy classes, it also brought chaotic change for most of the poor people. Towns and cities expanded at such a pace that, as a result, there was little supply for the population in terms of political, educational or sanitary needs. Most of the people were not even tolerably clothed or fed, and they lived under harsh and dreadful conditions. The cities in early Victorian period were dirty, unsanitary and overcrowded, the water was polluted, and the houses were damp. So, the conditions precipitated infectious diseases. Before taking any precaution, British cities suffered from cholera during 1831-32 and 1848-49. It was not until the late Victorian period that sewers were dug in most cities and pipes were provided for water supplies, which helped the society to become healthier, since because of the diseases, life expectancy in cities was notably lower compared to the countryside (E. Evans pars.17-8).

The Victorians struggled with this double-faced industrialism. On one hand, the Victorian cities were proud of Britain’s progress and worldwide predominance. On the other hand, it witnessed deprivation and misery for most of the people in so called “civilised” world. The expansion of the British Empire and the conversion of English

government into a democracy caused social distress on a huge scale. In *Late Victorian Gothic Tales*, Roger Luckhurst maintains that in the nineteenth century, as “the Enlightenment project became the Mechanical Age” (xi), so, Britain’s position which was at the centre of economic productivity had bad outcomes for society. It had caused psychological disturbance on people. In “The Signs of the Times” (1829), Thomas Carlyle expresses his concern regarding the negative effects of developing society on people. He states that

[n]ot the external and the physical alone is now managed by machinery, but the internal and spiritual also. Here too nothing follows its spontaneous course, nothing is left to be accomplished by old natural methods. Everything has its cunningly devised implements, its pre-established apparatus, it is not done by hand but by machinery. (35)

The economic and industrial power of Britain continued until almost the end of the nineteenth century and it had a striking effect on daily life.

These economic, political, and social outbreaks played a significant role in the course of literary works, of Gothic fiction, as well. The main concern of the many literary works of this time was contemporary social problems. The writers of this era tended to focus especially on the effects of the Industrial Revolution, and political and social reform. As Barbara Dennis states, the main subjects of the novels in the 1840s became the relationship between the individual and the society. The focus of the novels moved to a closer concern with the psychological identity of individual characters, and how they reacted to the changes in society (7-8).

As the world was regulated by the formulas of industrial life, the Gothic fiction likewise began to take the role of depicting everything that was being lost, such as passion, belief, spirit, and individual eccentricity. However, while referring to the issues in their novels of what industrialization and rapid social changes caused, many Gothic writers rejected the supernatural elements of earlier Gothic fiction. Instead, they focused much more on the realistic issues such as social, economic, and psychological problems. In that sense, Alexandra Warwick underlines that by the Victorian period, when “growing social uncertainty and varied challenges to Britain’s economic and

imperial position dominated the era” (29), earlier Gothic features had been too far remote to have the same effects of terror and horror. During that period, social norms were reversed, therefore, the Gothic settings had to be domesticated. Thus, the Gothic places were internalised with a shift to new locations: to domestic setting and the urban environment.

The traditional Gothic fiction such as *The Castle of Otranto*, *The Old English Baron*, or *Vathek* had been about malevolent aristocrats, ruined castles and abbeys set in a gloomy and remote history and geography. However, by the early Victorian period, Gothic experienced a transformation in which much more realist images began to appear. Gothic writers combined the Gothic elements of the previous century with more realistic ones, especially focusing on human psychology. Instead of the dark, gloomy, and terrifying nights, and ruined castles, and abbeys that had featured earlier Gothic novels, Victorian Gothic writers borrowed some of the most basic themes and styles and placed them to the city centre. As Punter and Byron highlight, Victorian Gothic fiction was marked primarily by the “domestication of Gothic figures, spaces and themes” (26). The earlier Gothic villains such as monks and villainous and threatening aristocrats were replaced with madmen, mad-woman, and mad scientists. The remote and historical settings of the earlier Gothic fiction were changed with more disturbingly familiar settings such as the new urban landscape.

The change of the Gothic setting was presented primarily in romance and sensation fiction. As Jamieson Ridenhour remarks, “[r]elying heavily on the Radcliffean concept of familial transgression and the isolated edifice, these novels usually presented some variation of the familiar dark, brooding, Byronic hero opposed with the young, virginal, and resourceful heroine” (2). Emily Brontë’s *Wuthering Heights* (1847), Charlotte Brontë’s *Jane Eyre* (1847) and *Villette* (1853) are one of the most famous and successful Victorian novels of Gothic romance that signify the horrifying effects of individual desire and social restriction. The narrative structure of these novels and their uncanny atmosphere strengthen the insecurity of home. By that means, the warm and secular home became a disturbing setting rather than a comfortable domestication. These motifs can be interpreted as psychological horror rather than supernatural since the novels explore the themes of desire, obsession, and fear.

This domestication of the Gothic settings by Brontë sisters continued throughout the mid-Victorian period in the works of sensationalist writers such as Wilkie Collins [*The Woman in White* (1860) and *The Moonstone* (1868)], Ellen Wood [*East Lynne* (1861)], Mary Elizabeth Braddon [*Lady Audley's Secret* (1862)], and J. Sheridan Le Fanu [*Wylder's Hand* (1864), *Uncle Silas* (1864), and *The Rose and The Key* (1871)]. In many ways, sensation fiction was equivalent to the late eighteenth-century Gothic fiction. Warwick states that both in content and form, these novels represented scandalous events such as madness, murder, and bigamy by “exposing the reader’s nervous system to a series of shocks strung on a high-tension narrative thread” (31). Sometimes called “domesticated Gothic”, sensation fiction focused upon secrets, social taboos, crime, insanity, and social and sexual transgressions. Through sensation novels, home was presented as a seemingly well-ordered, respectable place in which Gothic features were used for the purpose of social criticism.

Several popular Victorian authors, including Charles Dickens similarly applied the Gothic elements in the service of social criticism. Dickens depicted the dreadful poverty and deficiencies of daily life in the horrific streets of London in his novels. As Tamara Wagner argues in “Gothic and the Victorian Home”, Dickens’s late “dark” novels including *Great Expectations* (1860–61), *Our Mutual Friend* (1864–65), and *The Mystery of Edwin Drood* (left unfinished in 1870) “contain sensational paradigms in their depiction of murder, doubles, and secrets” (113). Similarly, in *Oliver Twist* (1837–38) and *Bleak House* (1852–53), Dickens gives importance to the Gothic spaces. By reconstructing the surroundings, the novels show how Gothic spaces can differ in showing the functions of Gothic homes (Wagner 112). These novels demonstrate the darkness of Victorian London while presenting the destruction of the domestic ideal, making it a part of social criticism. Even Robert Mighall argues that Dickens thereby helped to create “[n]ot just a Gothic *in* the modern city, but *of* it, evoking horror as an agent for awareness of the necessity of urban reform” so that he could be seen as “largely responsible for Gothicising our view of Victorian England, and specifically London” (*Dickens and Gothic* 86, 94) (emphasis original).

Thus, during the mid-Victorian period, Gothic was blended with these realistic elements. The city, with its frightening narrow streets and concealed crossroads took the

place of the tangled corridors of the castles and monasteries as the dangerous places. Many different traditional Gothic themes, motifs, and settings were adapted to the modern urban experience. The characters were captured within a corrupted world that was the product of a Victorian social system. With the emergence of the Industrial Revolution, and its victimization of the individuals, Victorian Gothic fiction became concerned with analysing and exploring the threatening traces of this age. The new terror was to take place now in madhouses, the neighbourhoods, the attics, or even the minds, or inner selves of the victims that has been affected by historical circumstances. For that reason, as Robert Mighall states in *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*,

Victorian Gothic fiction came to rely less on overtly 'historical' or 'exotic' locations and settings (even placing the action in the contemporary realm and the heart of the modern capital), it should not be assumed that it abandoned its 'fancy-dress' element or its transparent denials, and revealed what had motivated it all along –psychology. Rather, as the early Gothic novels conformed to various historically informed representations of medieval or continental terrors, so Victorian Gothic shows how the location for terror shifted its ground. (26)

Botting acknowledges that during that time significant differences began to appear in the use of Gothic images. Most notably, the borders between the inner self and the outer world, reality and fantasy, materialism and spirituality were disrupted. In mid-Victorian Gothic fiction, Gothic became a representation of a world full of anxiety, crime, hopelessness, and insanity. The domestication of Gothic motifs illustrated the anxieties of people focusing on the conflicts between individual desires and societal values. The sublime feelings were replaced with uncanny ones in which ambiguity ruled the aberrant fantasies, repressed desires, and sexual conflicts. These uncanny wishes and fears caused the disruption of integrity between the psyche of the individual and the environment s/he lives in (74-5).

In late Victorian period, after 1870s, identified as the Decadence, the setting changed again. The physical landscape that provided the setting for early and mid-

Victorian Gothic tales were relocated with the human body itself. During that time, Gothic writers tended to change their focus from social problems to psychological ones. Regenia Gagnier suggests that sometimes called “the literature of degeneration” novels such as *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), *The Picture of Dorian Gray* (1891), or *Dracula* (1897), these novels “provided the pessimistic image of entropy to contradict the high Victorian optimistic image of progress” (64). In other words, Victorian values and social norms were in conflict with the individual desires, thus, the late Victorian Gothic writers began to explore the psychological problems that caused by the high morality of this era.

2.2. Victorian Morality and Its Psychological Consequences

The Victorian Era is highly known for its strict social codes and the sense of strong morality. The phrase “Victorian morality” ironically implies prudery, hypocrisy, and sexual repression. During the Victorian period, as Sally Mitchell points out, “[i]deologically the middle-class home and family represented the essence of morality, stability, and comfort” (146). The husband was responsible for bringing in money and his wife, children, and servants were under his control both legally and economically. The wife neither worked like working class women nor had private property like aristocratic women. The children were supposed to be subordinate and obedient. Boys were under their father’s authority until they developed themselves to make their own living. The daughters, on the other hand, stayed at home until they got married (Mitchell 146).

Regarding Victorian marital codes, the marriage between a man and a woman of the same occupation or social class was the acceptable one. Working class or middle-class people could have love marriages, however, the upper class consisting of noble and wealthy individuals were supposed to marry someone who came from wealthy families. To maintain their social status and to promote economic and political interests, these families had to pursue their social rule; otherwise, they were to face with severe reaction from the society. Thus, familial interests were much more important than the love between the aristocrat couples.

Moreover, marriage was accepted as a woman's natural and expected role because her status was determined by the economic positions of her father and then her husband. Besides, by marriage she could have been protected from the dangers of the world. Women's innocence, fragility, sensitivity, and refinement would make them easy victims in the "rude and competitive" world (Mitchell 266). Thus, they had to be kept safe at home where they performed appropriate duties such as "guard[ing] her husband's conscience, guid[ing] her children's training, and help to regenerate the society through her daily display of Christianity in action" (Mitchell 266).

An ideal Victorian woman was to be completely ignorant about sex and sexuality until initiated by her husband on the wedding night. This idealized image of the perfect Victorian woman was named "the angel in the house" whose life was supposed to be entirely centred on the home. A Victorian young lady was taught to have no opinions about any subject, so her social and "intellectual" environment was limited with the family and close friends. All her education was about being a submissive wife and it was believed that if she succeeded in making the home a place of perfect peace, her husband and sons would not want to leave it for an "evening's entertainment" elsewhere (Mitchell 267). Richard D. Altick maintains that "a woman was inferior to a man in all ways except the unique one that counted most [to a man]: her femininity. Her place was in the home, on a veritable pedestal if one could be afforded, and emphatically not in the world of affairs" (54). Therefore, women were associated only with the feminine duties such as taking care of her husband and family, and performing the occupations that required feminine creativity.

Mitchell states that during the eighteenth century and through the Regency¹, upper-class men, including those in the royal family, did not keep their mistresses and illegitimate children as secret. By the 1840s, however, this situation changed and "respectable" men had to conceal their premarital or extramarital affairs. Mitchell also writes that journalists and clergymen made these vices public because they were beginning to see prostitution as a problem rather than a natural feature of life. By the

¹ historical period in the United Kingdom, specifically during 1811-1820, in which King George IV ruled as Prince Regent.

end of the period, revelations about extramarital sexuality would cause a man to lose his position in Parliament. To prevent any sexual scandal, prudishness that is not talking about sexuality or sexual topics was promoted. Especially explicit novels, sensuous pictures, and exciting dances were repressed because they might have awakened sexual desire in young women and young men who were not yet mature enough to take on its responsibilities (267-9).

As Victorian women were idealized as “the angel in the house”, perfect men were also categorized under the term of “gentleman”. In earlier times, being a gentleman depended on birth; a man from the landed classes was a gentleman by birth. However, the meaning of the term changed during the period; being a gentleman was not necessarily a natural inheritance anymore. Yet, it required some certain values, standards, and modes of behaviour. Therefore, foppishness –concerning so much with the dress and appearance– and exaggerated elegant manners were scorned. Instead, “disinterestedness” was accepted as the main characteristic of a gentleman. Disinterestedness meant that a gentleman should do the right thing without thinking about its financial outcome. Whether he is a Member of Parliament, a public civil officer, or a magistrate, a gentleman was supposed to think the good of the community not his self-interest. In that sense, gentlemanly behaviour was controlled by a strict unwritten code. A gentleman was to be courteous, considerate, ethical, honourable, and earnest. He would not cheat on his wife or question the honesty of another gentleman. Besides, he would behave honourably toward all women. He would pay his gambling debts and keep his word. A verbal promise had much more importance because a written contract was accepted as disreputable. It was believed that a contract was the sign of a gentleman’s unreliability (Mitchell 271-2).

Furthermore, respectability was another Victorian moral value and it was used as a main social distinction. Mitchell claims that especially among the poor and the lower middle class, being respectable was a way to maintain “self-respect” and “public reputation” (264). Even though there was no certain definition of being respectable, for some Nonconformists, gambling, drinking, or prostitution was not respectable. Young people, who wanted to preserve their reputation for respectability, were not to enjoy a life of luxury and leisure. A respectable person and family had good manners which

required chastity, soberness, and honesty. A well-situated man who openly kept a mistress or had homosexual affairs was clearly an unrespectable man (Mitchell 264). It is clear that during the Victorian period, Britain was ruled by excessively repressive social norms in which sex especially became a taboo. Using any verbal or written sexual word was prohibited; instead, “language of flowers” was promoted. Thus, people of the Victorian era had to pay attention to their manners and speech to lead an easy life (Mitchell 265).

In spite of all these Victorian moral values and behaviours, not all members of the British society followed these strict social codes. Under the mask of honesty and chastity, many Victorian men and women were hiding their perverted sexual and moral corruption. These people separated their private life from public life because they encountered with so many problems that it was inevitable for them to seek a way for solution or escape. As a result, they began to act out as the world around them would have liked it. In this period, manners were deeply changed and respectability consisted of both morality and hypocrisy.

The impact of Victorian society’s unrealistic expectations on the individual caused them to lead a double life in order to satisfy both social responsibilities and individual desires. The anxieties of the decadence concerning moral, social, and psychological dilemmas were the main cause of this change. With Linda Dryden’s own statement, the decadence thus “witnessed a mood of conflict and experimentation in literary circles that was an expression of the spirit of the age” (4). Therefore, the Gothic novels of the late Victorian period were different from that of the earlier part of the century. The features of the late Victorian Gothic fiction appeared as projections of a culture comprised of an increasing sense of degeneration, and corrupted identity. During that period, the unconscious drives of the characters became the main subject of Gothic stories.

