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CELAL BAYAR UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE

SOCIAL ANXIETY AND SCIENTIFIC PROGRESS IN THE LATE VICTORIAN GOTHIC FICTION: *DRACULA* AND *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE*

MASTER'S THESIS

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ÖZET

Bu tez çalışmasında Bram Stoker'ın *Dracula* ve Robert Louis Stevenson'ın *The Strange Case of Dr. Jekyll and Mr. Hyde* eserleri yazıldıkları dönem ile ilişkileri bağlamında Yeni Tarihselci edebi eleştiri yöntemi ile incelenmiştir. Eserlerin incelenmesinde edebi metinler, tarihsel bilgiler sunan metinler ve yazarların hayatları ile ilgili bilgiler birbirleri ile paralel olarak okunmuş ve bu yolla Yeni Tarihselci yaklaşımın yöntemleri kullanılmıştır. Tez, giriş ve sonuç bölümleri dışında üç bölümden oluşmaktadır.

Tezin konusu, kullanılacak olan Yeni Tarihselci yöntemin ortaya çıkışı ve özelliklerinin anlatıldığı giriş bölümünün ardından birinci bölümde Gotik romanın 18. yüzyılda ortaya çıkışından, 20. yüzyıla kadarki zaman diliminde geçirdiği evreler ve değişimlerin yanı sıra Viktorya dönemi İngiltere'sinin sosyal, siyasal ve kültürel yapısı anlatılmaktadır. Tezin ikinci bölümünde ise öncelikle Viktorya döneminde ortaya çıkan bilimsel yenilikler, icatlar ve günlük hayata etki eden teknolojik ilerlemeler anlatılmış, daha sonra dönemin sosyal yapısı, şehirleşme, sanayileşme ve beraberinde ortaya çıkan zorluklar ve bu zorlukların birey ve toplum hayatında neden olduğu endişe ve bunalımlar ortaya konulmuştur. Üçüncü ve son bölümde ise daha önceki bölümlerde verilen bilgiler ışığında iki eserin yazıldıkları Geç Viktorya dönemi İngiltere'sini nasıl yansıttıkları, dönemin bilimsel gelişmelerinin ve sosyal değişimlerinin bu edebi eserlerde nasıl gözlemlendiği tartışılmıştır.

Sonuç olarak, Yeni Tarihselci eleştirinin savunduğu üzere hiçbir tarih metni nesnel olamaz ve *Dracula* ve *The Strange Case of Dr. Jekyll and Mr. Hyde* eserlerini her ne kadar birer edebi eser olsalar ve hatta kanon dışında kalsalar da, dönemlerinin tarihini alternatif bir bakış açısıyla anlatan birer tarih metni olarak okumak mümkündür.

ABSTRACT

In this thesis study, Bram Stoker's *Dracula* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* are analyzed in relation to the time period they were written in according to the literary critical approach of New Historicism. In the analysis of these works, literary texts, texts that provide historical information and information about the life of the authors are read in parallel to each other and thus the methods of the New Historicist approach are used. The thesis is composed of three chapters apart from the introduction and conclusion parts.

Following the introduction part where the subject of the thesis and the emergence and the particulars of the New Historicist approach are told, the phases and changes that Gothic novel went through between the 18th and the 20th centuries, and the social, political and cultural structure of the Victorian England are displayed in the first chapter. In the second chapter, Victorian period's scientific innovations, inventions and other technological progresses that affected the daily life are told initially. Then the social structure of the period, urbanization, industrialization and the hardships accompanying it, and the anxieties and depressions which are the results of these hardships are revealed. In the light of the information provided in the previous chapters, how England of the Late Victorian period is reflected, and how the scientific progresses and the social changes in this period are observed, in these works, are the subjects that are discussed in the third and the last chapter.

Finally, as asserted by the New Historicist criticism, no text of history can be objective, and it is quite possible to read *Dracula* and *The Strange Case of Dr. Jekyll and Mr. Hyde* as historical texts that provide histories of their time from alternative points of view though they are literary works, and moreover non-canonical.

YEMİN METNİ

Yüksek Lisans tezi olarak sunduğum "Social Anxiety and Scientific Progress in the Late Victorian Gothic Fiction: *Dracula* and *The Strange Case of Dr. Jekyll and Mr. Hyde*" adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin kaynakçada gösterilen eserlerden oluştuğunu, bunlara atıf yapılarak yararlanmış olduğumu belirtir ve bunu onurumla doğrularım.

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STATEMENT OF OATH

I hereby declare that I prepared this thesis entitled "Social Anxiety and Scientific Progress in the Late Victorian Gothic Fiction: *Dracula* and *The Strange Case of Dr. Jekyll and Mr. Hyde*" in propria persona in full commitment to the academic ethic principles without having any supports incompatible with these academic principles, and that the works from which I benefited were listed in the works cited and each of them was benefited by being referred.

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INTRODUCTION

This study analyzes *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson and *Dracula* (1897) by Bram Stoker in terms of their connections with the time- the Late Victorian period- they were written in. Do these works reflect and correspond to their time and culture, or are they subversive and critical about Victorian values and ideals? These questions are among the ones this study will try to find answers for. Accordingly, the first chapter provides background information on the birth and development of the Gothic novel as a genre. Having such knowledge about Gothic novel's history as a genre and its rebirth and position in the Late Victorian period is important in evaluating these two particular works.

The second chapter aims to provide extensive information about the Victorian Era. Under the sections entitled as "Scientific Progress" and "Social Anxiety", this chapter is designed to provide the historical background for the novels in question. The historical information given in this chapter is important in two ways. Firstly, it will help show the social situation of the people living in that era and the changes they go through. Secondly, it will help understand and evaluate the fictional course of events and characters as depicted in the novels. Therefore, one would like to return to previous chapters for some information and cross reading of fact and fiction while reading the third chapter, constituting the discussion part.

A historical reading requires certain methods as well as historical and biographical knowledge. As Hayden White states, historical texts can be read using the literary theories as they have a narrative construction as well as a discourse just like the literary texts. According to him, historical narrations are linguistic fictions, and therefore are closer to literary forms rather than to scientific ones. White emphasizes the success of the historical texts in story

telling and rejects to accept them merely as chronological listings. He names this conversion of chronological narration into fiction as "emplotment" (82-3).

A tragic event in history may seem comic from a different perspective, and historical moments may be narrated and commented in many different ways, creating different meanings (White 84-5). For the classical literary theorists, the context of a literary work was like a solid and accessible historical period. On the other hand, according to White, the literary work can never be that solid and this supposed idea of solidity and accessibility of the historical and fictional texts is itself born from the context of the texts that the fiction writer works on, and the product of the fictional talent of the historian who study this context. Thus, it is inevitable for both the historian and the fiction writer to be subjective (Uysal 11).[1] In the quotation below, White explains how fact and fiction may merge with each other in the works of the historians;

> History thrives on the discovery of all the possible plot-structures that might be invoked to endow sets of events with different meanings. And our understanding of the past increases precisely in the degree to which we succeed in determining how far that past conforms to the strategies of sense-making that are contained in their purest forms in literary art. (91)

Similarly, according to Postmodernist view, which took this view of subjectivity one step further, histories are valid only for the time and culture they were written in. In the second half of the twentieth century, studies in history extended to non-European geographies and other previously ignored areas. Therefore, a new comprehension of history, using a

[1] All references to Zeynep Uysal are my translation.

comparative method which studies the lives of the masses and the social processes they encounter, was born (Atilla 34- 5).

In this study, the approach of New Historicist criticism, which uses the same logic of White's historical perception in literary criticism, will be the guide while evaluating the two novels. In order to understand where New Historicism stemmed from and on what grounds, one has to take a brief survey of the theoretical tendencies in criticism of literature in the last quarter of the twentieth century.

The nineteen-eighties saw the birth of new critical approaches that focused on the concepts like culture, history and context of literary works rather than their structural constitution. Contrary to previous approaches that analyzed texts by concentrating on their inner structure and seeing them as isolated from their environmental circumstances, these new approaches took the contexts, the society and culture in which the text was produced, into account. New Historicism, perhaps being one of the most notable of these approaches, not only learns from the criticisms of the modern history writing on the classical historiography and tries to have an alternative position, but also makes use of the poststructuralist theories that seriously shaped and affected the intellectual and academic thoughts (Uslu 25).[1]

New Historicism, which was pioneered by Stephen Greenblatt and a group of academics from the circle of University of California, Berkeley, can be seen as a revolt against the structural and restrictive attitude of the New Criticism which was the dominant way of evaluating literature in the American academic world until the seventies. This critical approach, unlike Deconstruction[2], does not impose certain methodological propositions. Consequently, New Historicism can be regarded as a history of probabilities. As its name suggests, it focuses on the time the literary text was produced, and it emphasizes that there is always a dialogue between the historical conditions of that time and the literary text. This

[1] All references to M. Fatih Uslu are my translation.
[2] For detailed information about Deconstruction, please see Bloom, Harold, Paul de Man, Jacques Derrida, Geoffrey Hartman and J. Hillis Miller. *Deconstruction and Criticism*. New York: Continuum, 2004. Print.

perspective, inevitably leads one to question the relationship between the real and the fictional (Uslu 26-9).

One of the typical characteristics of the Classical Historicism is its comprehension of history and art as two different, isolated areas. New Criticism, pioneered by Rene Wellek and Austin Warren through their text entitled *Theory of Literature* (1942), likewise, is its mirror in literary appreciation and focuses on the interpretive process of the text itself rather than on historical, authorial, or reader concerns. For them, a work of literature is a sole object which should be read within its text regardless of other factors like history or culture which could have played roles in the creation of such a work. Furthermore, New Criticism supposes that historians are able to write neutrally regarding any given historical time period and, therefore, are able to state unquestionably the truth about that era (Bressler 179- 80).

Greenblatt's New Historicism totally alters this comprehension in a radical way. The literary text, for Greenblatt, is no more a divine, unique being, but a product and a composer of discourses within social circulation. The authority of the writer, too, is a result of the web of social discourses and cultural contexts he is within. Thus, it is the literary text and its circulatory relationship with the surrounding social and historical texts that matter (Uslu 31-5). Greenblatt explains these views as; "the new historicist project is not about 'demoting' art or discrediting aesthetic pleasure; rather it is concerned with finding the creative power that shapes literary works *outside* the narrow boundaries in which it had hitherto been located, as well as *within* those boundaries." (Gallagher and Greenblatt 12).

In her essay entitled "Historicist Inquiry in The New Historicism and British Historiographic Metafiction", Serpil Oppermann explains how the new historicist logic works;

> The linguistic nature of historical writing has been the focal point of interpretive strategies of the new historicist criticism. Taking the issue that historical texts are discursive practices, and the view that literary texts, like historical narratives, form cultural discourses, the new historicist approach asserts the importance of multiple versions of the past as produced within and by these discourses. Hence the problematic notion of representation. (43)

In practice, New Historicism evaluates history as culture and a New Historicist researcher works like an anthropologist who tries to understand a different culture. He questions why and how the individuals or the people behave in a certain way. Moreover, he also analyzes non-canonical works and overthrows the present hierarchies (Uslu 39- 40). As Greenblatt states,

> The notion of culture as text has a further major attraction: it vastly expands the range of objects available to be read and interpreted. Major works of art remain centrally important, but they are jostled now by an array of other texts and images. Some of these alternative objects of attention are literary works regarded as too minor to deserve sustained interest and hence marginalized or excluded entirely from the canon. (Gallagher and Greenblatt 9)

New Historicism's difference from the old Historicism and its concern is also summarized in the below quotation by Aylin Atilla;

> New Historicism can be distinguished from old historicism by its lack of reliance on objectivity and its stress on the processes by which the past is reconstructed or reinvented. It is New Historicism's tenet to demonstrate how a literary work reflects its time and how it was influenced by that specific time. (46)

The two novels chosen for this study are well suited for this kind of literary analysis. Both authors, Stoker and Stevenson, were long considered as writers of sensational literature and children's stories, and therefore dismissed from the sphere of serious, canonical literature. However, with the new perspectives provided by the Postmodernist views and the New Historicist approach, these writers and their works, among other previously ignored names and works of the period, are reevaluated and analyzed from a new dimension by the contemporary academic world.

Given this brief introduction, this study attempts to re-read and analyze two non-canonical literary works, which makes them a source for unofficial historical data as well, of Late Victorian period from an historical perspective and provide an insight into their ties to this particular time. Doing this, it is hoped, will help re-evaluate the reasons of the Gothic revival, social movements and concerns of people, and the writers' possible alternative observations and perceptions of the social situation in the Late Victorian period.

CHAPTER I

GOTHIC LITERATURE THROUGH EIGHTEENTH TO NINETEENTH CENTURIES

a. Emergence of Gothic Fiction in the Eighteenth Century

It is essential for one to establish when and where the terms "Goth" and "Gothic" were originated and how they were associated with a literary genre in order to discuss and analyze the two examples from this particular area of Gothic fiction. Dr. Samuel Johnson, in his dictionary of 1775, defined a Goth as "one not civilized, one deficient in general knowledge, a barbarian". Thus, in the common, Eurocentric historical sense, Goths were seen as the barbarians who destroyed classical Roman Empire and caused the supposedly civilized world to fall into centuries of ignorance and darkness. The Goths included the Angles, Saxons and Jutes and settled England after 449 AD. They lived on the northern and eastern borders of the Roman Empire. In the end of long-running border clashes, they began an extensive invasion of the empire (Ellis 22- 3).

The Goths, together with the Lombards, Vandals and Huns, crossed the Danube and continually defeated the Roman military forces, before sacking Rome in 410 AD. Even though the Goths founded their own kingdoms in France and Italy afterwards, the history of these events is usually and *unjustly* described as a vulgar tale of plunder, of destruction and tyranny. It is a story of the fall of an empire, not the rise of something new in its place. Thus, the term "Gothic" came to stand for medieval culture and for the culture of England in the Dark Ages (7^{th}- 13^{th} Centuries). The Dark Ages of Christian Europe were portrayed by the barbaric ignorance of its rude and unqualified conquerors (Ellis 21- 4).

This historical view or attitude was to change during the course of the eighteenth century. People of the eighteenth century Britain knew little about the history of the Dark Ages, or even about medieval history. The majority had a flat comprehension of past as only a chronology. Therefore, Gothic, being e term suggestive of more or less unknown features of the Dark Ages, became representative of things medieval, in fact, of all things preceding the middle of the seventeenth century. This was accompanied by another connotation that if "Gothic" meant to do with post- Roman barbarism and to do with the medieval world, it was a term which could be used in opposition to "classical". Where the classical was ordered, the Gothic was chaotic; where it was plain and simple, Gothic was ornate and convoluted. Hence, the classics offered cultural models to be followed while Gothic represented excess and exaggeration, the product of the wild and barbarous (Punter 5- 6).

With the rise of the middle class and changing perceptions of history, the Gothic took on a different meaning and was associated with the values of freedom and democracy. The fact that the Gothic culture gained increasing value and its contents were reevaluated in the eighteenth century also had some religious aspects. Opposed to all forms of tyranny and slavery, Gothic tribes were popularly believed to have brought down the Roman tyranny which was subsequently identified with the Catholic Church. Thus, the production of Gothic novels in northern European Protestant countries often had an anti- Catholic undertone (Botting 5).

Many writers of the period began to realize the importance of these Gothic qualities and to claim that primitivism and barbarism possessed vigor, a sense of magnificence which was grievously needed in English culture. Moreover, they argued that there were entire areas of English cultural history which were being ignored and that the way to awaken the English culture was only possible by re-establishing relations with this forgotten, "Gothic" past (Punter 6).

It is rather hard to distinguish the origin of Gothic fiction from that of the origin of the novel genre itself. It is a widely accepted fact that the eighteenth century was the era of the rise of the novel. The works of Defoe in the 1720s, and Richardson and Fielding in the 1740s marked an enormous change in prose writing as they abandoned the fanciful in the name of a realistic depiction of contemporary life (Punter 22). The "gothic fiction", as a term, accommodates a wide variety of works, though in the 1790s, the novels now known as Gothic would have been classified under different names, such as "the romance" or even as "German" novels (Ellis 12). Although "Gothic" invokes a historical enquiry, "novel" completely refers to a literary form and while "gothic" implies the very old; the novel asserts an allegiance with "the new". In this sense, as Ian Watt suggests, one can as well say that etymologically the term, "Gothic Novel", is an oxymoron for "Old New" (Ellis 17). Therefore, one can safely say that the Gothic novel and the novel emerged in parallel to each other with some differences in the ways they presented real and fictional.

In the eighteenth century, due to cheaper printing processes and the emergence of circulating libraries, book markets and the means to access to texts of all kinds expanded. The middle class and especially women constituted the majority of the growing reading public, and the possession of power and wealth changed from an aristocratic minority to those in a mercantile economy (Botting 46). Furthermore, the century was the great era of rationalism and Enlightenment. The Enlightenment or the Age of Reason saw itself as the bearer of an essentially advancing philosophy. Full reliance on faith and religion was avoided, and this reliance declared itself in favor of scientific progress towards knowledge. The main assertion of Enlightenment was that man was potentially capable of almost everything and that there were no mysteries in the universe which would stay as secret to him if he were only to pursue the methods of science and reason (Punter 26).

Augustanism was the dominant philosophy of the Enlightenment in the first half of the eighteenth century. It took its name from the Augustan period of the Roman Empire. The Augustans resembled their period of national history to this past age. For them, it was a silver age because it was balanced between golden accomplishments of the past and possible future decline into a barbarian age of bronze. According to Augustan perception, the barbarians were forever at the borders of civilization and the writer's priority was to keep the defensive powers of reason and culture alert. In this respect, Augustanism was inevitably conservative and reason was the main mental guide. It was the main defense line against invaders and the collapse of civilization. One is tempted to see in Augustanism the instructions of a small group of cultural elite using their power and status under increasing pressure (Punter 31).

In the light of all the information on the dominant comprehension of literature of the time, it can be suggested that the birth of Gothic fiction in the eighteenth century signifies one of the important moments when an older chivalric past was idealized at the cost of a classical present. The past was re- evaluated and re- shaped, and found to be superior to the present. It is a process with a nostalgic aspect (Ellis 23).

Gothic literature flourished first in verse form with a group of poets called the Graveyard poets. Poets such as Robert Blair, Edward Young, Thomas Gray and Thomas Parnell wrote several poems focusing on death, darkness and fear, and they were very popular in the first half of the eighteenth century. Graveyard poetry is significant because its subjects like death and suffering prefigure the Gothic novel, and it remarks an early desire for a literary novelty characterizing the later part of the century. Graveyard poetry challenges rationalism and employs extremity of feelings, and its indirect influence on Gothic fiction through the German writers of terror- fiction was considerable. It had an enormous influence on German writers and through them retained an influence in England into the 1790s and beyond (Punter 33).

Certain stock features were used frequently in these works. Shadows were among the foremost characteristics of these. They drew the limits necessary to the formation of an enlightened world and described the limitations of neoclassical perceptions. Symbols like darkness endangered the wisdom of reason with what it failed to know. Gloom threw perceptions of proper order and unified design into insignificance. Its vagueness produced both a sense of mystery and passions and emotions that were unknown to reason. Night gave free control to imagination's abnormal creatures, while ruins stood for a temporality that exceeded rational understanding and human limitations (Botting 32).