In expressing the social, moral, and psychological dilemmas of their age, late Victorian Gothic novels frequently used doppelgangers, alter egos, twins, and inanimate objects like portraits and mirrors as horror elements. This double, or doppelganger, as Dryden explains, was “the recurring trope that writers of Gothic fiction utilized in their exploration of the issue of identity” (38). The main reason is that there was a new focus

on psychology during that period. Therefore, while psychologists tried to define the complex structures and layers of the mind, Victorian novelists basically created characters with fragmented, fluid, and permeable identities. As Athena Vrettos highlights in “Victorian Psychology”,

[o]ver the course of the century, Victorian psychology and Victorian fiction challenged the unity and stability of the self and the coherence of consciousness. Both attempted to map the intricate structures and capacities of the psyche. In doing so, they helped to redefine both consciousness and identity, offering increasingly complex accounts of human behaviour and expansive visions of the human mind. (82)

Regarding the quotation above, it can be asserted that in late Victorian Gothic fiction, socially alienated or self-alienated characters began to dominate the plot. Divided between conflicting interests, these characters were not able to control their wishes, desires, or fantasies. The disturbing dualities of Victorian decadence were the main cause of the individuals’ identity problems. Reason was powerless to control the desires emanated from within and the Gothic writers tried to expose the beast within the human stemmed from that repression. As a result, issues of duality: split personalities, physical transformations, mistaken identities, and doppelgangers became common motifs in late Victorian Gothic fiction.

2.3. The Gothic Doppelganger

During the late Victorian period, Gothic writers created numerous characters that have two or more personalities. Whether these characters were aware of their schizophrenic situation or not, without exception one personality became a mask for the other, mostly to represent the darker side. These two opposing selves became their own doppelganger in a sense because they seemed to be the same person, however their attitudes were very different. In many stories, the essential nature of the human being which is considered simply as “good” and “bad” were presented through the

doppelganger motif. In late Victorian Gothic fiction, the writers attempted to establish the confrontation or division of the self through the duality of the characters.

Mary Ellen Snodgrass states in *Encyclopedia of Gothic Literature* [sic] that directly translated from German as “double-goer” or “double-walker”, the term doppelganger was coined by Jean Paul Richter in *Siebenkäs*² (1796), a novel “depicting a bisected persona” (83). After Richter’s novel *Siebenkäs* in which a complex characterization is reflected, this term has been examined and developed thoroughly both as a literary motif and as a theoretical concept. This term can be interpreted in many ways, however, it can be simply defined as the double of a living person. The key element of the doppelganger motif is the contradictory outcome of meeting oneself like another. In a sense, Javier Saavedra Macías and Rafael Velez Núñez underline in “The Other Self: Psychopathology and Literature” that “it is the most radical expression of otherness: ‘I’ as ‘other’” (260). This duality of the character can be either in the form of an identical second self or divided into opposite selves (Snodgrass 84). Frederick S. Frank explains this duplication of the main character highlighting that doppelganger can be “a second self or alternate identity, sometimes, but not always, a physical twin” (435). Therefore, the concept of doppelganger should be considered important in terms of constructing another identity for the character through creating a similar or different self.

Macías and Núñez maintain that the human beings’ nature was considered as dual since ancient times. For instance, in the epic of Gilgamesh, Uruk’s semi-god king Gilgamesh encounters his double, Enkidu who is half-man, half-wild animal. Besides this kind of mythological stories, many old beliefs were established upon the dualist conception of nature as well. According to Taoist tradition, it is believed that all human beings came into the world with the opposing principles of the “yin” and “yang”. Macías and Núñez continue giving examples from some primitive beliefs which

² is the abbreviation of the original title *Flower, Fruit, and Thorn Pieces; or, the Married Life, Death, and Wedding of Siebenkäs, Poor Man’s Lawyer*. It tells the life story of Firmian Stanislaus Siebenkäs in a funny way. Siebenkäs has an unhappy marriage and wants to consult his friend, Leibgeber about it. Leibgeber, interestingly is the alter ego or the “doppelganger” of Siebenkäs. Leibgeber advises Siebenkäs to make a false display of his death to begin a new life. Siebenkäs accepts the advice of his alter ego, and soon meets with a beautiful woman named Natalie. They fall in love, and marry as the title points out.

consider the soul as dual, for instance, Egyptian “ka” –equivalent of the soul– is a vital principle that could live outside body and was assumed by the Egyptians as a shadow. Furthermore, many other names or terms are used in different cultures to describe the dual or multiple nature of the human being such as “sosia in Greece and Spain, alter ego in Rome, coimimeadh in Scotland and fetch or wraith in England” (Macías and Núñez 258).

Dimitris Vardoulakis claims in “The Return of Negation: The Doppelgänger in Freud’s ‘The Uncanny’” that the doppelganger as a literary motif emerged within German Romanticism and became a common narrative device in Gothic fiction. Romanticism transformed the doppelganger motif into a psychological study of duality in a person. The literary narratives of doppelganger motif flourished in German fantasy with E.T.A. Hoffmann’s (1776-1822) novel *The Devil’s Elixir* (1815-16) and the short story “Die Doppelganger” (1821) (100). In English literature, doppelganger examples can be seen in Emily Brontë’s *Wuthering Heights* (1847) in which Catherine Earnshaw is duplicated as Catherine Linton, her daughter, or in Charles Dickens’s *A Tale of Two Cities* (1859) in which Sydney Carton shares an uncanny resemblance with Charles Darnay. From American literature, Edgar Allan Poe’s “William Wilson” (1839) is a good example of a doubled character which tells the story of William who meets a boy in his school with the same name and appearance that pursues him through life. Fyodor Dostoevsky’s *The Double* (1846) can be given as a Russian literature example under this category; the novella narrates a government clerk’s hard times after he encounters with his exact double of himself.

In fact, the doppelganger motif is the antithesis of the original self, so it can be duplicated as a very different person as well. Examples for this kind of doubling are Charlotte Brontë’s *Jane Eyre* (1847) in which Bertha Rochester is described as the doppelganger of Jane Eyre, Victor Frankenstein and his creature in Mary Wollstonecraft Shelly’s *Frankenstein* (1818), and the narrator and the figure in the wall in Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892). Furthermore, the most distinctive characteristics of doppelganger characters are their inclination towards evil, so they appear mostly in demonic form. Therefore, it can be stated that the doppelganger motif presents the split identity problem which has become a threat for the self of the

character. Vardoulakis emphasises that a disjunctive and threatening identity indicates the loss of the self, for that reason the doppelganger generally accepted as “an aberration, the stencil of a symptomatology of the self” (100).

According to Macías and Núñez, although there are many diverse ways of representing the double in literature, as it is stated above, in fact two ways or expressions of this motif in Gothic fiction are most common. The first one is the identical double that captures the identity of the character psychologically and chases after him/her. This “other” self ceaselessly threatens the social position of the character, and makes it impossible for him/her to live on. At some point, the double becomes an independent consciousness that behaves accordingly and torments the real self. This other double can be viewed in diverse forms and can be accomplished as “an outer being who threatens to invade the protagonist’s identity” (260). The best examples of this kind of double can be observed in E. T. A. Hoffmann’s novel, *The Devil’s Elixir* in which two characters’ identities are interlocked, Edgar Allan Poe’s short story “William Wilson” (1839), and Dostoevsky’s novella *The Double* (1846) (260).

As Gry Faurholt states, the second kind of double can be viewed in Gothic fiction as “the split personality or dark half of the protagonist, an unleashed monster that acts as a physical manifestation of a dissociated part of the self” (par. 1). This type of double splits from the main character’s self to satisfy the hidden desires, however, later it gets out of control and at the end destroys the main character’s life (Macías and Núñez 261). Mary Shelley’s *Frankenstein* (1818) is an early Victorian Gothic fiction example of this type of a double in which the creature Frankenstein is accepted as the darker counterpart, the doppelganger of Victor Frankenstein. As examples of the late Victorian Gothic fiction, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), *The Picture of Dorian Gray* (1891), and *Dracula* (1897) can be given in which different phenomena become the representations of the dark side of the main characters.

In representing the hidden desires of the main characters, the doppelgangers’ physical appearance may be in very different forms. The doppelganger of the self can take the form of a monster, a twin, a vampire, a witch, a beast, a werewolf, and more. While some doppelgangers display humanly features, others may be deformed or inanimate beings to evoke repulsion and horror on the readers. Kelly Hurley argues in

“British Gothic Fiction, 1885-1930” that doppelgangers have “vestiges of [...] human identity, but [have] already become, or [are] in the process of becoming, some half-human other –wolfish, or simian, or tentacle, or fungoid, perhaps simply ‘unspeakable’ in [their] gross, changeful corporeality” (190). The primitive and inhuman physical shapes of doppelgangers aim to instil fear while representing the ugly desires and sins that the characters repress.

In *The Strange Case of Dr. Jekyll and Mr. Hyde*, for instance, the doppelganger of Henry Jekyll is presented as a deformed human being who has a monstrous appearance. In the novel, the description about Edward Hyde reveals how displeasing his appearance is,

Mr Hyde was pale and dwarfish; he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself [...] with a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, -all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. (*Jekyll and Hyde* 23)

Even though Hyde resembles to a primitive creature, in fact, he represents the savage side of Jekyll. The primitive and apelike appearance of Hyde displays the reality that Jekyll’s repressed desires are very dark. Released from Jekyll’s self, Hyde becomes an embodiment of Jekyll’s bestial side which was suppressed from the society he lives in.

In *The Picture of Dorian Gray*, on the other hand, the picture is the representation and the doppelganger of the dark and evil soul of Dorian Gray. While Dorian’s physical appearance does not change and stays young and unharmed eternally, his internal self becomes animated through the picture. Even though Dorian experiences excessive and harmful pleasures such as drug abuse, promiscuity, and he uses violence and cruelty, he looks eternally young and innocent. All his actions influence the picture not himself because Dorian’s soul is captured by the picture. It is Dorian’s other self, the picture, that reveals what Dorian hides. His moral corruption is externalized with the painting, for that reason it looks so real and ugly.

In contrast to Dr Jekyll and Dorian Gray, the doppelganger motif in Bram Stoker's *Dracula* (1897) is presented in a different way. In this novel, Count Dracula himself is accepted as the doppelganger of other characters. Botting argues the role of Dracula in the novel stating that "Dracula is the dark double of the brave and unselfish men whose identity is forged in their struggle; he is the regressive in-human otherness lifted from the realm of individual psychopathology into a cultural field as its absolute antithesis" (97). In other words, Dracula represents the evil side of all Victorian people. With his tendency to lustful pleasures, sexuality, and even crime, Dracula stands as "a monstrous figure of [Victorian] male desire" (Botting 97) that must be suppressed. According to Botting, Dracula "forms a mirror that must be destroyed since its already fragmented textual composition signals regressive narcissism, perverse egoism and a terrible duplicity of appearance, unreality and un/naturalness that threatens all cultural values and distinctions" (97). Considering Botting's claim, it is significant to evaluate the physical appearance of Dracula. Similar to Edward Hyde and the picture of Dorian Gray, Dracula's appearance is also fiendish-like, scary, and atavistic. Jonathan Harker gives a detailed description of the Count's appearance as follows,

[h]is face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (*Dracula* 28)

This description of Count Dracula illustrates the characteristics of a typical Gothic doppelganger. Regarding Jonathan Harker's description of the Count, it can be asserted that Count Dracula appears human like Edward Hyde. However, contrary to Dorian

Gray's picture and Edward Hyde, Dracula develops his ability to alter shape as a doppelganger: he can be a vampire, a bat, a wolf, or mist.

The abnormal characteristics of Edward Hyde, Dorian Gray's picture, or Count Dracula contribute to the Gothic elements of the late Victorian period. All three doppelgangers are alienated from other (human) characters in the novels to show the clear distinction between the appearance and reality. Whatever the appearance of a doppelganger in Gothic fiction whether a shadow, a reflection, or a materialized supernatural creature, it gains importance when it begins to control the character's consciousness. The motif of the doppelganger is like a mirror which reflects the nature of the person. It highlights the intimate relationship between the consciousness, the doubled self, and death. In other words, the moment that the doppelganger seizes the consciousness of the character, as Dryden underlines, it becomes a "threat to the integrity of the self" which "brings with it death and destruction" (38) at the end. The moment the doppelganger achieves to be a separate identity, it brings chaos with it. When the self of the character cannot escape from the double's power, s/he cannot continue living with a split identity.

Therefore, the doppelgangers in Gothic fiction aim to reflect the social anxieties of the time ruining the balance of the self. While providing the character with his most wanted desires, this other self leaves no possibility of escape for the real self. As the self and the doppelganger become more intertwined, a battle emerges between them which results in the death of the character. The main characters in the novels struggle to repress and control their other selves, however, they fail in achieving this. As the doppelgangers especially in *Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* become stronger, the death of the characters becomes inevitable. Jekyll creates Hyde and they become attached to each other until death. Similarly, Dorian Gray is bound to his picture which exposes his sin and crimes, and the only escape for Dorian is death.

As a conclusion, Gothic fiction can be viewed as a resource for reflecting the mental health of the literary characters as it leads him/her to experience madness beyond redemption. The severe conflict of the character between his/her unconscious desires and the social and cultural values of the community in which s/he lives, shows how fatal that dilemma can result in. Considering all these information, Dryden

summarizes the importance of the doppelgänger motif in late Victorian Gothic fiction (she calls it “modern Gothic”) highlighting that

[t]he transformations and doppelgängers of the modern Gothic exemplify this slippage of identity, this fragmentation of the self. Identities merge or are masked; individuals hide dark secrets that speak of another self; men and women melt into forms other than their known physical selves or into hideous liquescence; animals become parodies of the human and humans become animalistic. [...]. The modern Gothic is a narrative of altered selves and shifting, fluid identities within a metropolis that itself has lost coherence and stability. (40-1)

Especially in late Victorian Gothic fiction, the struggle of the main character in constructing a stable self is emphasized through the doppelgänger motif. The experiences of the protagonist with his/her opposite-self reveal the difficulty of achieving a balance between the selves. In order to understand how and why a character experiences fragmentation in his/her identity, the focus will be upon Lacanian psychoanalytical concept of “desire” in the following chapter.

Chapter III. Desire in *Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*

In psychoanalytical reading of Gothic fiction, it is accepted that unfulfilled desires of the characters cause abnormal behaviours. Repressing the wishes and passions to live a peaceful life in society leads the person to experience a disruption in his/her personality. The obsessive passions of the characters result in split personalities and in double life. Therefore, desire is an important concept in psychoanalytic criticism since it reveals the causes of the aberrant manners of the characters. As Dimitris Vardoulakis highlights, “repression knows of no negation. The unconscious does not have ‘No’ in its vocabulary” (41); for that reason, to become a whole, the unconscious wishes of the character must be fulfilled.

Based upon this essential understanding of identity crisis, it is crucial to comprehend the meaning of “desire”. Dylan Evans remarks that according to French psychoanalyst Jacques Lacan (1901-81), “desire is the heart of human existence” (37). Yet, Lacan’s conception of desire is the unconscious drive. It is because Lacan reveals that the unconscious desire constitutes the real essence of man. The true identity of man’s being exists in the unconscious, therefore, Lacan considers the self as the projection of the unconscious. However, since it is not easy to identify the unconscious desire, man needs language to articulate it. Lacan emphasizes in *The Seminar Book I* that “[i]t is only once it is formulated, named in the presence of the other, that desire, whatever it is, is recognised in the full sense of the term” (183).