An excerpt from Thomas Parnell's poem, "A Night-Piece on Death" (1722) can be given as an example to Graveyard poetry:

> Hah! While I gaze, pale Cynthia fades,
> The bursting earth unveils the shades!
> All slow, and wan, and wrapp'd with shrouds,
> They rise in visionary crowds,
>
> And all with sober accents cry,
> 'Think, mortal, what it is to die'.
>
> Now from yon black and funeral yew,
> That bathes the charnel house with dew,
> Methinks I hear a voice begin;
> (Ye ravens, cease your croaking din,
> Ye tolling clocks, no time resound
> O'er the long lake and midnight ground!)
> It sends a peal of hollow groans,
> Thus speaking from among the bones. (Lines 47- 60)

Parnell experiences the thrill of entering forbidden realms which was to become very common in the Gothic novel. He recounts his explorations and sees the tombs of the forgotten and passed away mighty figures. As one can see, the lines already contains a series of Gothic elements like charnel- house, ravens, tolling clocks and hollow groans (Punter 37).

Horace Walpole's novel, *The Castle of Otranto* (1764) is credited as the first Gothic novel in English. It was very popular in the growing literary market, and at least nine editions were published by 1790. Walpole saw *The Castle of Otranto* as a mixture of romance and adventure (Brock 3). His preface to the second edition of *The Castle of Otranto* presented the novel as a challenge to orthodoxy of those novels of the eighteenth century in which there could be no appeal to the imagination that went beyond rational causes. Walpole blamed modern fiction for being too probable. According to Walpole, the main enemy of imagination was Samuel Richardson whose narratives had been placed to the level of pure moral prescription by Samuel Johnson in his essays. Walpole believed that the writer's duty is not to instruct but to provide pleasures of the imagination (Hogle 23). Walpole's sub- title was "a Gothic story". This labeling and blending of different genres like epic, romance, tragedy, superstitious folklore, and middle class prose fiction, in other words high cultural writing with that of common folk literature or genres considered as low, served as a marketing device in order to reach a wider reader public from different classes.

The Castle of Otranto is set in the twelfth century, in a castle. The plot is a composition of absurdities, including some romance ingredients such as a tyrannical baron and his hostile schemes, complex disclosures about parentage and most importantly of a series of supernatural portents and appearances. Walpole believed in the power of terror to awaken and sustain interest, and planned his book as an attack on Enlightenment values. His characters are neither lifelike nor reasonable in themselves (Punter 50-1). As a result of Walpole's success, many writers adapted his style and many different Gothic novels were

published through 1770s to 1790s. Clara Reeve's *The Old English Baron* (1777), Ann Radcliffe's *The Romance of the Forest* (1791) and *The Mysteries of Udolpho* (1794), and Matthew Lewis' *The Monk* (1796) were among notable works of Gothic novel from this period (Hogle 8).

Clara Reeve's *The Old English Baron* (1777) in some ways followed Walpole's example in the field of romance, but in others attempted to divert the stream of the genre. Reeve's book was partly an attempt to combine features of *Otranto* with a rather different but related area of historical fiction. Reeve's purpose was to use the supernatural devices of Walpole and the historical settings of other writers to give narrative interest and attractiveness to a tale with a didactic purpose. The novel had a very simple plot in which a young man of certain origins but with great talents is taken into a noble household, where he earns the envy and enmity of the sons of the house. They visit various evils upon him but with the help of highly placed friends he is enabled at length to discover the secret of his birth, which is noble as that of his rivals. According to Reeve, the past is not a source of fear and wonder. It is a source of comfort and relief and Reeve suggests that her ancestors were as normal as their contemporaries. *The Castle of Otranto* and *The Old English Baron* are both framed narratives; that is to say, both writers present their texts as manuscripts they have discovered and of which they are editors. The most obvious reason for this method is defensiveness. Walpole did not dare admit his authorship until the second edition, and Reeve was modest about her efforts (Punter 55- 6).

Ann Radcliffe was one of the most important and famous female gothic novelists of the eighteenth century. Keats named her as "Mother Radcliff". Her novels demonstrate the characteristics of typical eighteenth century female gothic writing. This is clear in the way Radcliffe created characters of virtuous young women as heroines of her novels set in the Middle Ages or the Renaissance, outside England. *The Romance of the Forest* (1791) and *The*

Mysteries of Udolpho (1794) are two of her works that employ these common features of female Gothic writing in the eighteenth century. At the end of these novels, virtue has been conserved and domestic harmony has been reaffirmed. Her novels are all constructed as lessons in virtue and faith (Botting 63-4).

In Radcliffe's works there is always a heroine who has a bright, enlightened sensibility in conflict with a character or characters representing dark, feudal order. This reflects the common liberal attitude of her time (Hogle 46). The most unique aspect of Radcliffe's fiction was her domestication of the supernatural which she called the "supernatural explained" (Ellis 66). However, Radcliffe's use of rational explanations to supernatural events undercuts the mystical and terrible expectations of readers and leads them back to eighteenth century principles of realism, reason and morality (Botting 65). Her method of extending the mysteries through the use of suspense was judged as excessive. In the "Critical Review" (1794), Coleridge argued that in *The Mysteries of Udolpho* "curiosity is raised oftener than it is gratified; or rather, it is raised so high that no adequate gratification can be given it" (qtd. in Botting 66).

Another important writer of Gothic in this period was Matthew Lewis. According to Sir Walter Scott, Matthew Lewis was the most scandalous and one of the greatest of all the early Gothic writers (Punter 64). Lewis' *The Monk* (1796) is two stories in one. The major story is that of the monk, Ambrosio. He is a man of virtue and famous in Madrid for his sublime sermons. His favorite novice in the abbey reveals himself to be a woman named Matilda and starts seducing him. This drives Ambrosio crazy and causes his self- destruction. Meanwhile, there is the second story of Raymond and Agnes. Agnes is destined to be a nun from her birth but she does not like the idea. In the end, she is rescued by Raymond from the abbey which is the source of violence and sins. Unlike Radcliffe, Lewis attempts no rational

explanation for the supernatural aspects in his novel. He even suggests near the end of the book that Matilda has been a demon from the start (Punter 69).

Originated as a blend of old and new, from different genres of different backgrounds, Gothic fiction can be said to distort rather than distinguish the margins that regulated social life, and question, rather than restore, any supposed continuity between past and future, reason and passion, individuality and society (Botting 47). However, there was a slight difference in this distorting of the social boundaries with regards to gender and social status of the writers as in the case of Radcliffe.

The male writers of Gothic literature, of a more aristocratic class position, leaned towards representations of the supernatural, exercising the privileges and freedoms granted by gender and class position while the female writers, usually of middle class origin, remained more concerned with the limits of eighteenth century social values, careful to interrogate rather than transgress the boundaries of domestic modesty (Botting 60).

Gothic writing has always been fascinated by objects and practices that are created as negative, illogical, immoral and fantastic. Certain stock features in Gothic fiction provide the principal embodiments and traces of cultural anxieties. Twisted, fragmented narratives concerning puzzling incidents, hideous images and life- threatening quests dominate most of the Gothic novels written in the eighteenth century. Ghosts, monsters, demons, corpses, skeletons, wicked aristocrats, monks and nuns, fainting heroines and bandits occupy Gothic settings as figures of imagined and realistic threats. In the nineteenth century, these stock features grew in number with the addition of scientists, fathers, husbands, criminals and the monstrous doubles signifying duplicity and evil nature.

Among the stock features, the castle, as the main place of Gothic plots, was very common and predominant in early Gothic fiction. The castle was usually in a decaying and dreary form with hidden passageways, and was linked to other medieval constructions like

abbeys, churches or graveyards. In their commonly ruinous states, castles provided a view into a feudal past associated with barbarity, superstition and fear. The mountainous landscapes like the Alps stimulated powerful emotions of terror and wonder in the viewer. Their huge scale offered a sample of infinity and power. They signified a metaphysical force beyond the reach of rational sciences or human comprehension (Botting 2). Imagined or real, through the use of these supernatural, sensational and terrifying features, places or events, the aim of Gothic was to create emotional effects on its reader rather than developing a rational or appropriately sophisticated response.

Gothic provided fear and thrill for its readers and delighted their superstitious fancies with marvelous and strange events, instead of instructing them with moral lessons that repeated respectable and tasteful attitudes to literature and life (Botting 4). This was why Gothic literature was attacked throughout the second half of the eighteenth century by some traditional, conservative, and moralist readers and critics like Sarah Pennington, Edward Barry and even by Mary Wollstonecraft for encouraging extreme emotions and reviving forbidden passions. Wollstonecraft stated that "novel reading" alone was "a principal cause of female depravity" (qtd. in Ellis 55).

A large portion of the literary market in the eighteenth century was composed of narratives dominated by values of family, values more appropriate to the middle class readership (Frank 8). In this respect, the new wave of Gothic texts was considered to be undermining the mores and manners on which ideal social behaviors rested. In the plots of many of these texts, illicit power and violence were not only displayed but were also shown as threatening to consume the world of civilized and domestic values of the British society. Gothic productions were considered excessive and unnatural also in their undermining of physical laws with marvelous beings and fantastic events. They challenged scientific reason

by transgressing the boundaries of reality and possibility, through their fanciful ideas and imaginative flights (Brock 4- 6).

If not childish, demonstrations of the Gothic past with ruins, songs and romances were regarded as products of unsophisticated minds. Gothic novels have generally been excluded from the sphere of mainstream literature and their popularity within an expanding readership in the eighteenth and nineteenth centuries was regarded as a clear sign of public tastelessness and vulgarity by the conservatives and moralists (Botting 15). Nevertheless, characteristics like extravagance, superstition, fancy and wildness which were considered in negative terms previously, became associated with a more expansive and imaginative potential for aesthetic invention in the eighteenth century. On the other hand, though they were usually associated with literary and moral indecency, many Gothic novels aimed to defend morality, virtue and reason in their own way. Therefore, they were caught between their moral and conventional projects and the unrealistic mode of depiction they employed (Botting 46).

In Gothic literature, reason is overcome by imagination and emotions. Social decorum and moral principles are surpassed and exchanged with passion, excitement, and sensation. Gothic used the myths, legends and folklore of medieval romances in order to make up magical worlds and tales of knights, monsters, specters, fantastic adventures and terrors (Punter 9). The reappearance of the figures of the past was the source of the pleasures of horror and terror. A comprehension of aesthetic on the basis of feelings primarily associated with the sublime was the main trend which was pioneered by Gothic.

The ideology or the stand point behind Gothic fiction and its acceptance in the world of literature can be understood with the help of Edmund Burke's critical work entitled *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* which was published in 1759. Burke defines sublime as;

> The passions which belong to self- preservation, turn on pain and danger; they are simply painful when their causes immediately affect us; they are delightful when we have an idea of pain and danger, without being actually in such circumstances; this delight I have not called pleasure, because it turns on pain, and because it is different enough from any idea of positive pleasure. Whatever excites this delight, I call *sublime*. (35)

One can infer from this definition that the readers of Gothic fiction found delight in reading stories of pain, danger, and fear as they were not subjects but only observers of the terror and horror which took place in these works. This position of the reader as an outside observer, safe from the dangerous and uncanny events taking place in the novels provides a different delight, not a delight of pleasure but of sublime. The importance of Burke's work in relation to Gothic writing is that it was the first attempt to build a connection between sublimity and terror.

Burke asserts that "Whatever 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 subjects, 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" (39). He declares the development of what was in the graveyard poets a subject of rising taste into an entire area of psychological examination. His most important contribution was to give terror a major literary role (Punter 44-5).

Burke's work must have been very influential on the intellectual communities that the writers of the Gothic works enjoyed success with the growing demand of the eighteenth century readers for, in his words, such a "delight". This popularity and the market success of

the Gothic novel demonstrate that the control of literary production was shifting away from the determiners of taste and value and towards the reading public itself.

According to the romantic perspective of the late eighteenth century, Gothic novels maintained a nostalgic appreciation of a lost era of romance and adventure which was barbaric but at the same time ordered (Botting 5). For example, according to Coleridge, Goths were the remote ancestors of British people, and their rude and uncivilized manners made a great contribution to the tone, thought and feeling of English literature and culture. He claims that the sublime nature, higher respect for womanhood and the courage valued in Gothic culture and its embodiment in literature were valuable contributions to English culture (Mays 224).

Gothic novels revealed uncertainties about the nature of power, law, society, family and sexuality. The terrors in these works stimulated a sense of the unfamiliar and created an irrepressible and vast power which threatened human sanity, honor, property or social standing, as well as the very order which was regulated by the unity of these terms (Botting 7). Towards the end of the century, religion was no more the authoritative mode of explaining the universe in accordance with the Enlightenment rationalism (23). This new concept of thought altered conceptions of the relations between individuals and natural, supernatural and social worlds. Thus, Gothic works and their disturbing ambivalence can be regarded as effects of fear and anxiety or as attempts to explain or deal with the uncertainty of these shifts.

The continuing ambivalence and polarization of the word Gothic until the end of the eighteenth century was not only significant in the changes of meaning that it underwent but also in its function in a network of associations whose positive or negative value depended on the political positions and representations with which Gothic figures were associated (Punter 18). Gothic figures that appeared in so many novels, as well as critical, aesthetic and political discussions, became signs of a developing cultural anxiety concerning the relation of present

and past, and the relationship between classes, sexes and individuals within society. Gothic figures were also indicative of changing notions of culture and nature. As indicators of an ancient order of feudal practice that continued to dominate people, the castles, counts and monks of Gothic fiction remained politically ambivalent, and were also seen as figures of nostalgia or criticism.

b. Romantics and the Gothic Mode in the early Nineteenth Century

The Romantic Era, named after the literary movement of Romanticism in Europe, covers the last quarter of the eighteenth century and the first thirty years of the nineteenth century. The Romantic period in Britain is generally accepted as the period between 1798, the year of the publication of *Lyrical Ballads* by Wordsworth and Coleridge, and 1832, the year of the deaths of Sir Walter Scott and Goethe and the passing of the Reform Bill in the parliament. The Romantics rejected the ideals and the rules that were associated with classicism and neoclassicism. Against the limiting principles of the "Age of Reason", the Romantics represented the need for a free, subjective expression of passion and feelings (Cuddon 771). Coleridge, Wordsworth, Keats, P.B Shelley, Byron and Sir Walter Scott constituted the main group of Romantics in Britain. In this period, all hierarchies and distinctions governing social and economic formations were in question.

During the period of Romanticism, the most significant change in Gothic genre is the internalization of Gothic forms. The external elements like darkness or sublime landscapes became symbols mirroring the mental and emotional states of the characters. Though the standard plot structures and narrative styles remained mostly the same as grounded by Walpole and Radcliffe, the new renovations in the genre had some romantic aspects. The feelings and the inner world of the individual had more importance in the romantic Gothic writing when compared with the eighteenth century examples (Botting 92). Romantic identifications with figures like Prometheus or Milton's Satan as heroes suffering and condemned were the expressions of sympathy for the resistance to overpowering tyranny.

The internalization of Gothic forms reflected wider anxieties which, centering on the individual, concerned the nature of reality and society and its relation to individual freedom and imagination. The real evil was often identified with aristocratic figures and institutions of power as government hierarchies, social norms and religious dogmas. The individual pursuers

of knowledge of themselves and the powers beyond nature show that the notions of identity, the comprehension of mental and natural powers were being transformed with political and scientific changes in the period. The French Revolution's failure in realizing the hopes for human progress contributed to the inward and darkening turn of the romantics. The double, as an uncanny figure of horror, represented a limit that was invincible and displayed an internal division in the human psyche (Botting 93).

The last thirty years of the eighteenth century and first thirty years of the nineteenth century are notable for quite important changes in people's ideas and feelings about the metaphysical and the supernatural. There were also changes in what they felt or thought about insanity, states of fear, extreme suffering, violence, crime, and murder. As if, after a long period of rationalism and mental stability, the rediscovery of "old worlds" and especially, the rediscovery of the world of supernatural had a strong breaking and a cathartic effect. As a result, a huge pile of tricks and new material were found. Out of it came devils, wizards, magicians and witches, trolls, vampires, doppelgangers and alike supernatural elements none of which had any place in the "Age of Reason". One of the most remarkable of all was the ghost, revived as a figure and character. The ghost story, in fact, stemmed from the Gothic novel and Gothic tales in general (Cuddon 359-60).

Marquis De Sade states that the Gothic novels written in the Romantic era were "the results of the revolutionary shocks which all of Europe has suffered" (108). He also asserts that the old domestic novel "became as difficult to write as monotonous to read" and to create new works that would attract the reader's attention, "one had to call upon the aid of hell itself" (109).

Blake, Coleridge, Shelley, Byron, and Keats all used Gothic elements for certain aims, and they simultaneously broadened the scope of Gothic further into the nineteenth century. They used certain symbolic figures that represent the terror of their age. Three of them require

certain emphasis with regard to their influence on later Gothic literature in prose. One of these is “The Wanderer”.

> So spoke the wanderer,
> mindful of hardships,
> of fierce slaughters
> and the downfall of kinsmen:
>
> Often (or always) I had alone
> to speak of my trouble
> each morning before dawn.
> There is none now living
> to whom I dare
> clearly speak
> of my innermost thoughts. (Lines 6- 16)

This is a small excerpt from a long and anonymous Anglo Saxon poem called “The Wanderer”. The legends of this figure come from various sources like the Bible, the Koran, and from early historians like Roger of Wendover and Matthew of Paris. The essence of the legends is a man who is doomed to perpetual life on earth because of blasphemy. The life of the Wanderer, who is both a hero and a victim, is like that of Prometheus. He has supernatural powers and can foresee future. His task is to find another person who would exchange his destiny with him. It is a hopeless task in which he never succeeds.

The “Ancient Mariner” is another symbolic character who is also abandoned by God due to an unforgivable crime and doomed to wander the world as a living demonstration of divine vengeance (Punter 114-5). The following excerpt is from Samuel Taylor Coleridge’s poem *The Rime of the Ancient Mariner* (1798) in which this subject of divine vengeance and human

frailty and vulnerability against its powers are depicted explicitly. The Ancient Mariner is condemned because of killing Albatross, which was believed to be the bird of good luck.

> ‘God save thee, Ancient Mariner!
> From the fiends, that plague thee thus!-
> Why look’st thou so?’- ‘With my crossbow
> I shot the ALBATROSS.
>
> The Sun now rose upon the right:
> Out of the sea came he,
> Still hid in mist, and on the left
> Went down into the sea
>
> And the good south wind still blew behind,
> But no sweet bird did follow,
> Nor any day for food or play
> Came to the mariners’ hollo! (lines 79- 90)

The third one is the vampire figure. Like the Wanderer, the vampire surpasses the law of mortality and he is doomed with eternal life and he seeks other people to share his destiny. The vampire is a very common symbol in European and Asian mythology. The distinctions of the romantic figure of the vampire are summarized in John Polidori’s novella *The Vampyre* (1819) which is the first prose fiction in English with such a title. Polidori strongly hints that those who are ruined by vampires’ attentions are in fact the victims of their internal weakness. They are criminals, gamblers, sharpers or they are merely frail. His vampire, Lord Ruthven, is depicted as extremely handsome, and it is also suggested by the author that he may be a dream object, not a real being. The connections to this suggestion could be made by the facts that a vampire and a dream are both night phenomena, fading in the light of day and both are considered as physically weakening and promising unexpected pleasure. The figure of

Polidori's vampire, Lord Ruthven becomes a model for the English vampire. Being an aristocrat and an undead, he represents the early nineteenth century aristocracy which was also dead and yet not dead (Punter 119).