Therefore, in Lacanian psychoanalytical reading, what is important, in Lacan’s words, is “to teach the subject to name, to articulate, to bring this desire into existence” (*The Seminar Book II* 228). Yet, even though speech is significant in presenting the truth about desire, it can help to reveal it only to a certain degree. Since there is a limit to speech, sometimes desire cannot be articulated properly. Bruce Fink states that “because of the very nature of language [...] meaning is always ambiguous, polyvalent, betraying something one wanted to remain hidden, hiding something one intended to express” (67). Therefore, proclaiming the entire truth about desire with words is not possible; whenever the subject aims to articulate desire vocally, “there is always a

leftover, a surplus, which exceeds speech” (D. Evans 37). As Lacan notes, by naming the desire, “the subject creates, brings forth, a new presence in the world” (*The Seminar Book II* 229), and its meaning is determined by other people.

In accordance with it, it can be suggested that desire is formulated through social structures that dominate the subject’s life after s/he enters into language. Dino Felluga remarks that “our unconscious desires, are [...] organized by the linguistic system [by the symbolic order in Lacanian terms] because as Lacan states, ‘the unconscious is the discourse of the Other’” (par. 2). In other words, the desire of the subject does not truly belong to him/her, rather it is “created through fantasies that are caught up in cultural ideologies” (Felluga par. 2). For that reason, according to Lacan, the urge behind the subject’s desire, no matter how primitive and private it is, is regulated, and even required by social norms.

Another important point regarding the concept of desire is that it must not be confused with the related concepts of “demand” and “need”. D. Evans explains the need as “a purely biological INSTINCT, an appetite which emerges according to the requirements of the organism and which abates completely (even if only temporarily) when satisfied” (37-8) (emphasis original). For instance, when the human being is born, s/he is helpless in terms of satisfying his/her own needs, therefore s/he needs the “Other” to help him/her satisfy it. In order to get the help from the Other, the infant must express his/her needs with voice, that is the “need must be articulated in demand” (D. Evans 38). Even though the infant’s fundamental demands may only be incomprehensible screams, they are useful in convincing the Other to gratify the infant’s needs. However, the Other’s presence becomes more important for the infant in time. That importance exceeds the satisfaction of the primal need; the infant requires the love of the Other. Yet, whereas the Other can supply the infant with the objects s/he demands to satisfy his/her needs, the Other cannot give the love which the infant begs. Therefore, even though the basic needs that were expressed in demand can be satisfied, the other aspect of the demand, the need for love remains unsatisfied, and this surplus is desire (D. Evans 38). Thus, desire can be interpreted as the leftover produced by the expression of need in demand. Lacan underlines that “[d]esire begins to take shape in the margin in which demand rips away from need” (*Écrits* 689). Although the need can

be fulfilled until another need appears, the desire can never be fulfilled; it is consistent in its pressure, and endless.

Moreover, Lacan puts forward that “[d]esire is a relation of being to lack” and “[t]his lack is beyond anything which can represent it. It is only ever represented as a reflection on a veil” (*The Seminar Book II* 223). In other words, the desire of the subject fundamentally relies on lack because it does not correspond to anything in reality. Actually, it is that lack related to desire which provides the subject the continuation of desire. As Felluga notes, “[a]t the heart of the desire is misrecognition of fullness where there is really nothing but a screen for [the subject’s] own narcissistic projections” (par. 3). Thus, desire is defined as the “lack” which requires persistence by the subject. Desire must not be uncovered by coming closer to it, on the contrary, there must be some distance between the subject and the desire allowing it to continue to exist. It is because desire is formed by fantasy, and it is maintained to some degree by its being impossible to be satisfied (Felluga par. 3).

In these accounts, desire can be accepted as the most important key in understanding the reason behind a subject’s unusual manners. As Lacan holds, unconscious desires of a subject constitute the real identity of him/her. While language is significant in articulating the subject’s desire, it sometimes fails in achieving to name it. In that sense, a surplus springs from that failure whose meaning is completed by other people. In other words, the society plays an important part in the regulation of a subject’s most primitive desires. Even the subject is not aware of his/her desires, s/he struggles to satisfy them with an utmost demand. Most importantly, when the subject’s desires cannot be fulfilled, s/he experiences a split in his/her self. Therefore, I will analyse the split personalities of Henry Jekyll and Dorian Gray by focusing on the psychoanalytical concept of desire.

J. R. Hammond points out that the story of Jekyll and Hyde came to Stevenson in a nightmare, from which he was awoken by his wife Fanny. Stevenson was displeased by her cutting off “a fine boggy-tale” (Hammond 115) and he created the popular tale from this idea. Although the contents of the dream were not clear, Richard Dury notes that it is believed to include the idea of “one man drinking off a potion made from powders and changing into another man” (22) and with Stevenson’s own

statement, “the central idea of a voluntary change becoming involuntarily” (in Dury 22). The original tale, Hammond states, was developed from this idea as a horror story with no allegory in it. When Stevenson first read the story to his wife, she recommended that it would be better if it was rewritten as an allegory. Although Stevenson disagreed with this suggestion at first, later he accepted it and burned the original version rewriting it from the beginning to end in only three days. Stevenson then prepared another version making a few more considerable changes written over six weeks. The printed version of the story was finally published in January 1886 (Hammond 115).

Even though it is maintained that the original idea came from a dream, Stevenson himself admits that he had an interest in similar themes for a long time,

I had long been trying to write a story on this subject, to find a body, a vehicle, for that strong sense of man's double being, which must at times come in upon and overwhelm the mind of every thinking creature... The meaning of the tale... had long pre-existed in my garden of Adonis ['in my imagination'], and tried one body after another in vain. (in Dury 24)

Regarding the meaning of the term “Adonis”, John Cooper explains that “Gardens of Adonis were pots or window boxes used for forcing plants during the festival of Adonis” (in Bland 48). Thus, it is clear that Stevenson bestows the image of himself who desperately attempts to force the blooming of his inspiration. Whether Stevenson dreamed about the idea of the story or he forced himself to come up with it, it is apparent that he achieved to find a way to describe the double nature of human being.

The focus of the novel is on the split personality of the main character, Henry Jekyll. He is a member of Royal Society who has doctorates both in medicine and law. Jekyll is an intellectual and respectable man who has long been fascinated by the duality of man. Therefore, he devises a potion which transforms his physical appearance. When he drinks the potion, his double or darker self, Edward Hyde who has a monstrous and primitive appearance comes out. To prevent any suspicion, Jekyll gives an identity to his other self; he gives the name of Edward Hyde to him, and supplies Hyde with a signature. At first, Jekyll seems very happy since he can control the actions of Hyde, however when Hyde gains power over him, Jekyll loses his control over Hyde. From

that moment on, the transformation occurs involuntarily, Hyde acts according to his own wishes. In order to put an end to Hyde's existence, Jekyll commits suicide leading both Hyde and himself to death.

Considering Henry Jekyll's interest in the duality of human being, it is not surprising that he attempts to separate his unconscious from conscious. With the separation of these opposite poles, Jekyll states that his main concern is to help humanity. Having discovered that man has two natures, Jekyll decides to separate these elements because he claims that, by only this means, "life would be relieved of all 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 [...], and no longer exposed to disgrace and penitence by the hands of this extraneous evil" (*Jekyll and Hyde*³ 70-1). Jekyll's words may give the sign that the motive behind Jekyll's experiment stems from his goodwill of leading man do only virtuous things destroying the evil inside of him. However, there is a significant issue that Jekyll does not mention; while talking about his philanthropic aims, he does not clarify what he is going to do with the other part. It shows that there is another motive behind Jekyll's desire to separate the two different selves of man.

Apparently, that motive cannot be the wish for money or reputation because as Jekyll states, he "was born [...] to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among [his] fellow men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future" (*JH* 69). It is clear that Henry Jekyll comes from a well-known family in an elite environment. Yet, while talking about the opportunities he has had, Jekyll expresses that he has not been happy with it during his life time. Raised in a respectable and honourable family, Jekyll states that there was no place for his pleasures, passions, and sexuality. He has spent his childhood according to the rules of the society repressing his real wishes. Thus, it becomes apparent that Jekyll has formulated the chemical potion to find a solution for his agonies which has been repressed so far. Jekyll has created Edward Hyde to close the "lack" in his self, in other

³ hereafter abbreviated as *JH*.

words, the urge behind Jekyll's motive is the desire to reveal his primitive side that has never been liberated in his childhood. Jekyll makes a confession about his own emotions and actions which leads him to a life of duplicity,

[t]he worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look around me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. (*JH* 69)

Henry Jekyll knows that there is a conflict between his conscious and unconscious side when he mentions "the perennial war among [his] members" (*JH* 70). He accepts that his wishes are not in accordance with his actions as a respectable man. As Caroline Aksich remarks,

[i]f one applies a Lacanian interpretation to the novel, there is no cure for the symptom, because Henry Jekyll fails to acknowledge and verbalize what he desires. Jekyll continues to speak of his desires in 'coded' and 'ciphered form[s]' refusing or unable to utter that what he actually desires are the base pleasures enjoyed by Hyde and forbidden to him by bourgeois convention; however, his desire for acceptance into the homosocial bourgeois society is in conflict with his libidinal Hydran desires. (par. 3)

In the environment he lives, Jekyll has to conceal his primitive urges so that he can lead an easy and peaceful life. However, he revolts against his nature and wants to release his unconscious from the captivity of conscious. Although it is man's nature to have both sides in his body, Jekyll wants to separate these identities. According to Jekyll, it is "the curse of mankind that these incongruous faggots [are] thus bound together –that in the agonized womb of consciousness these polar twins should be continuously struggling" (*JH* 71). Even though he regards this nature as mankind's curse, Jekyll's

real intention, as Aksich states, is to “maintain two divided selves: one that is fully indulgent in base desires, and the other fully submissive to social dictums” (par. 3). It is because by this means he would be relieved of all intolerable unfulfilled desires.

Regarding the inspiration behind the narrative of *Dorian Gray*, on the other hand, Donald L. Lawler and Charles E. Knott suggest that Oscar Wilde’s own two short stories, “The Fisherman and His Soul” and “The Portrait of Mr. W. H.” have considerable impact. “The Fisherman and His Soul” (1891) is a part of the anthology *House of Pomegranates* which tells the story of a fisherman as the title suggests. One day, the fisherman accidentally catches a mermaid in his net, and he falls in love with her. When he tells her that he wants to marry her, the mermaid tells him that it can be possible only if he sends away his soul. The fisherman learns how to send his soul away from a witch. Although the soul tries to persuade the fisherman to take it back several times, the fisherman ignores it. When the soul convinces him eventually with the tale of a beautiful dancer who lives nearby, the fisherman discovers that the soul which he sent out has become evil.

“The Portrait of Mr. W. H.” (1889) is a story about an attempt to uncover the identity of Mr. Willie Hughes. It is based on a theory, originated by Thomas Tyrwhitt (1730-1786), an English classical scholar and critic, that Shakespeare’s sonnets were addressed to Willie Hughes who is portrayed in the story as a boy actor specialized in playing woman in Shakespeare’s company. One of the characters of the story named Cyril Graham tries to convince his friend, Erskine, about the existence of Willie Hughes, but he cannot find any proof for it. Therefore, to persuade Erskine, Graham fakes a portrait of Willie in which he is depicted with his hand on a book. Erskine believes it until he discovers that the portrait is fake. Believing in the truth of theory, Graham shoots himself. Then, Erskine tells these events to a friend of him who is the narrator of the story at the same time. Like Graham, Erskine also struggles to find a trace of Willie Hughes, but he finds nothing. The narrator maintains that there is nothing to be found; Willie Hughes does not exist. Erskine sends him a letter in which he tells that the truth is in front of him. When the narrator goes to his friend, he finds Erskine dead like Graham. Erskine leaves the portrait of Mr. W. H. to his friend which

hangs in his home now. Although people comment about the portrait, the narrator does not tell the story of it, sometimes wondering to himself if it might be true at all.

Considering these two short stories, Lawler and Knott maintain that there are some basic similarities between the stories and *Dorian Gray*. It is because Wilde began to write *Dorian Gray* in 1889, the same year while he was writing “The Fisherman” for *Lippincott’s*. *Dorian Gray* appeared first in *Lippincott’s Monthly Magazine* in July 1890 and it was revised and published as a book in June 1891. While writing and revising *Dorian Gray*, Wilde was also working on “The Portrait of Mr. W. H.”. That would seem the most reasonable explanation for the close parallels in style and theme between “Mr. W. H.” and *Dorian Gray* (390). It is apparent that Wilde has been influenced admirably by his own stories in reworking of his fund idea in the narrative of *Dorian Gray*. As Lawler and Knott state,

[i]n the case of *Dorian Gray*, it seems almost that Wilde had to work up some of the elements of theme and characterization found in “The Portrait” and “The Fisherman” before he was prepared to write his immortal novel. As it were, his work upon the two shorter narratives helped to generate the context of invention out of which his fantastic novel began to assume both its shape and its character” (398).

Like *Jekyll and Hyde*, the theme of a double life dominates the narrative of *Dorian Gray* as well. At the beginning of the novel, three main characters are introduced: the first one is the painter Basil Hallward, the second one is Basil’s close friend, Lord Henry Wotton, and the last one is the beautiful, innocent, and young Dorian Gray. While Basil is working on the portrait of Dorian Gray, Lord Henry and Basil begin to discuss Dorian’s perfect beauty. Lord Henry wants to meet this beautiful boy, and when he succeeds this, he manages to influence Dorian suggesting that he should preserve his youth and beauty while he has them. Terrified of losing his youth and beauty, Dorian wishes he could stay as young as he looks on the portrait while the image of it gets old. His wish comes true, from that moment on, while Dorian leads a life that full of pleasures, the portrait begins to change. The portrait exhibits the wickedness and corruption of Dorian’s soul. The beautiful image of the portrait

changes, revealing Dorian's physical flaws and scars. Years pass by, but Dorian never loses his youth or beauty while the portrait becomes more horrid. Rumours start about how Dorian has ruined various people's lives. On his thirty-eight birthday, he meets with Basil, who asks him whether the rumours are true. Dorian finally shows the portrait to Basil, and then murders him with the fear of the revelation of the horrible truth about his wicked nature. Frustrated about the awful appearance of the portrait, Dorian cannot accept the fact that he is so evil, and decides to destroy it. When he stabs the image in the portrait, however, Dorian himself dies. The painting is restored to its original beauty while Dorian lies dead on the floor as an ugly, horrible old man.