One of the examples of romantic Gothic novel is *Zastrozzi* (1810), by Percy Bysshe Shelley in 1810. In this novel, there is a constant repetition of horror and horrible, and the total darkness and the masked faces of the villains. The black and white tone of unjust persecution, the insistence on the potential finality of the imprisonment, the slight presence of half appearing, half disappearing voyeurism are all among the characteristics of the Gothic genre in this period (Punter 12).

One of the most important novels of this period is probably Mary Shelley's *Frankenstein*. Mary Shelley was the daughter of Mary Wollstonecraft and William Godwin. In 1816, together with her husband, Percy Bysshe Shelley, Lord Byron and their friend, Dr. John Polidori, following the example of the first generation romantics, they were on a grand tour de Europe. They were stuck in a country house in Geneva, Switzerland, near the Alps due to heavy rain and they decided to run a story writing competition among them (Ellis 142). This small event turned out to be the source of one of the most influential literary works of all times, namely *Frankenstein: or, the Modern Prometheus*. Shelley's short story, with the encouragement of her husband, later developed into a novel and was published in 1818.

The novel is about the tragedy of a man of science, Victor Frankenstein, who fails to reach his scientific aims of discovering the secret of life in the way wants. Not only does he fail in his scientific and somewhat alchemic goals, his creation, the Monster, causes destruction and devastation in almost every aspect of his life until it causes his death. Through the epistolary narration style, Shelley helps the reader to catch every detail of the story from the views of different characters. Using the epistolary form and various first-person narrators, and

combining various stories and letters, the novel carries the complexity and mystery of Gothic narratives to another level.

Frankenstein deploys standard Gothic elements to bring the genre thoroughly and critically within the sphere of Romanticism. Its villain, the Monster, is both a hero and a victim while devilish agency has been replaced by human, natural and scientific powers. The novel has few but important elements of Gothic. Ruined castles only appear in the distance, on the rocky outskirts of romantic scenery of mountains. Graveyards and charnel houses are not described in detail and mentioned only to signal Frankenstein's work and associate it with that of necromancers (Botting 102).

Mary Shelley divides the characteristics of the Promethean hero between the scientist Victor Frankenstein and the Monster which he creates. Although it is Victor Frankenstein who defies God by creating life out of dead body parts, the Monster also bears at least a part of the punishment. Shelley's approach towards the relationship between Frankenstein and his creation shows that she intended to display the wrongness of Frankenstein's efforts and to show the Monster as an essentially neutral creature who is made evil by social circumstances. It is rather difficult for the reader to distinguish which character's behavior is justifiable (Punter 122). The motives behind Frankenstein's studies are revealed in many parts narrated by the scientist himself;

> I confess that neither the structure of languages, nor the codes of governments, nor the politics of various states, possessed attractions for me. It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still

> my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world (Shelley 36).

As this quotation shows, Victor Frankenstein's aim is a purely scientific one. He is not interested in social or moral issues and considers himself as seeker of the truth. It seems that Shelly wants her work to stand against the illusion of pure scientific enquiry which is one of the major arguments of the text. The author emphasizes that Victor Frankenstein's studies affects his health due to his engagement with death and sickness as he has to find the Monster's body parts in charnel houses and morgues. She also emphasizes that because of his research Frankenstein loses all other connections of human affection, his family and friends. In his laboratory, he passes into a dreamlike mood of obsessive focus on his task (Punter 123). The novel does not take sides between humans and the Monster and the Monster is allowed to express his own feelings about his situation;

> As I read, however, I applied much personally to my own feelings and condition. I found myself similar and yet at the same time strangely unlike to the beings concerning whom I read and to whose conversation I was a listener. I sympathized with and partly understood them, but I was unformed in mind; I was dependent on none and related to none. "The path of my departure was free,"..What was I? Whence did I come? What was my destination? (Shelley 124)

As the readers empathize with the Monster, further in the plot with monologues such as the above quotation and witness the events through his perspective, it is inevitable for them to

recognize the innocent and unformed mind of the creature. In creating the unformed mind of the Monster, Shelley follows her father's, Godwin's belief in the eventual human perfectibility. According to this belief, also called *tabula rasa* and which was used and discussed since Aristotle by many different authors and philosophers including Locke, Rousseau and Freud, human perfection is possible as long as the circumstances are right. Every human being is born innocent and he will have his psyche formed by his contacts in the course of life (Punter 125). One of the most significant aspects of the novel is that it does not direct the reader to a certain conclusion or judgment of the case. The novel ends by leaving all boundaries uncertain and leaves them to powers shaping identity and destiny beyond any human control.

A great deal of Gothic fiction, then, up to the first half of the nineteenth century, is about injustice, whether it comes from divine sources or from man to his fellow men and women. The Wanderer and Frankenstein's Monster are important symbols of this injustice; and therefore, in one way, is the vampire, who after all only acts in the way which is planned for him, and is himself under a kind of doom. This, perhaps, provides many clues about the situation of the society in which literature was shaped.

The upcoming of industry, urbanization, the regularization of models of labor in the late eighteenth to early and mid-nineteenth century created a world in which older, natural ways of managing the individual life, namely the seasons, the weather and simple laws of exchange, became more and more inappropriate. As a substitute, individuals were urged towards paths of activity which made sense only as parts of a greater, less easily comprehended whole. The individual came to see himself at the mercy of forces which in fundamental ways surpassed his understanding (Punter 128).

Under these conditions, it is not unexpected to find the birth and growth of a literature whose key motifs are paranoia, exploitation and injustice, and whose central aim is to

understand the incomprehensible, the taboo, and the illogical. If Gothic is thus a form of response to the appearance of a capitalist economy ruled by middle-class and if such an economy succeeds in important respects through the nineteenth century and on into the twentieth, it may be possible to explain the perseverance of the central Gothic symbols in the same terms. These symbols, one can argue, were shaped and created as a reaction to a social trauma which English culture is still trying in various ways to comprehend.

c. Gothic Revival and the Victorian Era

Victorian era covers the time span between 1837 and 1901 that of Queen Victoria's reign. The period is sometimes dated from the passage of the first Reform Bill in 1832. Britain in Victoria's reign became the British Empire with its colonies spread all over the world. As the wealthiest and the most dominant country in the world, Britain ruled in almost every continent in accordance to her imperial interests. It is also a period of intense and fruitful activity in literature, especially by novelists and poets, philosophers, and essayists. The main concern of much of the writing was the contemporary social problems. These included the effects of the Industrial Revolution, the influence of Darwin's theory of evolution, movements of political and social reform (Cuddon 970).

The beginning of the Victorian Age can be seen a typical ending of an Ann Radcliffe novel. The true heir takes the force back from bad uncles and despotic guardians and is now able to preserve and defend her national inheritance. This beginning seemed to fulfill the description of the British constitution as "an old Gothic castle, erected in the days of chivalry, but fitted up for a modern inhabitant" (Millbank 145). Liberty and progressivism, and freedom from the past were the general politics of the era, and the entrapped heroine, Victoria, would eventually be revived as in Gothic writing. However, in the early years of Queen Victoria's reign, that was not possible.

This was partly because of the instability of many social groups toward the monarchy during the 1840s and the gender of the new monarch. It is possible to demonstrate the influence of this view of the Queen Victoria upon the modes of political and literary sensibility during this time. While royalists saw the birth of another Elizabethan age of glory and national achievement in the new monarch, utilitarians questioned the relevance of such an irrational institution, and Chartists and moderates like writers in the periodical, *Punch* disapproved the cost of the royal family and its isolation from society (Millbank 145).

Victoria's gender, as much as her marriage to a foreign prince, Prince Albert, in 1840 damaged her authority in the eyes of some, and this problem combined with working class unrest and political protests for regulations of representation in the parliament. The end for the Gothic in the Victorian era was a division of the Radcliffe tradition. The liberated heroine became separated from the reasons of her release from the prison of the past. This division took many different Victorian shapes, some of which struggled to heal the gap between the monarch and the people, depending on the political and ideological stances of each author or group who took up the Gothic as a mode of writing (Milbank 146).

Due to this social unrest in the period and the tendency towards realism in literature, the Gothic novel lost its popularity between 1820s and 1870s. There were less Gothic novels in the market, and many of them could not be identified as a single representative of the genre. On the other hand, rather than appearing as a whole, the Gothic appears to mark the most of the nineteenth century literary texts and culture with a lingering invisibility as phantoms or specters. Alternatively, the Gothic becomes other than itself, the meaning of the term changing, metamorphosing beyond its narrow definition and promising the destabilization of whatever it comes to haunt, while it is destabilized in itself and from itself, still it stays as a promise of a certain return, a cyclical fear and respect (Wolfreys 10).

The particulars of the Gothic literature of the eighteenth century and the natural landscapes of Romantic philosophy in the early nineteenth century gradually changed into terrors and horrors that were much closer to home. The uncanny depictions of the boundaries between inside and outside, reality and delusion, propriety and corruption, materialism and spirituality became more and more apparent. The modern city with its industrial, gloomy and labyrinthine constructions was the new source of horror, violence and corruption. The instruments of terror were provided by the scientific discoveries, and crime and the criminal mind presented new threatening elements of social and individual disintegration. Gothic

psychology and the question narratives' raise of the reality of weird occurrences were framed with different issues like of rationalism, democracy and religious organizations and their relationship to individual freedom and social control (Botting 113-14).

The Gothic writings of the 1790s could narrate and, by that means, recover the crisis of their own time by replaying the trauma of the Reformation from the perspective of a later parallel cultural revolution. On the contrary, the royal Gothic of the Victorian era brings the setting of this genre to British shores but in stressing legitimacy and continuity it loses the ability to narrate change in full. By contrast to this projection of the present upon the past, one novel characteristic of the later Victorian Gothic is its contemporary and localized setting in the Britain of its own century. On the other hand, the Gothic mode remains itself by continuing to summon the past. Therefore, to clothe the contemporary in Gothic fashion is to perform an anachronism whether deliberately or not (Milbank 147).

In Victorian Gothic, the places for mystery and terror were provided by the domestic, industrial and urban contexts and abnormal individuals. The gloomy forests and subterranean labyrinths found their equivalents in the dark alleyways of cities. The criminals could now be the new villains, cunning, corrupt but comprehensively human. The Romantic sites or heroes of gloomy suffering were no more identified with prisons, social injustice and rebellious individuals. They were strange figures threatening the home and society. In representations of scientific innovation, traditional Gothic elements were used for being associated with alchemy and mystic powers. The enduring dark Romanticism surrounding the accounts of scientific excess was a threat to social values. The spiritual passion, in opposition to the more real horrors of everyday corruption, was nostalgically embodied in Gothic terms as a contrast between narrow reality and metaphysical dimensions (Botting 123).

Victorian Gothic included expeditions beyond the everyday world and the disturbance of boundaries between present, past and future. This indicated both fear and nostalgia in

relation to Victorian attitudes and society. This thoroughly secular, rationalized and scientifically ordered material world of Victorian period lacked a sense of unity, value, and spirit. The home and family, as the privileged site of Victorian culture, were seen as the last refuge from the sense of loss and the forces threatening social relations. The home, however, could be a prison as well as a refuge (Botting 127- 28).

While the city became a gloomy, dark labyrinth in itself in the nineteenth century, it also turned into a site of nocturnal corruption and violence, a place of real horror. The family, in accordance with the city life, became a source of rendering threats and uncanny by the haunting return of misbehaviors of the past, and a place where the present guilt on everyday life was covered in strangeness. Thus, the attempts to distinguish the apparent from the real and the good from the bad which were evident in the standard Gothic devices of portraits were internalized rather than explained as supernatural occurrences. The distinction between a trick of the light or of the imagination was no more clear. Instead, doubles, alter egos, mirrors and animated depictions of the distressing parts of human identity became the new stock devices. The alienation of the individual from the culture and language, in which s/he was located, created an uncertain zone in which the differences between fantasy and reality were no longer obvious (Botting 11-2).

Joseph Sheridan Le Fanu was one the most important Gothic writers of the Victorian period, and his works marked the revival of Gothic in the 1860s and the 1870s. In contrast to the rather empirical and domestic literary atmosphere of Victorian period, Le Fanu was one of the most productive of ghost story writers. Many of the writers of ghost stories in this period wrote novels along conservative realist lines (Botting 127). Whereas, with its features like the gloomy villain, forbidding mansion, and persecuted heroine, Sheridan Le Fanu's *Uncle Silas* (1864) shows the direct influence of both Walpole's *The Castle of Otranto* and Radcliffe's *The Mysteries of Udolpho*.

Le Fanu's novella, *Carmilla*, was published in his short story collection entitled *In a Glass Darkly* in 1872. *Carmilla* as a vampire tale provided a rebirth for this particular branch of the Gothic and influenced Bram Stoker's *Dracula* (1897). Le Fanu's female vampire Carmilla not only preys on other girls but also offers a defensive Darwinian critique of vampirism as a negative transcendence, which is the return from the death to life. Similarly, in her scientific study of ghost appearances, *The Night- Side of Nature* (1853), Catherine Crowe had argued that evolutionary theory had opened a new world of the marvelous, so that the fantastic had become the real. Thus, in *Carmilla* the vampire ceases to represent the ravenous and the deenergizing past, and instead stands for a natural but sinister progress toward lifelessness. In this respect, *Carmilla* is a self-reflexive work in which Le Fanu questions the dangerous tendencies of his own time through the vampire's fascination for the living girl, (Milbank 163).

The British Empire's fear of fall is shown through depictions of demonic characters with racially associated characteristics pulling up victims through sexually aggressive acts. The fear of "the other" is illustrated as the strongest in relation to the other's sexuality, as the uncertainty of the imperial project in the late Victorian era was reflected in a sense of decline in patriarchal strength around the world and at home. Carmilla, thus, can be seen as a character that represents a fear of the other's more vital sexuality overtaking the English colonizers, a fear which is representative of the combination of the sexually aggressive female and the racial other, a victim of the British patriarchal system (Brock 120). The victim of the novella, Laura, is characterized as a potential good English mother who is the most critical component of the stabilized definition of the Victorian home. Therefore, Laura symbolizes the site at which the British feel most vulnerable.

At the time of *Carmilla*'s publication, the Gothic had been present in western literature for nearly one hundred years and had produced only a few vampire stories. Being one of those

few, *Carmilla* is successful in representing the society of its time via the characters it employs. Young and vulnerable Laura of the novella initially demonstrates a feminine category of the angel, who is to become the devoted young bride and mother. The Victorian notion of the angel was no doubt an important part of an ideology that supported a society dominated by the middle class. The good English mother is a derivative of the angel, an ideological creation that was armored by Victorian society's perception (Brock 121).

According to society's expectations, marriage was to control female sexuality within a legal bond by preventing sexual disease and deviance, and was to guarantee the reproduction of a healthy English race. These objectives were reflected onto a cultural model of female mythological dualities, such as domestic angels and villainesses accordingly (Auerbach 185). In *Carmilla*, this model is characterized in the portrayal of Laura. She is initially represented as an angel in the house, and then is gradually drained of her socially productive potential by Carmilla, her strange house guest. Laura's English father invites Carmilla into their home when her carriage breaks down in front of their Styrian castle. Carmilla and Laura, both in their late girlhoods, become close friends. There is an early part in the novella where Laura describes a childhood dream:

> I saw a solemn, but very pretty face looking at me from the side of the bed. It was that of a young lady who was kneeling, with her hands under the coverlet…she caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly. (9)

When the two girls meet, Laura recognizes Carmilla from this dream. Carmilla's sexual expertise is depicted in this part as she is able to sooth Laura into sleep while caressing her, which allows her to suck Laura's blood. This act implies a strong lesbian undertone and Le Fanu Gothicizes lesbianism through such a use of the supernatural. Carmilla is able to vamp a potential good English mother because Laura is captivated by her aggressive sexuality. Therefore, Carmilla's aggressive sexuality is connected to a slow death as well as violation by the end of the narrative. Moreover, since Laura never has children, the violation serves as an act of sterilization of her fecundity (Brock 122).

These concepts in literature had their counterparts in the real world of Victorian England. The first observable demonstration of the growing unrest in England's colonies was the Indian rebellion of 1857. It was an event which caused panic in England's political consciousness. When her interests abroad were threatened, insecurities developed in the national psyche of England accordingly. This identity crisis caused England's look to turn inward and a political self-doubt began developing and reflecting in many forms of literature.

Likewise, the fear of reverse colonization in *Carmilla* manifests through aggressive sexuality and possible interracial intercourse. The vampires are identified with non- British racial characteristics and they exchange blood with young British women, which is symptomatic of a jealousy of the racial Other's influence. There are also concerns about England's decaying imperialist richness and guilt about colonial involvement (Brock 123).

Fred Botting defines the Gothic subjects in the nineteenth century literature as follows:

> In nineteenth century, Gothic subjects were alienated and divided in themselves. They were no longer in control of those passions, desires and fantasies that had been policed and partially erased in the eighteenth century. Scientific theory and technological innovation,

> often used as figures of human alienation and Gothic excess themselves, provided a vocabulary and objects of fear and anxiety for nineteenth century Gothic writing. Darwinian models of evolution; researches in criminology, anatomical and physiological science identified the bestial within the human. (12)

The 1870s and 1880s saw the revival of the Gothic as a powerful literary form allied to *fin de siecle* decadence, which fictionalized contemporary fears like ethical degeneration and questioned the social structures of the time. At the end of the nineteenth century, familiar Gothic figures like the double and the vampire reemerged in new shapes and with a different concentration and anxious investment as objects of terror and horror. Recurrent since the late eighteenth century, doubles and vampires made an impressive reappearance in the two major Gothic texts produced in the period, *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and *Dracula* (1897) which are the main concerns of this study.

The scientific analysis of the origin of the new threats to society pointed to human nature itself. On the other hand, the ambivalence towards scientific issues led, in the Gothic fiction of the period, to strange realignments between science and religion. This new relationship was shaped by spiritualism and the result was the continuing popularity of the Gothic literature (Botting 136). Even though dating back to Romanticism, it was in the context of Victorian science, society and culture that the fictional power of Gothic writing became possible and became associated with anxieties about the stability of the social and domestic order and the effects of economic and scientific rationality.

CHAPTER II

SCIENTIFIC PROGRESS AND SOCIAL ANXIETY IN VICTORIAN ERA

a. Scientific Progress

Scientific innovations, technical developments and inventions have always had a considerable impact on human societies and individuals' lives. Victorian era was no exception, and rapid developments and changes continuously took place during the era. Thus, it is the aim of this part of the study to explore these developments in science and technology and their effects on the people of Victorian era.