Unlike Henry Jekyll, Dorian Gray does not have an altruistic aim such as separating the good side of the human being from the bad side by means of a chemical potion. Dorian's wish seems to preserve his enduring beauty and youth on the surface, however, his real desire, like Jekyll, is to live a life full of pleasures while leading his respectable role in the society. The only difference is that Dorian is not aware of his own self-censored wishes. Until his meeting with Basil and Lord Henry, Dorian seems ignorant of the worldly pleasures, sins, and crimes. Dorian experiences the first realization of his unconscious desires when Lord Henry speaks to him about beauty, youth, and his Hellenistic ideas. Lord Henry tells Dorian that

[p]eople are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's self. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, and are naked. [...]. The terror of society, which is the basis of morals, the terror of God, which is the secret of religion –these are the two things that govern us. And yet – (*Dorian Gray*⁴ 25)

It is clear that Lord Henry thinks the same like Henry Jekyll in terms of satisfying the inner wishes of the self. Even though, Dorian has not realised this ultimate truth yet, Lord Henry maintains that he has the same drive as well. "You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have

⁴ hereafter abbreviated as *DG*.

made you afraid, thoughts that have filled you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame –” (*DG* 26) says Lord Henry to Dorian. Although he may be unaware of his thoughts, Lord Henry suggests that Dorian also has passions and desires which is kept in his unconscious. The words of Lord Henry disrupt Dorian so much that he answers with hesitation, “stop! you bewilder me. I don’t know what to say. There is some answer to you, but I cannot find it. Don’t speak. Let me think. Or, rather, let me try not to think” (*DG* 26). Apparently, Dorian is afraid of the possibility that Lord Henry may be right in his statement because he is not ready to face his inner passions yet.

Thinking about Lord Henry’s words on beauty and youth, Dorian makes the fateful wish. By that means, he achieves to separate his body from his soul. Unlike Jekyll, Dorian does not understand the fatal change in his self until he sees the alteration on the portrait. The first remark on the portrait appears after he leaves his girlfriend Sibyl Vane who is a beautiful actress. One night, Dorian, Basil, and Lord Henry go to the theatre to watch Sibyl who appears on stage as Juliette. Sibyl intentionally performs in a dismal way since she wants to show Dorian that she can no longer act because she has found true love in real life. However, Dorian is embarrassed and disgusted by her acting, and he tells Sibyl that her performance was horrible. When Sibyl tells Dorian, “you should have understood. But you understand now, don’t you? [...]. Why I was so bad to-night. Why I shall always be bad. Why I shall never act well again” (*DG* 100), Dorian shrugs his shoulders, flings himself on the sofa, and turns away his face replying as follows,

you have killed my love. You used to stir my imagination. Now you don’t even stir my curiosity. You simply produce no effect. I loved you because you were marvellous, because you had genius and intellect, because you realised the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid. [...]. You are nothing to me now. I will never see you again. (*DG* 102)

Sibyl apologizes for her bad performance and wants him to give her another chance. Crying hysterically, she falls to the floor and begs Dorian not to leave her, yet, Dorian

leaves her in a dreadful situation. When Dorian arrives home, he witnesses the visible change on the appearance of the portrait, and he understands that his wish has come true. It is a vital moment for Dorian because, from that moment on, the portrait becomes a mask for his evil deeds. Even though it seems that Basil and especially Lord Henry have influenced Dorian in his pleasure-seeking life, Dorian himself accepts it as well. After he sees the change on the portrait, Dorian ignores it and decides to take advantage of his special case. The first moment of his seeing the change on the portrait and his attitude over it is narrated as follows,

[h]e felt that the time had really come for making his choice. Or had his choice already been made? Yes, life had decided that for him –life, and his own infinite curiosity about life. Eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins –he was to have all these things. The portrait was to bear the burden of his shame: that was all. (*DG* 122-3)

Although Dorian has the choice to live as a decent and virtuous man, he refuses it, and follows a hedonistic life instead. In this respect, the portrait becomes the representation of Dorian's deep and dark desires as Edward Hyde is Jekyll's. Thus, in both novels, another self emerges as a sign of repressed desires, however, they are produced through different methods. As Judith Halberstam remarks,

[i]n Wilde's novel the other self is an outer rather than an inner self, it is hidelike, all surface, a canvas; but unlike Stevenson's Hyde, the portrait exists apart from Dorian Gray. [...] while science separated Jekyll from Hyde and seemed to produce a repressed self from a surface self, here art serves to separate Dorian from his hideous other spatially. (70)

Since Edward Hyde represents Jekyll's unconscious desires, it can be put forward that Hyde is the symbol of Jekyll's primitive existence. "My devil had been long caged, he came out roaring" (*JH* 80) Jekyll confesses accepting the fact that his untamed side was in need of this release. To be a whole individual, Jekyll has to bring forth both of his sides. Punter and Byron argue that,

the emergence of the civilized was dependent upon the prior existence of the savage, so Jekyll discovers that the retention of his civilized and respectable exterior is dependent upon the existence of Hyde. The split provides a literal embodiment of the difference between, and mutual dependency of, the civilized and the primitive. (22)

As Hyde represents the savage existence of Jekyll, it is inevitable that his appearance is also savage. His physical characteristics or behaviour gives the “impression of deformity” (*JH* 23) and decay because as Baker points out, “Hyde is an abject being [...] and displays the signs of his abjection on his body” (167). Besides, as Hyde symbolizes the primitive existence of Jekyll he has not been endowed with language yet. Hyde is described in the novel as “hardly human”, and “troglodytic” who speaks “with a husky whispering and somewhat broken voice” (*JH* 23). Hyde cannot speak fluently because primitive existence represents the pre-linguistic state of the subject. Hence, Hyde can be viewed as an infant who has not entered into the man’s symbolic order. According to Lacan, desire is articulated with language; when the subject uses words [signifiers], s/he begins to desire since his/her unconscious let it happen. However, Hyde does not have any desire because he is already the representation of Jekyll’s unconscious desires. He cannot be the subject and the object at the same time. Since Hyde is not an entirely human yet, he just “snarl[s] aloud into a savage laugh” (*JH* 23) instead of using language.

Similarly, the portrait stands as the projection of Dorian’s primitive urges and actions. As a representation of Dorian’s savage side, the portrait displaces all his wickedness as it is narrated in the novel, “his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins” (*DG* 106). Thus, while Jekyll intentionally lets his other-self come out of him, Dorian does not need such a release because the portrait carries the traces of his sins. Therefore, as Dorian leads his life as a beautiful and young boy, the perfect image on the portrait begins to change revealing Dorian’s old and abominable soul, “[h]our by hour, and week by week, the *thing* upon the canvas was growing old. It might escape the hideousness of sin, but the hideousness of age was in store for it” (*DG* 142) (emphasis mine). Calling the portrait

as “thing” is another important issue; since the portrait becomes an embodiment of Dorian’s evil deeds, it is not surprising that he views it as a separate object rather than a part of himself. No matter how Dorian struggles to otherize the portrait from his real self, the portrait cannot “escape” the ugliness of Dorian’s soul, yet. As Dorian becomes much more inclined to his luxurious life, he begins to destroy other people’s lives through his cruelty and selfishness. Whenever Dorian behaves in a selfish manner such as leaving his girlfriend Sibyl Vane since she just could not act naturally on the stage, it is reflected upon the portrait. The portrait becomes so ugly as the plot develops that Dorian cannot avoid the reality of it.

Even though Dorian is aware of his sins, he takes great pleasure in continuing his double life. The pleasures of a hedonist life attract him so much that Dorian’s lust for much of it is depicted as follows, “[w]ell, one evening about seven o’clock, I determined to go out in search of some adventure. I felt that this grey, monstrous London of ours, with its myriads of people, its sordid sinners, and its splendid sins, [...] must have something in store for me. I fancied a thousand things. The mere danger gave me a sense of delight” (DG 59). For the worldly pleasures he is enjoying, Dorian takes the hero of the book which Lord Henry has given to him as a role model. Like the book’s young hero, Dorian begins engaging in varied interests such as religion, mysticism, music, jewels, ancient tapestries, and the study of his own ancestors,

[m]ysticism, with its marvellous power of making common things strange to us, and the subtle antinomianism that always seems to accompany it, moved him for a season; and for a season he inclined to the materialistic doctrines of the *Darwinismus* movement in Germany, [...]. At another time he devoted himself entirely to music, [...]. On one occasion he took up the study of jewels, [...]. Then he turned his attention to embroideries, and to the tapestries that performed the office of frescoes in the chill rooms of the Northern nations of Europe. [...]. He had a special passion, also, for ecclesiastical vestments, as indeed he had for everything connected with the service of the Church. (DG 153-60) (emphasis original)

Dorian becomes very notorious among London's aristocrats with dressing in the latest fashions and wearing expensive jewellery. While he is fascinating many people, there are also some people who distrust him and gossip about his long-term absences. It is rumoured that "he had been seen brawling with foreign sailors in a low den in the distant parts of Whitechapel, and that he consorted with thieves and coiners and knew the mysteries of their trade" (*DG* 163). As Dorian is pulled into extraordinary pleasure and luxuries, the appearance of the portrait changes from bad to worse. Although the change on the portrait becomes much more visible, Dorian does not feel bad at the beginning, even takes pleasure of it. Mostly, on his return from his so-called "adventures", he goes up to the room and stands in front of the portrait to have a look "at the evil and ageing face on the canvas" (*DG* 148). As it is narrated,

[t]he very sharpness of the contrast used to quicken his sense of pleasure. He grew more and more enamoured of his own beauty, more and more interested in the corruption of his own soul. He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead, or crawled around the heavy sensual mouth, wondering sometimes which were the more horrible, the signs of sin or the signs of age. He would place his white hands beside the coarse bloated hands of the picture, and smile. He mocked the misshapen body and the failing limbs. (*DG* 148)

Sometimes Dorian regrets to have such an evil soul and promises himself to resist temptation, however, it does not last long. He becomes so engaged with crime that even after he murders his painter and friend, Basil, "he himself [can]not help wondering at the calm of his demeanour, and for a moment [feels] keenly the terrible pleasure of a double life" (*DG* 201). The portrait provides him with a limitless opportunity of achieving what he desires without any sign of wickedness in his physical appearance, "[h]e knew that he had tarnished himself, filled his mind with corruption, and given horror to his fancy; that he had been an evil influence to others, and had experienced a terrible joy in being so" (*DG* 251). Moreover, even though "from time to time strange

rumours about his mode of life crept through London and became the chatter of the clubs” (*DG* 148), no one could believe in his dishonour because,

[h]e had always the look of one who had kept himself unspotted from the world. Men who talked grossly became silent when Dorian Gray entered the room. There was something in the purity of his face that rebuked them. His mere presence seemed to recall to them the memory of the innocence that they had tarnished. (*DG* 148)

Similarly, when Jekyll is transformed to Hyde, he confesses that “[t]here was something strange in [his] sensations, something indescribably new and, from its very novelty, incredibly sweet” (*JH* 72). The presence of Hyde, in the beginning, makes Jekyll much happier because he becomes the object of Jekyll’s desires. Brian Baker suggests that “Hyde as Jekyll’s inner double, the alter ego [...] satisfies all Jekyll’s repressed or unacknowledged desires” (167). Thus, Edward Hyde completes the lack in Jekyll’s self by achieving what Jekyll cannot do; he becomes a body for Jekyll’s spirit. Every night Jekyll drinks the potion with great pleasure to turn into Hyde because he enjoys the luxuries that are provided by this means. Jekyll himself confesses that

[m]en 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. (*JH* 75)

Hammond notes that “by adopting the guise of Hyde [Jekyll] is enabled both to pursue a career of ‘vicarious depravity’ and to escape the consequences of his actions” (124). Hyde’s privilege to experience all excessive pleasures that is unacceptable for Jekyll becomes really tempting. Even though what these pleasures really are not clear in the novel, Jekyll writes that his pleasures are “undignified” (*JH* 75). Moreover, Jekyll admits that even though he “knew well that [he] risked death; for any drug that so

potently controlled and shook the very fortress of identity”, “the temptation of a discovery so singular and profound” was irresistible for him (*JH* 71-2).

In order to continue enjoying his pleasures, Jekyll even gives an identity to Hyde. First of all, Henry Jekyll’s doppelganger has a name: Edward Hyde. As soon as Hyde emerges as his other self, Jekyll provides him with a power beyond retrieve. Jekyll admits that

I made my preparations with the most studious care. I took and furnished that house in Soho [...]. I announced to my servants that a Mr Hyde (whom I described) was to have full liberty and power about my house in the square [...]. I even called and made myself a familiar object in my second character. I next drew up that will [...] so that if anything befell me in the person of Dr Jekyll, I could enter on that of Edward Hyde without pecuniary loss. (*JH* 75)

With the intention of escaping from the rules of the society he lives in, Jekyll makes Hyde more powerful than himself. Jekyll presents so much authority to his other self that he even considers the possibility of leading his life as Hyde from that moment on. Henry Jekyll opens an account at another bank “in the name of Edward Hyde himself” (*JH* 76) and supplies him with a signature. Even though all his actions in giving full liberty to Hyde make Jekyll “wicked, tenfold more wicked”, the thought of this new life as Hyde “braced and delighted me like wine” Jekyll states (*JH* 72).

Furthermore, for their own crimes and wickedness, such as ruining other people’s lives and even murdering, Jekyll and Dorian blame either their other selves or the people around them. In Jekyll’s case, Edward Hyde is kept responsible for the evil actions. Jekyll blames Hyde for all his villainous deeds by writing that “his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone” (*JH* 76). Punter and Byron suggest that at first Jekyll does not feel any regret or disgust for Hyde, however, his attitude shows change when he begins to lose control over Hyde’s existence because Jekyll fears “he is losing hold of his original self” (229). Jekyll himself also admits his fear,

[t]hat part of me which I had the power of projecting had lately been much exercised and nourished; it had seemed to me of late as though the body of Edward Hyde had grown in stature, as though (when I wore that form) I were conscious of a more generous tide of blood; and I began to spy a danger that, if this were much prolonged, the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited, and the character of Edward Hyde become irrevocably mine. (*JH* 78)

Jekyll's fear comes true and he causes a role change between himself and Hyde as a result of his actions. In the beginning of the transformations, Edward Hyde stands for the object of Jekyll's desires, however, in time Hyde struggles to be the subject itself. Because of Hyde's dominance over Jekyll, the language Jekyll uses shows a change as well. When he is first transformed into Hyde, Jekyll accepts his other self as a part of himself. "This, too was myself" (*JH* 73) Jekyll writes, however, as Hyde becomes much more powerful, he denies Hyde as his other self, "[h]e, I say –I cannot say, I" (*JH* 84).

In that sense, it can be put forward that Hyde's becoming a strong character causes Jekyll to despise him. Before Hyde's turning into an evil character, Jekyll uses "I" while mentioning Hyde. It is because Jekyll enjoys the idea of having an alter ego to live the life as he wants. He drinks the potion, is transformed into Hyde, and leads a life of pleasure because he believes that he can quit his actions the moment he wants. In his talk with Utterson (Jekyll's lawyer and friend) about his relationship with Hyde, Jekyll tells him that "it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde" (*JH* 27). However, after he murders Sir Danvers Carew, a well-known and highly respected London gentleman, for no reason as he is Edward Hyde, his idea about that issue begins to change. From that moment on, Jekyll understands that he cannot control the pure evil inside of him, and he blames Edward Hyde by loathing him. While talking about his other self, Jekyll starts using third person; he denies assuming Hyde as his own self. According to Saposnik, the change in Jekyll's attitude towards Hyde is "as objective as he would be by first describing Hyde as a little man with a stumping gait, his rising gorge forces his language toward the metaphors of 'hellish,' 'damned Juggernaut,' and 'Satan'" (723).