Technological advances stimulated the search for new products to consume as well as new means of manufacturing them quickly, cheaply and in quantity for a mass market. Almost every aspect of daily life was touched by science and technology. New modes of transportation- the railway in particular- changed the relation of the town and the country, and it created a tourist industry and introduced ordinary people to their historical and cultural heritage as well as geography. Innovations in medicine changed the experience of illness, pain and death. Inventions such as the telegraph altered communication. Due to the increasing public enthusiasm for science, by the 1860s, major public schools incorporated scientific studies in their curriculums (Moran 56).

It is in communications above everything else that the nineteenth century may be claimed to have been more revolutionary than any former period. Printing had hardly changed as a craft for 350 years since the publication of the first Bible in 1450, and the printing press was essentially the same at the beginning of the nineteenth century. In 1814, König, a German inventor, set up two steam-driven machines for *The Times* of London which could print 1100

newspapers an hour. The König machine was revolutionary, but there were necessary improvements immediately needed. The paper was printed only on one side of the sheet and the sheets had to be passed through again to the other of the two machines installed to be perfected or printed on the other side. Augustus Applegarth and Edward Cowper applied a modification and enabled the sheets to be perfected in the same machine. It was a major revolution in printing and cheap books and newspapers could be published as a result of it. This development contributed to the advancement of the culture of Victorian times (Andrews 73- 5).

As communication became speedier, news was pouring into the news offices from their sources and correspondents faster than they could send it out in printed form. Thus, the necessity of faster printing became paramount. Due to rapid developments later on, *The Times* produced a huge edition announcing the death of the Duke of Wellington, printing for 14 November 1852, 70,000 copies in one day without any stoppage for maintenance (Andrews 77). The last great printing invention of the era was the discovery of a method of producing at speed stereotype plate from a former type. Two semi-cylinders were put on one roller bearing the type of pages I and 24 of the newspaper and two other semi-cylinders carried the type of pages 2 and 23. The machine was patented by MacDonal and Calverley but was named as the Walter machine in the honor of John Walter, the proprietor of *The Times*, which was printed from these stereotype plates. This system added greatly to the speed of production, and it enabled publishers to print 25,000 copies an hour (Wilson and Grey 215).

One can rightly say that the Victorian literature was a result of the first age of mass communication and the conditions under which it was formed were influenced by the development of mass-media print. Moreover, printing in color was made possible by the method known as chromolithography and it was used as a means of reproducing works of art.

The chromolithograph was an extension of the publication of art by the availability of cheap reproductions that was a characteristic of the age (Altick 64).

During the reign of Queen Victoria, apart from the developments in printing, a new communication technology was developed that allowed people to communicate directly across great distances, in effect making the world smaller than ever before. This technology was the telegraph, which unleashed one of the greatest revolutions in communications. As in every development in science and technology, the invention of telegraph did not occur in one day and there were some early attempts of different men of science who imagined the possibility of communication with distant parts of the world in a faster way.

Claude Chappe, a man of science from France, was one of the researchers who had tried to control electricity for the purposes of sending messages from one place to another. He figured out a way to send messages using the "clang" sound made by striking a casserole dish which produced a sound that could be heard a quarter of a mile away in conjunction with two specially modified clocks. As Standage states;

> Chappe and his brother, Rene stationed a few hundred yards apart behind their parents' house, would begin by synchronizing their clocks. Claude would make "clang" as the second hand on his clock reached the twelve o'clock position, so that his brother could synchronize his clock accordingly… Using a numbered dictionary as a code- book, the Chappe brothers translated these numbers into letters, words and phrases and thus sent simple messages. (7)

Chappe developed his method gradually, and on March 2, 1791, he used black and white panels, clocks, telescopes and codebooks to send a message between a castle in his

hometown in Brulon, in northern France and a house in Parce, ten miles away. In the presence of local officials, it took him about four minutes to transmit a phrase from one location to other. Chappe wanted to call his invention the tachygraphe, from the Greek for "fast writer" but he was talked out of it by his friend Miot de Melito, who suggested the name telegraphe, or "far writer" instead (Standage 9). So, was the telegraph born.

Before long many European countries copied Chappe's design and, developed variations of it. The British Admiralty ordered the construction of a line of telegraph towers in 1795 to allow communication between London and the ports of the south coast during the war with France. The British telegraph was designed by George Murray, a clergyman and an amateur scientist. By the time of Queen Victoria's accession in 1837, almost sixty experimental electric telegraphs based on various electric and electrochemical processes are known to have been constructed by a number of researchers. On the other hand, the authorities at that time saw no gain in the further development of the telegraph since the war with France was over. Yet, if the electric telegraph was constructed, it would work over any terrain, in any kind of weather, at any time of day or night. Its possible advantages in a wider concept of communications were not foreseen yet (Standage 14-21).

Meanwhile, the telegraph was a source of inspiration for another man of science in the United States. Samuel F.B Morse was born in Massachusetts in 1791. Morse's wife, Lucretia, died suddenly at their home in Connecticut on February 7, 1825 while her husband was away in Washington, pursuing a career in painting. He wrote a letter to his wife on February 10, unaware that she was already dead. Washington was four days' travel from New Haven, Connecticut, so Morse received a letter from his father telling him of his wife's death on February 11. Travelling as fast as he could, Morse arrived home the following week but his wife was already buried. In the United States of 1825, messages could still only be conveyed as fast as a messenger could carry them (Standage 26).

During a journey from Europe to the United States in 1832, Morse met Dr. Charles Jackson, an expert on electromagnetism. He learnt from Dr. Jackson that electricity could pass through a circuit of any length instantaneously. He was struck with the idea that information might be transmitted by electricity to any distance. Before long, he had the idea of using short and long bursts of current- a "bi-signal" scheme that later evolved into the dots and dashes of what is now known as Morse code. Next he turned to the matter of creating a permanent record of an electric signal so that it could be translated from dots and dashes back into the original message. After six weeks at the ocean, together with Dr. Jackson, he sketched out a way to record incoming signals on paper automatically. As soon as he arrived in New York, he set to work on building an electric telegraph (F.R.M 283- 84).

Four years later, in 1836, William Fothergill Cooke, an Englisman, decided to try building an electric telegraph after attending a lecture about electricity. The lecture Cooke attended included a demonstration of an experimental telegraph system that had been invented by Baron Pavel Lvovitc Schilling, a Russian diplomat, in the mid-1820s. Cooke decided to build an electric telegraph based on an improved version of Schilling's apparatus. He built a prototype that used a system of switches to control three needles via six wires. Different combinations of the three needles' positions signified different letters (Standage 32).

On both sides of the Atlantic, both scientists faced the same difficulties. Although their telegraphs worked over short distances, all their experiments with longer wires had failed. Cooke turned to his friend Peter Roget for advice. He introduced Cooke to Professor Charles Wheatstone who had made his name through a series of experiments to determine the velocity of electricity. So, the two men formed a partnership. Even though they did not get on well, their professional relationship was fruitful. Soon, they had devised and patented an enhanced five needled telegraph. Only twenty letters were included in the telegraphic alphabet; thus "c", "j", "q", "u", "x", and "z" were omitted. Although the design required

separate wires between sender and receiver for each needle, it could convey messages quickly without the need for a codebook (Standage 35).

By that time, Morse had spent five years working on his telegraph. His slow progress was partly due to his impractical schemas and partly to his financial situation. He was appointed as a professor of literature of the arts of design at New York University and he had to choose between spending his money on food or on components for his telegraph. The reason the Morse system overhauled Wheatstone was that Morse from the start was concerned with sending messages by the electric telegraph, which were self- recording. Wheatstone's self-recording system was adopted widely in England but was eventually supplanted by Morse (Andrews 84).

Morse, too, was guided by an academic, Professor Leonard Gale, who taught chemistry at New York University. Gale suggested changing the battery and improving the receiving electro-magnet. Morse and Gale could transmit messages through ten miles of wire, and this was the breakthrough that Morse had been seeking. Despite the serious financial difficulties he was struggling with, he completed the device and used Morse code as the language which consisted of dots and dashes (Gardner 267).

What was harder than building the prototypes was convincing people of telegraph's significance. Both governments and state foundations of the United States and Britain refused to support the new technology. However, the tide turned for the telegraph when it was used to announce the birth of Queen Victoria's second son, Alfred Ernest, at Windsor on August 6, 1844. The *Times* was on the streets of London with the news within forty minutes of the announcement, declaring itself "indebted to the extraordinary power of the Electro-Magnetic Telegraph" for providing the information so quickly (Standage 49).

Another important instance for the development of the telegraph was when it was used to arrest Fiddler Dick, a famous pickpocket, and his gang. Their method of theft involved

robbing the crowds at a busy railway station and then escaping from the scene by train. Before the telegraph, there was no way to send information faster than a train, so their getaway was guaranteed. Nevertheless, the presence of the telegraph meant it was now possible to alert the police at the other end before the train's arrival. John Tawell, a famous murderer, was also arrested in the same way. These incidents proved the practical usage of the telegraph and soon it became an appealing area of investment for both private and state foundations on both sides of the Atlantic (Morus 462).

The electric telegraph had a critical role to play in Victorian techno-scientific culture. By 1848, about half of Britain's railway tracks had telegraph wires running alongside of them. By 1850, there were 2,215 miles of wire in Britain, but it was the following year that things really changed. The domination enjoyed by Cooke and his partners' Electric Telegraph Company came to an end as rival companies arrived on the scene, and thirteen telegraph instruments based on a variety of designs were displayed at the Great Exhibition of 1851 in London, attracting further attention for the new technology (Standage 61).