By projecting his inner wishes and deeds to Hyde, Jekyll tries to ignore the fact that Hyde is indeed Jekyll. It is clear that by means of denial, Jekyll struggles to justify his monstrous actions while he is in the shoes of Hyde. He states that “[i]t was Hyde, after all, and Hyde alone, that was guilty. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste, where it was possible, to undo the evil done by Hyde” (*JH* 76). By putting all the blame upon Hyde, Jekyll rejects to accept the reality. He projects all his misdeeds on his other self who is really himself.

Regarding Jekyll’s case, it is not surprising that he defines Hyde as a monstrous creature. As soon as Hyde is released from Jekyll and begins to wander in the streets, he runs over a young girl, simply trampling on her. Even though he does not do it intentionally, it is simply an amoral act which he cannot prevent. Similarly, when Hyde comes across with Sir Danvers Carew, he bludgeons him to death. After these saddening events, Jekyll’s denial begins and says about Edward Hyde that “[t]hat child of Hell had nothing human” (*JH* 84). With those kinds of descriptions, Jekyll scolds Hyde for his enmity, cruelty, and depravity. Even though Jekyll sometimes feels guilty as a result of his releasing Hyde, at other times he does not hesitate to judge his other self. At those times, Jekyll mentions Hyde as if he is another subject, and labels him as pure evil. Apart from Jekyll, the other characters also depict him as an animal-like creature. After Jekyll’s will about leaving all his possessions to Edward Hyde, the lawyer Utterson becomes curious about Hyde, and begins watching Jekyll’s door. At last, Hyde appears and Utterson approaches him by crossing the street. After that encounter, Utterson makes a description of Hyde. According to Mr Utterson, Edward Hyde “seems hardly human”, “something troglodytic”, and if it is necessary to say more about the appearance of Hyde, Utterson associates him with Satan. He points out to Jekyll that “if ever I read Satan’s signature upon a face, it is on that of your new friend” (*JH* 23). Considering all those projections made on Hyde, Saposnik notes that

‘[t]he harm [that] was in Jekyll’ was in large part the harm of Victoria’s England and his unwillingness to acknowledge his kinship with Edward Hyde may be likened to everyone else’s intense hatred of his moral twin.

The universal hatred directed at Hyde both in and out of the story is a striking verification of the extent to which Victorian England feared what he represented. (729)

In Dorian Gray's case, Dorian accuses his friends Basil Hallward and Lord Henry of his degradation because he believes that Basil's portrait and the yellow book Lord Henry has given to him have changed him. After Lord Henry's report to Dorian about Sibyl Vane's death, Dorian justifies himself by saying that "[w]hat had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her" (*DG* 145). Like Jekyll, also Dorian tries to reject his own cruelty. Even though Dorian has not killed Sibyl Vane, he is responsible in her death. Even Lord Henry states that "I have no doubt it was not an accident" (*DG* 115), and he tells how she has died,

as she was leaving the theatre with her mother, about half-past twelve or so, she said she had forgotten something upstairs. They waited some time for her, but she did not come down again. They ultimately found her lying dead on the floor of her dressing-room. She had swallowed something by mistake, some dreadful thing they use at theatres. I don't know what it was, but it had either prussic acid or white lead in it. I should fancy it was prussic acid, as she seems to have died instantaneously. (*DG* 115)

It is clear that the event occurs that night when Dorian leaves Sibyl. If he did not break up with her, and leave her in a desperate state, Sibyl Vane would not drink poison. Dorian knows it, and while he is thinking about her death, his eye falls on the yellow book that Lord Henry has sent him. With wonder he takes the book and examines it, "[i]t was a novel without a plot, and with only one character, being, indeed, simply a psychological study of a certain young Parisian, who spent his life trying to realise in the nineteenth century all the passions and modes of thought that belonged to every century except his own" (*DG* 145). According to Dorian "[i]t was a poisonous book. The heavy odour of incense seemed to cling about its pages and to trouble the brain" (*DG* 146). Dorian considers the book poisonous because, for years, he "[can]not free

himself from the influence of this book. Or perhaps it would be more accurate to say that he never [seeks] to free himself from it” (*DG* 147). Dorian is influenced by the book so much that he buys “no less than nine large-paper copies of the first edition, and [has] them bound in different colours, so that they might suit his various moods and the changing fancies of a nature over which he seemed” (*DG* 147). Dorian pays very much attention to that book since “[t]he hero, the wonderful young Parisian, in whom the romantic and the scientific temperaments were so strangely blended, became to him a kind of prefiguring type of himself. And, indeed, the whole book seemed to him to contain the story of his own life, written before he had lived” (*DG* 147). Considering the impact of the book on him, later, Dorian mentions how he views the book as poisonous in his confrontation with Lord Henry, he states that “you poisoned me with a book once. I should not forgive that. Harry, promise me that you will never lend that book to anyone. It does harm” (*DG* 249). It is clear that Dorian accuses the yellow book of influencing him in a bad way and doing him a great harm. Yet, Lord Henry’s reply proves Dorian’s fallacy,

[m]y dear boy, you are really beginning to moralise. You will soon be going about like the converted, and the revivalist, warning people against all the sins of which you have grown tired. You are much too delightful to do that. Besides, it is no use. You and I are what, we are, and will be what we will be. As for being poisoned by a book, there is no such thing as that. Art has no influence upon action. It annihilates the desire to act. It is superbly sterile. The books that the world calls immoral are books that show the world its own shame. That is all. (*DG* 249-50)

Apart from the yellow book, Dorian assumes that the portrait Basil has painted is poisonous as well, “[t]here is something fatal about a portrait. It has a life of its own” (*DG* 135) he states. Dorian considers that the portrait has a power beyond his understanding. As Isabel Fraile Murlanch highlights, “Dorian is often afraid that it is in fact the picture that makes his decisions for him” (par. 13). It is because Dorian “would often adopt certain modes of thought that he knew to be really alien to his nature” (*DG* 152), since the portrait had a bad influence over him. Believing that the portrait is

responsible for his wicked and evil actions, the ugliness of the portrait makes Dorian sick of it. Like Jekyll who despises his other self (reflection of his original self), Dorian also does not want the painting to be seen. He begins to gaze at the painting “in sickened horror” (DG 111), neither can he show it to anyone else, therefore, he hides it. However, one day Basil asks Dorian to show him the painting. Considering the rumours that Dorian “corrupt[s] everyone with whom [he] become[s] intimate” (DG 174) are wrong, Basil wants to see Dorian’s soul to be sure of it. Then, Dorian takes Basil to show the painting to him with an accusation,

[t]o see my soul! [...]. You shall see it yourself, to-night! [...]. Come: it is your own handiwork. Why shouldn’t you look at it? You can tell the world all about it afterwards, if you choose. Nobody would believe you. If they did believe you, they would like me all you will prate about it so tediously. Come, I tell you. You have chattered enough about corruption. Now you shall look on it face to face. (DG 175)

When Basil sees the painting, “[a]n exclamation of horror [breaks] from [his] lips as he [sees] in the dim light the hideous face on the canvas grinning at him” (DG 179). He becomes so shocked that he cannot believe it is his painting. The transformation of it is haunting, “[t]here was something in its expression that filled him with disgust and loathing” (DG 179). The painting has become so monstrous that according to Basil it has taken “the eyes of a devil” (DG 180). Dorian blames Basil for the portrait’s ugliness because he has painted it. Yet, all his accusations do not justify his own evil nature. As Halberstam underlines, “[j]ust as Jekyll is being eaten away from within by his Hyde, so the picture of Dorian is consumed internally, parasitically by his foul deeds. The representation here of inner reality suggests that monstrosity is precisely an internal not an external feature” (74).

Therefore, it is apparent that Henry Jekyll and Dorian Gray become the victims of their own hidden beastly desires in contrast to their seemingly respectable positions in the society they live in. Jekyll’s desire for separating the polar sides of humanity, and Dorian’s desire for immortal beauty and youth with the aim of tasting the delights of

their unconscious desires result in failure. Submitting to their own malicious selves, Jekyll and Dorian cannot help avoiding the extreme temptation which influences them in a tragic way. At first they rejoice the idea of a second self for committing their sins and crimes, however, the wickedness of their actions causes them to hate their doppelgangers soon. Their corrupted nature results in denial which leads them to project all their evil deeds upon their other selves. In a sense, they become alienated to their original selves which bring destruction at the end. In order to make clear how they experience self- alienation, I will refer to the Lacanian concepts of “the mirror stage” and “alienation” in the following chapter, and then will analyse Jekyll and Dorian in that context.

Chapter IV. Self-Alienation in *Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*

Alienation is a significant theme in Gothic fiction since it represents the fragmented identity and subjectivity of the characters. In most Gothic works, characters who are alienated from either society or themselves dominate the stories and narratives. In *Dr Jekyll and Mr Hyde* and *Dorian Gray*, main characters are alienated from themselves. In that context, while analysing the theme of alienation in these two Gothic novels, it is significant to focus on the stage when the alienation process of the characters begins. In order to understand how and why these characters experience self-alienation, Lacan's theory of "the mirror stage" must be examined.

Lacan puts forward that mirror stage is a phase in which the infants from six to eighteen months recognize themselves in the mirror for the first time. It is a stage in which an external image of the body, reflected in a mirror, produces a response in the infant that gives rise to the representation of an "I". Lacan regards this moment as a representation of "a permanent structure of subjectivity" and "the paradigm of the IMAGINARY order" (D. Evans 118) (emphasis original). Also defining this moment as acquiring "imaginary identity", Lacan states that it is a stage in which the infant is captivated and fascinated by his/her own image since s/he witnesses the unity of his/her body. Yet, because the image of a unified body does not correspond with the infant's underdeveloped physical weakness, this image is established as an "Ideal-I", and the infant strives to acquire that ideal self throughout his/her life. Therefore, the mirror stage can be defined as the developmental stage in which the subject begins to form his/her own identity. For Lacan, the mirror stage establishes the ego as fundamentally dependent upon external objects, in other words, on the Other. As the infant matures and enters into social relations through language, this "Other" is replaced with social and linguistic frameworks which constitute the main characteristics of the subject's personality. As a result, as Lacan writes in *Ecrits*,

[i]t suffices to understand the mirror stage in this context as *an identification*, in the full sense analysis gives to the term: namely, the

transformation that takes place in the subject when he assumes an image—an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, 'imago'. (76) (emphasis original)

Dylan Evans emphasizes that the mirror stage represents the formation of the ego through the identification process because “the ego is the result of identifying with one's own SPECULAR IMAGE” (118) (emphasis original). It is because an infant at six months does not have control over his/her body yet. However, s/he has an advanced visual system meaning that s/he can recognize him/herself in the mirror before achieving to control his/her physical movements. The infant notices that s/he is a whole being in the mirror, however, this image contradicts with the incoordination of his/her body. This contradiction leads the infant to feel a rivalry for his/her own image because the infant thinks that s/he has a fragmented body. As D. Evans maintains, “the wholeness of the image threatens the subject with fragmentation, and the mirror stage thereby gives rise to an aggressive tension between the subject and the image” (118). In order to break that tension, the subject associates him/herself with the image, and this association constitutes the formation of the ego.

Furthermore, as Lorenzo Chiesa states, when the infant recognizes his/her own image in the mirror, this situation produces “a clearly observable ‘jubilation’” (16) in the infant. In other words, the moment of the infant's recognition his/her image in the mirror as his/her own, is described as “jubilation”. This identification provides a sense of sufficiency for the infant because as Lacan puts forward, the infant's “‘joy is due to his imaginary triumph in anticipating a degree of muscular co-ordination which he has not yet actually achieved’” (in D. Evans 118). However, this “imaginary identification” results in disappointment because this is a stage when the infant desires to see him/herself as “ideal-I” (Lacan, *Ecrits* 76) destroying the bonds between him/herself and the Other. Yet, the image in the mirror which is perceived as the “perfect self” or “imago” is not in accordance with the fragmented body. Thus, this image creates a sense of insufficiency and imperfection in the subject which results in desiring perfection.

Therefore, the mirror stage proves that the ego is not centred upon the “perception-consciousness system” but, rather, is characterized by “the function of misrecognition” (Lacan, *Ecrits* 80). As a result of this misrecognition, the subject becomes alienated from him/herself. Chiesa remarks that the imaginary identification of the subject results in alienation, and also, the alienated self cannot comprehend its own function. Hence, there occurs “a double misrecognition [...] (the first misrecognition: the ego is alienated) but also provides the subject with a deceptive impression of unity (the second and most fundamental misrecognition: the ego does not recognize itself as alienated)” (16). In accordance with it, it is clear that while the mirror stage is a step for the infant to develop his/her own identity, it has an alienating effect as well. Lacan brings it forth that

the mirror stage is a drama whose internal pressure pushes precipitously from insufficiency to anticipation—and, for the subject caught up in the lure of spatial identification, turns out fantasies that proceed from a fragmented image of the body to what I will call an ‘orthopedic’ form of its totality—and to the finally donned armor of an alienating identity that will mark his entire mental development with its rigid structure. (*Ecrits* 78)

In other words, since the infant is born helpless in terms of satisfying his/her own needs, s/he identifies him/herself with his/her specular image to compensate this helplessness. The subject tries to complete his/her insufficiency or the helplessness with “an *ideal* imaginary unity” (Chiesa 18) (emphasis original). This anticipation combines identification with alienation preventing the subject from achieving the “perfect-self identity of the external alienated image with which he identifies” (Chiesa 18).

In that sense, mirror stage is an important idea in analysing both *The Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* because of the alienation of the characters from themselves. By applying the mirror stage case to these novels, the reason behind the self-alienation of Henry Jekyll and Dorian Gray will be uncovered.

First of all, in *Dr Jekyll and Mr Hyde*, the mirror scenes dominate the narrative often especially after the transformation of Jekyll into Hyde. When Hyde is released

from Jekyll, the first thing he does is to look at a mirror. Even though the mirrors appear frequently throughout the novel, it is mentioned by Mr Utterson for the first time. When Utterson visits Jekyll in his laboratory, he gazes around with curiosity, and sees the mirror-like glass. While making a description about the room, Utterson tells that “[i]t was a large room, fitted round with glass presses, furnished, among other things, with a *cheval-glass* and a business table” (JH 34) (emphasis mine). At first, it does not seem important to mention the mirror while describing the room, however, as the plot develops, the role of the mirror becomes much vital.

The most significant moment for Jekyll is his transformation into Edward Hyde for the first time after drinking the potion. When he drinks the chemical potion, he realizes that there is a change in his appearance, “I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature” (JH 72) he says. In order to see how the potion has changed his outer appearance, Jekyll wants to take a glimpse of it. Since there is no mirror in his laboratory (there is only a “*cheval-glass*”), he makes his way into his own bedroom crossing the yard in his “new shape” (JH 73). He passes through the corridors like “a stranger in [his] own house” and comes to his room “with hope and triumph” to see for the first time “the appearance of Edward Hyde” (JH 73).

When he sees his reflection (Edward Hyde) in the mirror, Jekyll notices the great distinction between his real appearance and the image he looks at. For Jekyll, the image in the mirror seems more different than his real self. While making a description of his reflection, it is narrated that “evil was written broadly and plainly on the face of the other. Evil besides [...] had left on that body an imprint of deformity and decay” (JH 73). Believing that he has exposed the evil side of himself, it is not surprising for him to see such a monstrous image. Jekyll views Hyde, the specular image of himself, as his repressed unconscious side, it is because he thinks that it appears very ominous. Moreover, Jekyll describes this reflection as if it is his own younger version. According to Jekyll, his evil side has not been nourished and developed as his good side because he “regarded and hid [his pleasures] with an almost morbid sense of shame” (JH 69). In the course of his life he lived in “virtue and control” and during his ten months study of the potion, the evil side of his nature has been “much less exercised and much less

exhausted” (JH 73). That is the reason why “Edward Hyde was so much smaller, slighter, and younger than Henry Jekyll” (JH 73).

In *The Picture of Dorian Gray*, on the other hand, not mirrors but the portrait of Dorian leads him to his self-alienation. The portrait stands for the imago of Dorian because it is a representation of Dorian’s idealistic image of his self. That perfect image, or imago, influences Dorian from his very first look till the end of the novel. That crucial moment happens when the painter Basil presents the completed portrait both to Lord Henry and Dorian himself. Basil’s showing the portrait to Dorian initiates the mirror stage since Dorian recognizes himself with that idealized image of himself for the first time. Before that identification, Dorian does not know or care how beautiful and young he is. However, after he gazes at his portrait, he becomes fascinated by that ideal image of himself.

In that context, like the infant who experiences “jubilation” when s/he sees his/her reflection in the mirror, Jekyll and Dorian also rejoice at their own images. Lacan puts forward that when an infant, around six months, looks into a mirror, he recognizes him/herself in it for the first time. The scene when Jekyll and Dorian look at their images is similar to Lacan’s description of the child looking into a mirror. The moment the child realizes his/her own image in the mirror, s/he is hypnotized by the reflected image. Then, s/he takes a great pleasure for seeing him/herself as a whole identifying him/herself with the image appreciated. Jekyll’s admiration of his reflection is described in the novel as follows,

[a]nd yet when I looked upon that ugly idol in the glass, 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)

At this point, it is clear that Jekyll is fascinated by his own reflection even though it has a frightening appearance. As Judy Cornes suggests in *Madness and the Loss of Identity in Nineteenth Century Fiction*, “not only [Henry Jekyll] see Hyde for the first time, but he also becomes supremely obsessed with that reflection in the glass. [...]. He becomes

a type of perverted Narcissus, one whose reflection is just as enchanting in its own way as Narcissus had found his to be” (140).

Similarly, when Dorian sees his completed portrait for the first time, he gives a reaction to it as an infant does to his reflected image in the mirror. Like Jekyll who sees his other self in the mirror for the first time, Dorian also feels enthralled by his own portrait. That very first moment of Dorian’s gaze into his own portrait is narrated in the following way,

Dorian made no answer, but passed listlessly in front of his picture, and turned towards it. When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognised himself for the first time. He stood there motionless and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before. (*DG* 33)

Considering Dorian’s first identification, Murlanch suggests that “Dorian has, then, discovered his own beauty, but, moreover, he can be said to have discovered, or rather, to have constructed, his own identity” (par. 5). As Lacan puts it forward, that stage is important in an infant’s development, therefore it is significant for Dorian as well, since he is at the start of his identity construction.

In accordance with it, as the infant feels a rivalry for the specular image in the mirror, there begins a rivalry between Jekyll and Hyde, and Dorian and his portrait as well. First of all, since the mirror stage symbolizes the identity construction of the infant, so, it is for Hyde in his development as an individual. The mirror scene becomes the representation of the identity projection for Edward Hyde. Fearing about the possibility of Hyde’s gaining power over himself, however, Jekyll tries to control his other self. Jekyll’s first attempt to suppress Hyde comes just after his taking a glimpse of his reflection in the mirror. He writes,

I lingered but a moment at the mirror: the second and conclusive experiment had yet to be attempted; it yet remained to be seen if I had lost my identity

beyond redemption and must flee before daylight from a house that was no longer mine; and hurrying back to my cabinet, I once more prepared and drank the cup, once more suffered the pangs of dissolution, and came to myself once more with the character, the stature, and the face of Henry Jekyll. (*JH* 74)

Regarding the quotation above, it is clear that in the beginning Jekyll becomes proud of his success in his experiment. Nevertheless, after a very short time, this feeling is replaced with envy and fear. Jekyll is afraid of losing his identity eternally; he fears that he has done an irreparable harm to his original self. That is why he runs into his laboratory to prepare another potion; he wants to be sure that he can regain his former self once more. Even though his aim was to separate his two selves, Jekyll desires to control both of his selves.

Dorian experiences a likewise rivalry for his portrait as well. Before he comes across with his own portrait, Dorian is depicted as a child who has pure innocence and is incognizant of his own beauty and youth. Dorian lives in Real order, in Lacanian terms, in which he gazes at his idealized “mirror” image feeling a rivalry for the opposite self. He even scolds Basil for creating a portrayal of his image that will live longer than him in youth and beauty, “I am jealous of the portrait you have painted of me. Why should it keep what I must lose? Every moment that passes takes from me, and gives something to it. Oh, if it were only the other way! If the picture could change, and I could be always what I am now!” (*DG* 35). It is clear that since the image seems perfect and in harmony with itself, Dorian sees the portrait as a rival for himself. Murlanch emphasizes this rivalry with these words,

Dorian’s recognition of his own image is not only charged with joy and celebration; it is true that he is ‘in love’ with the picture [...] and that he knows that ‘it is a part of himself’ [...] but, even as he enjoys his identification with his own lovely image, he will also feel aggressive towards the author of the picture and toward the picture itself. (par. 5)

Dorian envies the beauty of his imago and wishes that the image on the painting would perish instead of himself.

According to Lacanian understanding, the identification of Jekyll and Dorian is indeed misrecognition which is a step in leading the subject to self-alienation. When he sees the image on the portrait, Dorian identifies it with himself; he perceives the portrait as an objectification of his self. Like Jekyll who feels jubilant when he sees his image on the mirror for the first time, Dorian also experiences jubilation. However, regarding the moment of Jekyll's jubilation, E. D. Cohen argues that "[t]he ability of this scene of mirroring to confirm Jekyll's 'identity' presupposes the 'normal' coincidence between image and self or, in Lacan's version, the 'misrecognition' of image as self" (194). Similarly, Dorian's identification of his imago indicates the process of misrecognition in which he is alienated from himself.

Moreover, the other characters, Basil Hallward and Lord Henry, support Dorian Gray in his misrecognition with the portrait as well. When Dorian expresses his admiration of the painting, Basil says that "as soon as *you* are dry, *you* shall be varnished, and framed, and sent home. Then you can do what you like with *yourself*" (DG 369) (emphasis mine). It is clear that Basil's association reinforces Dorian's misrecognition. Lord Henry provides another example of encouraging Dorian in that process. When Basil warns Lord Henry about not to say all the things in his mind before Dorian, Harry replies with that question, "[b]efore *which Dorian*? The one who is pouring out tea for us, or the one in the picture"? (DG 37) (emphasis mine). Lord Henry's question arouses the impression that he does not make a distinction between the real Dorian and the painting. Maybe he and Basil see the painting more real than Dorian because when Lord Henry asks Basil to join him and Dorian for the theatre, he rejects it saying that "I shall stay with the *real Dorian*" (DG 38) (emphasis mine). All these examples and expressions strengthen Dorian Gray's self-alienation because the painting is described as another being even though it is only Dorian's reflection.

Lorenzo Chiesa states that "[t]he anxiety provoked by the experience of his real fragmentation accelerates the subject's alienating identification with the mirror image" (18). When Jekyll looks in the mirror for the first time, he views Hyde as a fragmented and flawed image of himself. As a result, he experiences alienation which becomes a

real threat to his original self. Jekyll confesses, “I had come to the fatal cross roads” and asks to himself whether he “approached [his] discovery in a more noble spirit, [or he] risked the experiment while under the empire of generous or pious aspirations” (*JH* 74). Jekyll is aware of the fact that he has risked his own identity with that experiment. Moreover, Jekyll’s confession proves that no matter how he struggles to control his other self, there will be a war between the two. It is because Jekyll accepts Hyde as a new form of being who has not been nourished yet. When Hyde frees himself from the constraints of Jekyll, he begins to construct his own identity as a separate subject. As Hyde gains strength and forms an identity for itself, Jekyll loses his subjectivity. Saposnik suggests that “[b]y seeing Hyde as another being rather than as part of himself, [Jekyll] is forced to deny the most significant result of his experiment and indeed of his entire story, the inescapable conclusion that man must dwell in uncomfortable but necessary harmony with his multiple selves” (724). However, Jekyll cannot achieve this reconciliation with his alter ego. Accepting his other self as a separate subject, Jekyll prepares his own disappearance.

Dorian Gray’s self-alienation process begins with fragmentation as well, however, while Jekyll views Hyde as his fragmented self, Dorian views his portrait as an idealized image of himself. Dorian who is rejoiced at his imago at first, becomes disappointed after a very short time. It is because, as Lacan notes, the “perfect self” in the mirror (on the portrait in Dorian’s case) contradicts with the real body. The disharmony causes the subject to believe that s/he is insufficient and imperfect unlike the reflection in the mirror. After the first shock of the painting’s beauty, Dorian, standing in front of his painting murmurs that “[h]ow sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young” (*DG* 34). The beauty of his imago creates a sense of insufficiency and imperfection in Dorian Gray. While looking at his perfectly painted image, Dorian thinks of the appearance that his body will take when he gets older, “there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips, and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous and uncouth” (*DG* 33). As he thinks of it, “a sharp pang of pain [strikes] through him like a

knife” (DG 33) because he knows that perfect Dorian will live only on the painting. Dorian’s “ideal-I” will stay as the imago on the painting and he will never be able to reach it. The feeling of inadequacy pushes Dorian to desire eternal perfection. As a result, the vital transformation occurs; the portrait begins to serve as a mirror for Dorian in which he can witness his corrupted soul.

Since Jekyll and Dorian cannot accomplish seeing their other selves as a part of themselves, they help their doppelgangers gain power over them, and this power prepares their downfall. When Hyde gains strength, Jekyll cannot prevent his unwilling transformation into Hyde. He declares, “I had gone to bed Henry Jekyll, I had awakened Edward Hyde” (JH 77), and after a while “it was always as Hyde that I awakened” (JH 86). It is because, as Jekyll exposes Hyde by drinking the potion, Hyde gets much stronger in formulating its own identity. Bruce Fink explains in *The Lacanian Subject* that “in his or her confrontation with the Other, the subject immediately *drops out* of the picture. While alienation is the necessary ‘first step’ in acceding to subjectivity, this step involves choosing ‘one’s own’ disappearance” (51) (emphasis original). Thus, it is inevitable that Jekyll or Hyde, one of two, has to win the fight in taking the control.

Jekyll makes the destructive mistake by not assuring the safety of his identity and othering his self. Once released, his evil-self (Edward Hyde) cannot be taken under control. He admits that Hyde is a tough opponent who has an unshakable desire for subjectivity, he writes, “my evil, kept awake by ambition, was alert and swift to seize the occasion” (JH 74). Jekyll knows that once Hyde takes the control of the self, he will not give up until destroying the original Henry Jekyll. As Hyde becomes much more powerful, Jekyll becomes alienated from his conscious part. At first, he is in need of the potion to be transformed into Hyde, yet, in time, the transformation occurs without it. For example, after Jekyll’s one of his so-called adventures, “before the murder of Sir Danvers”, he wakes the next day “in bed with somewhat odd sensations” (JH 76-77). The reason of that strange feeling is that he is not in Jekyll’s room as he is supposed to wake up in but is “in the little room in Soho where [he] was accustomed to sleep in the body of Edward Hyde” (JH 77). Regarding this moment as an illusion, Jekyll continues his sleep, however, “in one of [his] more wakeful moments” (JH 77), his eyes fall on his hand, and describes the hand he sees, “the hand of Henry Jekyll [...] was professional in

shape and size; it was large, firm, white and comely. But the hand which I now saw, [...] was lean, corded, knuckly, of a dusky pallor, and thickly shaded with a swart growth of hair. *It was the hand of Edward Hyde*” (JH 77) (emphasis mine). This first unwilling transformation and the others that followed prove that Jekyll is losing his self to Edward Hyde.

Jekyll’s unwillingness to accept his other self as a part of his own identity prepares his fatal destiny. As Hyde grows up in Jekyll’s body, he works in eradicating Henry Jekyll to take up the body for itself. “I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind, and solely occupied by one thought: the horror of my other self” (JH 86) Jekyll writes. It is not surprising that Hyde becomes a threat for Jekyll as the days pass. As Jekyll accepts his weakness against Hyde, it becomes much more difficult for him to control Hyde. Henry Jekyll’s other self becomes so powerful that he begins to play “ape-like tricks” upon Jekyll such as “scrawling in [Jekyll’s] own hand blasphemies on the pages of [his] books, burning the letters and destroying the portrait of [his] father” (JH 87). Hyde’s power becomes much bigger with Jekyll’s weakness, and undoubtedly the vital instinct of survival causes them to fight on equal degrees. Jekyll describes how Hyde usurps his energy of life, “that insurgent horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born; and at every hour of weakness, and in the confidences of slumber, prevailed against him, and deposed him out of life” (JH 86). Jekyll’s own words prove that Hyde tries to be born as a baby from the body of Jekyll. As Jekyll struggles to suppress Hyde, he becomes much more furious in acquiring the life he craves for. Therefore, the rivalry between Jekyll and Hyde turns into hatred.

Similarly, the most striking moment for Dorian comes after his realization of the change on the picture. When Dorian makes a decision upon leaving his girlfriend, Sibyl, he goes home and sees that the painting has altered. That shocking moment for Dorian is described in the following way,

[a]s he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. [...]. In

the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange. (*DG* 105)

After that night, Dorian begins to feel sick about the change on the portrait. When he wakes up the next morning, he thinks that it was just an illusion, “[t]he picture had not changed” (*DG* 107). However, he knows that he is lying to himself because the painting has changed and there will be more changes in time. “For every sin that he committed, a stain would fleck and wreck its fairness” (*DG* 107). Witnessing the horrid alteration of the painting, Dorian promises himself not yield to temptation anymore. Yet, it does not last for long, and whenever Dorian does something wicked, he goes to the portrait to check the change on it. The portrait has become “a visible symbol of the degradation of [his] sin” at which he gazes “in sickened horror” (*DG* 112, 111). In other words, as Christopher Craft suggests, the portrait “turns Dorian inside out so his eyes may witness what, by definition, they cannot see at all—the legible condition of his inner being” (115).

Although Dorian has the opportunity to put an end to his sinful life, he chooses not to do it. Therefore, like Jekyll, he nourishes his other self (the portrait) with his irretrievable actions making it much powerful. From that moment on, it becomes necessary for Dorian to hide the painting because of its terrifying image. Ashamed of his sinful crimes, Dorian cannot face the truth, and does not want the others to see it either. Dorian views the changed portrait as a threat for himself, and he looks for a thing to cover it. Finally he notices “a large, purple satin coverlet heavily embroidered with gold, a splendid piece of late seventeenth-century Venetian work that his grandfather had found in a convent near Bologna” (*DG* 138) and decides that it functions well for his aim,

[y]es, that would serve to wrap the dreadful thing in. It had perhaps served often as a pall for the dead. Now it was to hide something that had a corruption of its own, worse than the corruption of death itself –something that would breed horrors and yet would never die. What the worm was to

the corpse, his sins would be to the painted image on the canvas. They would mar its beauty, and eat away its grace. They would defile it, and make it shameful. And yet the thing would still live on. It would be always alive. (*DG* 138)

It is clear that like Jekyll who begins to lose control over his other self, Dorian also cannot help losing his original self to the portrait. As Dorian commits sin and crime, the portrait becomes much powerful in making Dorian hate his own soul. Dorian starts to view his “perfect imago” as horrible because of its revelation of his sins. Instead of confronting his conscience by means of the portrait, Dorian chooses escaping from it by hiding it under a curtain.

Indeed, Jekyll and Dorian themselves have provided their other selves with so much authority and power. By giving a name to his other self, Jekyll has helped Edward Hyde to formulate its own identity. Besides, Hyde has a house, a bank account, and a handwriting all of which are significant details in constructing an identity. The handwriting is one of the basic features of Hyde’s subjectivity because by this means, he proves that he exists as a different individual. Jekyll himself is also aware of the danger that he is in, “I had supplied my double with a signature, I thought I sat beyond the reach of fate” (*JH* 76) he writes. His actions are the indicators of Jekyll’s accepting to become the alienated identity. Apart from his actions, the will that he has written for Edward Hyde guarantees his disappearance as Henry Jekyll. The will which says “in case of Dr Jekyll’s ‘disappearance or unexplained absence for any period exceeding three calendar months’, the said Edward Hyde should step into the said Henry Jekyll’s shoes without further delay” (*JH* 17) approves Jekyll’s submission to Hyde.

Dorian, on the other hand, allows the portrait to grow much uglier in its appearance by continuing his malicious actions. Although the portrait cannot develop an identity like Hyde, its altered appearance evokes Dorian’s conscience. Dorian would often return home

from one of those mysterious and prolonged absences that gave rise to such strange conjecture among those who were his friends, or thought that they were so, he himself would creep upstairs to the locked room, open the door

with the key that never left him now, and stand, with a mirror, in front of the portrait that Basil Hallward had painted of him, looking now at the fair young face that laughed back at him from the polished glass. (DG 148)

After his so-called absences, it is narrated that Dorian would lie “sleepless in his own delicately-scented chamber, or in the sordid room of the little ill-famed tavern near the Docks, which, under an assumed name, and in disguise, it was his habit to frequent” (DG 148-9). The dreadful painting shows him that it is no longer possible for Dorian to regain its pure and unstained soul. Standing helpless in front of the painting which reveals his decayed soul, Dorian tries to silence it as well. After his murder of Basil, the painting “creak[s], and seem[s] to cry out as if in pain” (DG 184), however, Dorian considers it as only “the sound of his own footsteps” (DG 184).

Understanding that their actions are not controllable any longer, Jekyll and Dorian decide to put an end to it. Jekyll knows for sure that the consciousness he shares with his other monstrous self will take both of them to death in the end. Jekyll is tired of sustaining his efforts in protecting his own identity and awaking as Edward Hyde. He begins to think about putting an end to this battle. Edward Hyde, on the other hand, fearing about Jekyll’s plans to commit suicide feeds a hostile hatred for him because he desires to continue his life as Edward Hyde. Since Jekyll becomes the alienated part, Hyde struggles to fill this gap by becoming a subject. When he becomes the subject instead of the unconscious part of Jekyll, Hyde will not need Jekyll’s company anymore. However, since he shares the same body with Jekyll, he must preserve it by suppressing Jekyll. That is why he hates Jekyll; he needs the body to lead his life as Hyde. Jekyll explains the reason behind Hyde’s hatred towards him in the following way,

[t]he hatred of Hyde for Jekyll was of a different order. His terror of the gallows drove him continually to commit temporary suicide, and return to his subordinate station of a part instead of a person; but he loathed the necessity, he loathed the despondency into which Jekyll was now fallen, and he resented the dislike with which he was himself regarded. [...] and indeed, had it not been for his fear of death, he would long ago have ruined himself

in order to involve me in the ruin. But his love of life is wonderful [...]. (JH 86-87)

Hyde's subordination stems from his lust for life; he aims to discourage Jekyll in his plans to commit suicide. However, Hyde's efforts do not work and Jekyll decides to terminate his own life to bring an end to Hyde's torments.

While Jekyll writes his statement, he has a mirror besides him to witness the uncontrollable transformations. He achieves finishing his Full Statement of the Case "under the influence of the last of the old powders" (JH 87). After the influence of the potion is gone, Jekyll knows that there will be no Henry Jekyll anymore; he will be transformed into Hyde forever. Therefore, he hurries to finish his writing because when the transformation begins, "Hyde will tear it in pieces" (JH 88). As Jekyll writes the last words of his statement, he looks at the mirror for a second and witnesses the change in his appearance. "This, then, is the last time, short of a miracle, that Henry Jekyll can think his own thoughts or see his own face (now how sadly altered!) in the glass" (JH 87). When he first sees his reflection in the mirror, Jekyll experiences jubilation, however, this last look shows how the transformations have changed him eternally.

Hyde's fate does not concern Jekyll at this moment, "[w]ill Hyde die upon the scaffold? [O]r will he find the courage to release himself at the last moment? God Knows; I am careless" (JH 88) he writes. All he wants is to destroy his evil side, his other self, or doppelganger. With this intention, he declares, "this is my true hour of death, and what is to follow concerns another than myself. Here, then, as I lay down the pen, and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end" (JH 88). Concerning the end of Jekyll's writing, Edwin F. Block argues in *Rituals of Dis-Integration* that "[h]ere, as numerous times earlier, Jekyll is identified by 'his hand,' the actual inscription of which is his 'Full Statement of the Case' [and] [t]he end of that statement is simultaneously the end of Jekyll as author and individual, and the end of the story as well" (15). It is clear that Jekyll becomes his own victim, his last words in the statement shows that they are "the last traces of that identity" (Block 15).

Dorian, on the other hand, cannot go on living with the portrait which is a reminder of his evil soul. He is tired of witnessing his corrupted soul and feels "a wild

longing for the unstained purity of his boyhood” (DG 251). He is lost in thought of repentance, and wonders if “there [is] no hope for him” (DG 252). Like Jekyll who has a mirror besides him in his last moments, Dorian also takes the mirror that Lord Henry has given to him many years ago to have a look at his image. He remembers the moment when he looks at his reflection in the mirror when he has first witnessed the change in the painting. It was beautiful as it is now, however the painting was not so horrible. Then he loathes his own beauty “flinging the mirror on the floor” and “crushe[s] it into silver splinters beneath his heel” (DG 252). He thinks that “[i]t was his beauty that had ruined him, his beauty and the youth that he had prayed for” (DG 252). After a moment later he decides that it is “better not to think of the past” (DG 252). All he wants was “[a] new life! That was what he wanted. That was what he was waiting for. [...] He would never again tempt innocence. He would be good” (DG 253). Thus, he wants to have a look at the portrait to see whether there is a change. Dorian considers that it cannot be so horrible anymore, he even thinks that its evil signs have gone away. Yet, when he goes to the room and pulls the curtain over the painting, Dorian screams since there is no change on it. Instead, “in the eyes there was a look of cunning, and in the mouth the curved wrinkle of the hypocrite. The thing was still loathsome –more loathsome, if possible, than before” (DG 253-4).

Dorian cannot stand the horrid appearance of the painting anymore, and with the aim of removing the only evidence, he decides to destroy the portrait. When he looks around, he sees the knife that he has killed Basil, he takes it and cleans it many times. “As it had killed the painter, so it would kill the painter’s work, and all that that meant. It would kill the past, and when that was dead he would be free. It would kill this monstrous soul-life, and, without its hideous warnings, he would be at peace” (DG 255). Thus, he stabs the painting, however, Dorian forgets that the painting is also a part of his self. Instead of the portrait, Dorian kills himself, and while his “splendid portrait” hangs upon the wall “in all the wonder of his exquisite youth and beauty”, Dorian is found “on the floor [as] a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage” (DG 256).

Consequently, the mirror stages of Jekyll and Dorian result in failure in which they cannot accomplish to form their identities. Jekyll’s viewing his reflected image as

fragmented and Dorian's feeling imperfect in front of his imago brings them harm. The inability of reconciling with their "specular images" causes these characters to otherize their second selves and as a result, they experience self-alienation. As Chiesa maintains, when the subject wants to be the "ideal image" on the mirror, it becomes damaging because the subject "loves the other only insofar as he wants aggressively to be in his place. The subject claims the other's place as the (unattainable) place of his own perfection" and "this *ambivalent* relationship is also self-destructive" (20) (emphasis original). At first, Jekyll and Dorian desire being in the places of their other selves, however, when they succeed in it, they reject –more than that –they abhor these doppelgangers, hence, the only solution is revealed as their committing suicide.

Conclusion

Linda Dryden rightly maintains that “[t]o be haunted by another, by a spectre, is uncanny enough, but to be haunted by yourself strikes at the foundations of identity” (41). That quotation summarizes this study by revealing that the aim of Gothic fiction since its emergence in the mid-eighteenth century is to terrify both its characters and the readers with the most nightmarish anxieties. Evoking terror on its reader, the major function of the earlier Gothic fiction has been to criticize the rationalism and the lack of emotionalism in the eighteenth century. Since the values of each era show difference, during the Victorian period it was inevitable for Gothic fiction to undergo some changes as well. Even though terror stemmed from outside forces such as ghosts, monsters, demons, witches, or evil spirits in classical Gothic stories; these elements have been subjected to change with the social, economic, and political developments of the Victorian period. During this era, Gothic writers began to focus upon mostly social effects of the developing society, and criticized them. In late Victorian era, the main plot of the Gothic narratives has been the human psychology and identity. At that point, it can be said that the uncanny effects of the mysterious events have been much more horrid, since the borders between sanity and madness were broken. During the late Victorian period, stories of duality have emerged in which the characters began to question their identities. In that sense, Dryden’s aforementioned words become much more striking because it is highlighted that in late Victorian Gothic fiction, rather than a supernatural entity, the subject himself has become the harbinger of death. If Gothic fiction is regarded as a way of criticism, then it can be maintained that this fiction is adjusted according to the problems of the society. Therefore, by analysing Stevenson’s and Wilde’s Gothic novels, *The Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*, the psychological problems of the characters (also of the Victorian people) in these novels and their significance in late Victorian period have been explored in this study.

Analysing *Dr Jekyll and Mr Hyde* and *Dorian Gray* according to Lacanian concepts of “desire” and “alienation”, this study has revealed that these novels are attempts in disclosing the inescapable relationship between the primitive and the

civilized parts of a man's being. I believe that both *Dr Jekyll and Mr Hyde* and *Dorian Gray* affirm the vital importance of uniting man's opposing two selves in order to overcome the ambivalence, otherwise, as it is suggested in both novels, the result becomes fatal. Even though Henry Jekyll struggles to separate man's two selves, he confesses towards the end of the novel that "I have been made to learn that the doom and burthen of our life is bound for ever on man's shoulders; and when the attempt is made to cast it off, but it returns upon us with more unfamiliar and more awful pressure" (JH 71). Similarly, when Dorian witnesses his corrupted soul, he cannot stand its ugly and horrifying appearance unlike the beauty of his body. Understanding that his wish was wrong, Dorian desires to carry all the sins in his body as it is narrated, "in what a monstrous moment of pride and passion he had prayed that the portrait should bear the burden of his days, and he keep the unsullied splendour of eternal youth! All his failure had been due to that. Better for him that each sin of his life had brought its sure, swift penalty along with it" (DG 252). Yet, it is too late both for Jekyll and for Dorian.

As those words are Jekyll's and Dorian's, they are also Stevenson's and Wilde's, so while analysing the text, considering the authors' lives reveals some interesting similarities to their protagonists. In *Robert Louis Stevenson: A Literary Life*, William Gray narrates that Robert Lewis [later Louis] Balfour Stevenson was born on 13 November 1850 in Edinburgh, Scotland. He was the only son of Thomas and Margaret Stevenson. Throughout his childhood, Stevenson suffered health problems. He had a weak chest and a tendency to coughs and fever. Due to his poor health, Stevenson had an irregular attendance at a variety of schools, and he mostly got private tuition. The Stevensons were a respectable middle-class family and Thomas Margaret was a lighthouse engineer. Lighthouse design was Stevenson's family's profession and Robert Louis Stevenson enrolled at the University of Edinburgh in November 1867 to study engineering. His aim was to maintain his family business, however, Stevenson had no enthusiasm for his engineering studies. Therefore, in 1871 he decided to abandon engineering and study law instead. While he was in his early twenties, he began suffering from severe respiratory problems. In order to relieve his symptoms, he spent much of his life travelling to warmer climates. In the summer of 1876 he travelled to

France where he met his future wife Fanny Osbourne: she was an American married with two children, and ten years older than Stevenson himself. In August 1878, Osbourne returned to her husband in California taking her children with her. In July of 1879 she sent a telegram to Stevenson, upon which, Stevenson set sail to California in August of 1879. Stevenson and Fanny married in San Francisco in May 1880 after Fanny's divorce was finalized. In 1890 Stevenson purchased a tract of four hundred acres in Upolu, an island in Samoa. From that date till his death, he stayed in Upolu where he established himself, after much work, upon his estate in the village of Vailima. Stevenson died of a cerebral haemorrhage on 3 December 1894, and was buried on top of Mount Vaea, in Upolu, Samoa (xii-xvi).

Regarding Stevenson's life, Linda Dryden underlines that Stevenson himself led a double life while he was a young man in Edinburgh. His youth was divided between "the respectable life at Heriot Row [a townhouse in Edinburgh's New Town where Stevenson grew up from the age of six] and the seedier haunts of Edinburgh's Old Town" (42), foreshadowing his fictional character Jekyll's dual life. Hence, it is clear that Edinburgh's two different towns played a significant part in revealing Stevenson's personality. While the New Town had a respectable, conventional, and religious atmosphere, Old Town was much more like a bohemian place where corruption, dishonesty, and shadiness prevailed. During the daytime, Stevenson would dedicate himself to his studies as a "respectable law student" like Jekyll, at night he would wander "the streets of the Old Town drinking in the taverns [like Hyde] where he was recognized by his bohemian appearance and his velvet jacket" (42). Thus, it is clear that Stevenson rejected his respectable social position and chose a double life in which he existed both as an "Edinburgh law student and bohemian intellectual" (42). Apparently, the juxtaposition of the two towns impressed Stevenson deeply and fired his fascination with the dual nature of humanity. Davenport-Hines confirms the duality of Stevenson highlighting that "Stevenson had been long aware of his own duality – had 'two hand-writings', for example, expressive of different moods" and he "personified *Jekyll and Hyde* as 'a gothic gnome' who 'came out of a deep [himself], where he guards the fountain of tears'" (308). Furthermore, Stevenson believed that "humankind degraded itself by living with cowardly passive inauthenticity" (in Davenport-Hines 308), thus, he

has depicted the dual nature of man in *The Strange Case of Dr Jekyll and Mr Hyde* by uttering that “man is not truly one, but truly two” (JH 70).

Gray maintains that Stevenson’s interest for writing is believed to begin during his childhood. When his nurse, Allison Cunningham, read English writer John Bunyan’s (1628-1688) allegorical work *Pilgrim’s Progress* (1678) and *The Old Testament* to him, Stevenson was deeply affected by these two literary works, and he began to write stories at an early age. His first published work, *The Pentland Rising* appeared anonymously in a limited edition at his father’s expense in 1866. His other early published works, *An Inland Voyage* (1878) and *Travels with a Donkey in the Cervennes* (1879) were based on his own adventures. His first major success came with *Treasure Island* (1883), and although he has other prominent novels such as *Prince Otto* (1885), *Kidnapped* (1886), *The Black Arrow: A Tale of the Two Roses* (1888), *The Master of Ballantrae* (1889), and *The Ebb-Tide* (1894), his most popular and successful novel is *The Strange Case of Dr Jekyll and Mr Hyde* (1886) (xii-xvi).

As an author who leads a double life, it is very reasonable that dualism dominates most of Stevenson’s stories and novels. *The Strange Case of Dr Jekyll and Mr Hyde* is not the only novel where the theme of duality dominates the story, but in *Kidnapped* and in *The Master of Ballantrae*, similar themes can be observed as well. *The Master of Ballantrae* is about a severe rivalry between two brothers named James and Henry Durie over the rule of the Durrissdeer family. The older brother James Durie, known as the Master of Ballantrae leaves his home to take part in the Jacobite rebellion of 1745, the younger brother Henry stays at home to support the Hanoverian crown. Throughout the story, the conflict between the brothers leads them to their destruction. That conflict between the brothers is regarded as the divided self symbolizing the brothers’ different personalities. Henry Durie is accepted as the good side, James Durie, or the Master of Ballantrae is viewed as the bad side of the psyche. A likewise situation can be found in *Kidnapped*; there are two different characters whose names are David Balfour and Alan Stewart whose ideas differ from each other in political issues. Although both novels can be regarded as the reflection of moralist philosophy in terms of giving the clear distinction between good and evil, they can be interpreted according

to the dualist nature of identity as well. In these novels, Stevenson explores the ambiguities of human nature by means of characters that have different personalities.

Like Stevenson, Oscar Wilde also had a double life in which he experienced many difficulties. Oscar Fingal O'Flahertie Wills Wilde was born in Dublin, Ireland on 16 October 1854 as the second son of Sir William Wilde and Jane Francesca Elgee. Like Stevenson, Oscar Wilde also descended from a wealthy and respectable family. His father was a famous ear and eye surgeon and a benevolent person who founded St. Mark's Ophthalmic Hospital to treat the poor citizens. Besides, William Wilde was a talented writer who had books on folklore and archaeology. Jane Francesca Elgee, Oscar Wilde's mother, was an acknowledged poet who wrote under the name of Speranza. Moreover, she was a journalist who had been "associated with the Young Irelander Rebellion of 1848" ("Oscar Wilde").

As a student, it is stated that Oscar Wilde had a great interest in Greek and Roman studies. While he was studying in Portora Royal School between the years 1864 and 1871, he won the school's prize for the best classics student twice, in his last two years. When he graduated in 1871, Wilde won the Royal School Scholarship to attend Trinity College in Dublin and studied there between 1871 and 1874. At the end of his first year at Trinity, in 1872, he was awarded the college's Foundation Scholarship, "the highest honor awarded to undergraduates" ("Oscar Wilde"). When he graduated in 1874, Wilde won the Berkeley Gold Medal as the best student in Greek in Trinity College. Besides this academic success, Oscar Wilde received the Demyship scholarship to Magdalen College in Oxford where he studied between 1874 and 1878. At Magdalen, it is highlighted that Wilde continued his academic career as a brilliant student, and it was also at Oxford that Wilde made his first attempts at writing. In 1878, when Wilde completed his studies at Oxford, he received the Newdigate Prize for his poem "Ravenna" which was accepted as "the best English verse composition by an Oxford undergraduate" ("Oscar Wilde").

After he graduated from Oxford, Wilde settled in London where he continued writing poetry. In 1881, Wilde published, at his own expense, his first collection, *Poems* which appointed him as a promising writer. A year later, in 1882, for further acclaim, Wilde agreed to travel from London to New York City to begin an American lecture

tour, and there he gave one hundred and forty lectures in just nine months. In his spare times in New York, Wilde succeeded to meet with some of the notorious American scholars and literary figures such as Henry Longfellow (1807-1882), Oliver Wendell Holmes (1809-1894), and Walt Whitman (1819-1892) ("Oscar Wilde"). Wilde admired Walt Whitman so intensely that in an interview with the *Boston Herald* ten days after their meeting, he said, "I spent the most charming day I have spent in America' with Whitman. 'He is the grandest man I have ever seen'" (in Scharnhorst 116). When he completed his tour in America, Wilde returned to London and without delay began another lecture tour taking place in England and Ireland that continued until the middle of 1884. By means of his lectures, Wilde enacted himself as a leading supporter of the aesthetic movement, "a theory of art and literature that emphasized the pursuit of beauty for its own sake, rather than to promote any political or social viewpoint" ("Oscar Wilde"). On 29 May 1884, Oscar Wilde married Constance Lloyd who was a wealthy Englishwoman. From this marriage, they had two sons: Cyril, born in 1885, and Vyvyan, born in 1886. In 1886, Wilde was employed to be in charge of the English magazine, *Lady's World*, and worked two years in editing it ("Oscar Wilde").

Ruth Robbins states that from 1888 onwards Wilde entered into a productive writing process publishing his two volumes of short stories for children, *The Happy Prince and Other Stories* (1888) and *The House of Pomegranates* (1891). Robbins maintains that these stories were written for Oscar's own sons. For adult readers, there were also other short stories including "Lord Arthur Saville's Crime" and "The Canterville Ghost" both were published in 1887 in magazines, and then were collected and published as a volume in 1891. Moreover, Wilde wrote numerous long critical essays such as "The Decay of Lying" (1889) and "The Critic as Artist" (1890) which were later revised and printed in *Intentions* (1891), an essay collection in which the principles of aestheticism were argued. Then, Wilde published his first and only novel *The Picture of Dorian Gray* in 1890 in *Lippincott's Magazine*, which appeared in serial form in 1891 (Robbins 13). As an author, Wilde attempted to write plays as well. His first play *Salomé* was written originally in French in 1891, and was translated into English three years later. Afterwards, between 1892-95, Wilde tried his chance on the West End stage with his *Lady Windermere's Fan* (1892), *A Woman of No Importance*

(1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895). Those plays, as Robbins acknowledges, had a great success and acclaim which made Wilde earn a huge amount of money (13).

While Wilde was enjoying his literary success, difficult and dreadful times were waiting for him. Robbins suggests that Oscar Wilde's sexual orientation which was considered to be homosexual or bisexual had begun in 1886 when he met an Oxford undergraduate student named Robert (Robbie) Ross. She argues that

Ross, it would appear, seduced Wilde during his wife's pregnancy, which [...] appears to have disgusted him. From then on, it appears that Wilde increasingly sought his sexual pleasures with young men –some from his own class milieu, some from the ranks of the working-class 'renters' (male prostitutes who were often soldiers, but who were just as often clerks), who supplemented their often meagre pay with both casual prostitution and casual blackmail of the men who used them –hence the dangers of such liaisons. (14)

The aforementioned dangers were well-known, Robbins underlines, because in 1885, The Criminal Law Amendment Act (an Act aiming to make further arrangement for the protection of girls and women, the suppression of brothels, and other similar purposes) had declared male homosexuality as a crime. Also known as the "Blackmailer's Charter" during that period, The Criminal Law Amendment Act was punishing the convicts with a "maximum penalty of two years hard labour" (Robbins 14). In this sense, Wilde's relationship with Lord Alfred Douglas, a young man, was one of the most dangerous affairs.

Wilde had first met with Douglas around 1891, and it is written that, he was so enamoured by Douglas that he did not wish to save himself from his influence. There was plenty of evidence, Robbins emphasises that Douglas was an "unstable, selfish, extravagant" young man, and he used Wilde "as a pawn in his stormy relationship with his father" (14). However, the Marquis of Queensberry, Douglas's father, left an insulting message on an open postcard at Wilde's home address with the aim of forcing his son to break with Wilde. When Wilde read the message, "To Oscar Wilde: posing as

a sodomite” [a wrong spelling for sodomite], he decided to sue Queensberry for libel. Wilde’s decision was not in favour of him because Queensberry brought to the courtroom the evidence about Wilde’s affairs with various young men, including the “renters” of London. The result was against Wilde; he was arrested “on a charge of gross indecency under the terms of the Criminal Law Amendment Act” (Robbins 15). On 25 May 1895, in his second trial, Wilde was convicted, and sentenced to two years imprisonment with hard labour. Robbins explains that Wilde’s “sentence of hard labour meant the tedious and pointless work of oakum-picking, which is shredding old rope for recycling, or turning the crank –turning a wheel for no purpose whatever except to keep the prisoner occupied” (16). Moreover, the humiliations, the solitary confinement, extremely bad food were too much for Wilde to bear; it was a terrifying experience for him (Robbins 16).

Even though the life in prison was awful for Wilde, it was equally dreadful on the outside. He lost his money on the costs of the first trial, his house was destroyed, his books and personal possessions were sold, and his marriage ended. Constance, his wife did not divorce him, but changed her name to Holland, and she did not allow him to access his sons ever again. When he got out of prison on 19 May 1897, Robbins underlines, Wilde was both physically and emotionally depleted. After the release, he went into exile in France and never returned to England. In France, he lived a “peripatetic life, always in debt and always cadging money and favours from his few remaining friends and associates” (Robbins 18). During those years, Wilde tried to write again, but his only serious work was his prison poem “The Ballad of Reading Gaol”, published anonymously in 1898 under his prison number C.3.3. Wilde died in a Paris hotel on 30 November 1900, at the age of 46 (Robbins 19).

Despite the consequences, Wilde had enough courage to live his life publicly as the way he wanted. Refusing to obey the rules of the society he lived in, Wilde did not act the way that he was expected to act. The regulations of the late Victorian society were too oppressive for Wilde, therefore leading a double life was inevitable for him. Besides, this duplicity played an important role in his works. Nunokawa and Sickels underline that

[u]ntil his trial brought the show to a close, Wilde, like the heroes, victims, and villains of his fiction, sought always to play at least two roles at once: on one hand, Wilde was a father and husband, on the other, he was the lover of young men; on one hand he was an artist, a phrasemaker, and a friend of the high and mighty; on the other hand, he was a homosexual, pursuing his desires in secret. (9)

The theme of duality can be observed clearly in Wilde's other famous work, *The Importance of Being Earnest* as well. In this comedy, there are two principal male characters, Jack and Algy, who have invented aliases that enable them to lead a double life. The dualistic theme is not only displayed in the characters' use of double identities but in the language of the play and the play as a whole. Therefore, it is possible to suggest that the characters in Wilde's works can be the embodiment of Wilde himself since they represent the dual nature of man. Even Wilde himself confesses the truth of that assumption in a letter to Ralph Payne on 12 February 1894 in which he mentions his novel, *Dorian Gray*: "I am so glad you like that strange coloured book of mine: it contains much of me in it. Basil Hallward is what I think I am: Lord Henry what the world thinks me: Dorian what I would like to be –in other ages, perhaps" (in Lawler and Knott 389).

Regarding the story of *The Strange Case of Dr Jekyll and Mr Hyde*, Gilbert Keith Chesterton rightly asserts that "[t]he real stab of the story is not in the discovery that the one man is two men; but in the discovery that the two men are one man. ... The point of the story is not that a man *can* cut himself off from his conscience, but that he *cannot*" (in Saposnik 729-730) (emphasis original). One can infer from the quotation that the separation of a man's self is impossible. In both novels I have analysed in this study, the case of dualism dominates the stories, however, by the end, the characters cannot survive this duality. Considering the dual lives of the authors themselves, I suggest that the aim of these novels is to display that the duality of man results in horrifying consequences. By analysing these novels, I conclude that through Henry Jekyll and Dorian Gray, Stevenson and Wilde imply that identity is obviously fragmented. Even though they have had double lives, Stevenson and Wilde suggest that

people around them during the Victorian era also have led a double life; Jekyll and Dorian are the representations of these duality. Applying the doppelganger motif in their novels, Stevenson and Wilde in fact criticize the Victorian society for its hypocrisy, narrow-mindedness, sexual repression and double-standards. While Jekyll represents the gentleman who acts according to the Victorian social norms, Hyde is the savage entity typifying the moral degradation of the Victorian world. Similarly, Dorian Gray is an embodiment of the Victorian hypocrisy. However, the death of the characters at the end, and Stevenson's and Wilde's anguish in leading a double life reveals the impossibility of maintaining an Eden-like, peaceful, and balanced life in the Victorian England!

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Özgeçmiş

Fatma Gamze Erkan, 2011 yılında Ege Üniversitesi Edebiyat Fakültesi İngiliz Dili ve Edebiyatı bölümünden mezun oldu. 2012 yılında aynı üniversitede İngiliz Dili ve Edebiyatı Anabilim Dalı'nda yüksek lisans yapmaya ve Araştırma Görevlisi olarak çalışmaya başladı.

ABSTRACT

In the first chapter of this study, the origin of the concept of Gothic, how it took part in literature, how and why the first Gothic novel emerged and the main characteristics of the first Gothic works are explained. In the second chapter, the political, economic, and social issues of the Victorian period are covered to explain the reason behind the contextual change in Gothic fiction during this era. Addressing the psychological traumas caused by the repressive attitude of the Victorian period, the “doppelganger” motif which has been applied frequently especially by Gothic writers is explained. In the last two chapters of the study, the “doppelganger” motif in *The Strange Case of Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and *The Picture of Dorian Gray* (1891) by Oscar Wilde, the most popular authors and the novels of the era, are analysed according to Lacanian psychoanalytic theory. The split personalities of the main characters in these novels are analysed putting particular emphasis on Lacanian concepts of “desire” and “alienation”. The aim of this study is to discuss the purpose behind the application of the “doppelganger” motif in these novels by exploring how and why the protagonists experience self-alienation.

ÖZET

Bu çalışmanın ilk bölümünde, Gotik kavramının nereden geldiği, edebiyattaki yerini nasıl aldığı, ilk Gotik romanın nasıl ve neden ortaya çıktığı ve ilk Gotik eserlerin genel özellikleri anlatılmaktadır. İkinci bölümde ise Viktorya dönemi politik, ekonomik ve toplumsal sorunları açıklanarak bu dönemde Gotik edebiyatın nasıl bir değişime uğradığından bahsedilmektedir. Viktorya döneminin baskıcı tutumunun getirmiş olduğu psikolojik travmalara değinilerek özellikle Gotik yazarların eserlerinde sıkça kullanmaya başladığı “ikiz kişilik” motifi açıklanmaktadır. Çalışmanın son iki bölümünde ise dönemin en popüler yazar ve eserleri olan Robert Louis Stevenson’ın *Dr. Jekyll ve Bay Hyde’in İlginç Hikayesi* (1886) ve Oscar Wilde’ın *Dorian Gray’in Portresi*’ndeki (1891) “ikiz kişilik” motifi Lacancı psikanalitik kurama göre incelenmektedir. Özellikle Lacan’ın “arzu” ve “yabancılaşma” kavramları üzerinde durularak, bu eserlerdeki ana karakterlerin bölünmüş kişilikleri analiz edilmektedir. Bu çalışmanın amacı, eserlerdeki karakterlerin neden ve nasıl kendi benliklerine yabancılaştıklarını irdeleyerek, “ikiz kişilik” motifinin hangi amaçla bu iki eserde kullanıldığını değerlendirmektir.