Many parallels could be drawn between today's communication practices and those of nineteenth century telegraph operations. Operators in the telegraph offices did more than just send messages back and forth; they had to call up certain stations, ask for messages to be repeated and verify the reception of messages. Furthermore, a new jargon of telegraph was created by the operators. Rather than spelling out every word, letter by letter, conventions arose by which telegraphers talked to each other over the wires using short abbreviations. This system enabled telegraphers to greet one another and handle most common situations as easily as if they were in the same room. They could also chat, play chess or tell jokes during quiet periods (Standage 65).

As telegraph networks sprung up in different countries, they were gradually connected to enable international communication. In 1850, Prussia, Saxony, Austria and Bavaria

established the Austro-German Telegraph Union to regulate tariffs and set common rules for interconnection. Soon France, Belgium, Switzerland, Spain and Sardinia joined the union and the Morse telegraph system was adopted as a standard. England was linked to Ireland in 1853 and further underwater links across the North Sea directly connected her with the coasts of Germany, Russia and Holland. Europe was also linked to Africa in 1854. The connection between North America and Europe could be realized in 1858 (Standage 80).

The telegraph was also central to imperial expansion. As its wires proliferated across the globe and the world was connected via telegraph lines, an enormous load of information was travelling between the countries faster than any period of history up to that time and Britain's colonies were brought into closer contact. By 1880, there were almost 100,000 miles of undersea telegraph cable and improvements in submarine telegraphy made it possible to run telegraph cables directly from Britain to outposts of the British Empire, without having to rely on the goodwill of any other countries along the route. This "intra-imperial telegraphy" was seen as an important way of centralizing control in London and protecting imperial traffic from evil eyes. Ownership of the expanding network of overland and submarine cables was an important concern for determined and expansionist colonial powers (Morus 455).

The reactions to the telegraph's effects on individual's and social life were mostly positive. In this regard, one of the most common metaphors of the telegraph and its potential by Victorian commentators was the comparison between it and the nervous system. According to Morus, Victorians saw the telegraph and the nervous system as potentially having many things in common. Both were systems that seemed to transmit intelligence at once. Both systems' aim was regulation. The earth resembled the human body and the electric wires the nerves. The messages were transmitted from the most remote regions to the center, just like in our bodies (470- 1).

People believed that through the advantages of worldwide communication enabled by telegraph, a universal peace and understanding between different cultures could finally be achieved and nations and people could use its advantages to empathize with each other. The telegraph, in this sense, was also seen as a tool devoted to the spread of Victorian values. However, the social impact of the global telegraph network did not turn out to be so straightforward. Better communication did not necessarily lead to a wider understanding of different points of view (Morus 457).

The potential of new technologies to change things for better was overestimated and the ways in which they would make things worse were unforeseen. An example was horse racing. The result of a race was known at the racetrack as soon as it was declared. Before the invention of the telegraph, the information could take hours or even days to reach the bookmakers in other parts of the country. So, anyone having the results of a horse race before the news reached the bookmakers could then place a guaranteed bet on the winning horse. As soon as this was realized, rules were introduced to disallow the transmission of such information by telegraph. Diplomats and spies were using codes and ciphers to protect their messages from the enemy governments with varying degrees of success. The telegraph was providing new ways to cheat, steal, lie and deceive as well as the ability to communicate (Standage 107- 26).

Most operators, including the women, worked ten hours a day, six days a week. Female operators were kept apart from the men but despite being physically isolated from their male counterparts, they were in direct contact with male operators over the telegraph network throughout the working day. So, many relationships flourished into on-line romances (Andrews 97). Regarded as an attractive profession, the telegraphy offered the hope of rapid social advancement for the middle class. It provided an escape from small towns to the big cities and it meant guaranteed work wherever one went. Thanks to the telegraph, the general

public became participants in continually unfolding global news. The newspapers were suddenly able to report on events on the other side of the world within hours of their occurrence (Standage 146). The result was a dramatic change in world view but to appreciate the extent of the impact which the telegraph caused in the newspaper business requires an understanding of how newspapers were run in the pre-telegraph era.

In the early nineteenth century, newspapers mostly dealt with their local coverage. Some newspapers were printed on a different day each week to cope with the social life of the editor. Prior to the founding of the telegraph network, there was no other way to send news than by train or ship. The *Times* of London had a particularly extensive network of foreign correspondents, so that only business readership could be kept informed of overseas political developments that might affect trade. The arrival and departure of ships and their cargoes were reported in the foreign news. However, since the news travelled no faster than the ships that carried it, the January 9, 1845 edition of the *Times* included reports from Cape Town that were eight weeks old and news from Rio that was six weeks old (Standage 147).

In Europe, Paul Julius von Reuter was establishing a news agency. He was working for a translation house that took stories from various European newspapers. Reuter was translating them into different languages and redistributing them. Reuter realized that some stories were more valuable than others. When England and France were linked by telegraph in 1851, Reuter moved to London since it was both the financial capital of the world and the center of the rapidly expanding international telegraph network. During the Crimean War, Reuter's journalists could report from all tree camps and could even dispatch three separate reports of the same battle from the point of view of each of the armies involved. Being the first war, in which the telegraph played a strategic role, the government had to take the existence of the telegraph into account when making news public (Storey 21).

The telegraph was believed to have widened the range of human thought; it was credited with improving the standard of journalism and literature and was described as the greatest mechanism of power over earth which the ages of human history have revealed. Nevertheless, further technological advances were about to have a destructive impact on the telegraph and the community that had sprung up around it. Due to persistent pace of technological change, telegraphy was changing from a carefully learned craft to something anyone could pick up. The increasing use of automatic machinery was undermining the telegraphic community and another new invention was to arrive (Standage 195).

Alexander Graham Bell was an inventor working on a developed form of telegraph. On June 2, 1875, he was testing his equipment when one of the reeds got stuck and his assistant, Thomas Watson, plucked it much harder than usual in order to free it. Bell, listening at the other end of the wire, heard the unmistakable twang of the reed, a far more complex sound than the pure musical tones his apparatus had been designed to transmit. Bell realized that, with a few modifications, his apparatus might be capable of far more than mere telegraphy. It looked as though he had stumbled upon a way of transmitting any sound, including the human voice, along a wire from one place to another (Standage 197).

Bell built a working prototype after several months of hard work and he was granted the patent on March 3, 1876. In a letter to potential British investors, he wrote, "all other telegraphic machines produce signals which require to be translated by experts, and such instruments are therefore extremely limited in their application, but the telephone actually speaks" (qtd. in Standage 199). Bell's telephone was an instant success and by 1880, there were 30,000 telephones in use around the world. With Edison's invention of the radiant light-bulb in 1879 and the use of electricity for everything from lighting to powering electric trams and elevators, enthusiasm for all electrical things flourished in the 1880s and the telephone continued its rapid growth, the telegraph was no longer at the cutting edge of technology. In

1886, ten years after its invention, there were over a quarter of a million telephones in use worldwide (Standage 199- 204).

The developments related to the industry were also various. The Victorians considered iron and coal as the most important elements of the earth. The skillful use of the two in the Bessemer process, converting crude iron into steel was one of the wonders of the age. The Bessemer process was modified by Thomas Gilchrist in 1878. The men of the time saw iron as the most common of the metals, the ore not only being found plenty but the metal being to some proportion a constituent of every natural mineral found, as well as being present in the flesh and vegetable matter. Henry Bessemer discovered that carbon and silicon could be effectively removed from molten pig iron by forcing currents of cold air through the mass of fused metal. Soon, he found that steam had an injurious effect and that by using air alone he could raise the temperature of the metal from a red to a white heat (Andrews 17).

The method allowed new developments in the applications of steel. Steel, formerly being expensive and used only for knives and springs, was now produced in large quantities, 400,000 tons a year in 1875, and was used for the construction of bridges, railways and buildings where its strength, elasticity and durability were essential. With this revolutionary expansion of the practical application of steel, the modern machine industry was born. Now, men could use steel to make big tools with which other machines could be manufactured. This was the absolute requirement of all mass-manufacture (Andrews 20).

Improvements in transportation were also apparent. During Victoria's reign, the most notable single advance to Watt's already common Newcomen steam engine was Giffard's steam injector by which the water constantly evaporating in the boiler of a steam engine was refilled by the application of a jet of steam. Henri Giffard, in 1852, installed his steam engine into an airship, reached a speed of five miles an hour with highly inefficient propeller and became the first man in the world to drive a navigable airship. The first locomotive of Britain

was running in 1804. In 1813, George Stephenson devised the blast pipe and later the tubular boiler and incorporated these innovations in his famous Rocket which, on 6 October 1829, won the competition organized by the directors of the Liverpool and Manchester Railway. The Rocket hauled a load of tenders and carriages weighing 12.5 tons at an average speed of 14 miles an hour and a maximum speed of 29 miles per hour. Stephenson's success initiated the Railway age and by the date of Victoria's accession to the throne, there were 1500 miles of railway in the country, by 1870 there were 13,600 miles (Andrews 22).

Sea transportation was improving too. The *Rainbow*, the first great iron steamship, operated between London, Ramsgate and Antwerp from 1838 to the end of the century (Andrews 30). The Suez Canal had been opened in 1869. Since opening, Disraeli had become increasingly aware of the value of the canal with regard to Britain's commitments in India, where he was already planning that the Queen should be proclaimed Empress. The total cost of the construction of the Suez Canal was twelve millions and Disraeli did a very profitable deal when he bought almost half of the equity for four millions (Andrews 62).

There were also developments in medical sciences. The saving of life by the prevention of fatal shock during surgical operations and childbirth, which sent many a Victorian mother early to the grave, was overcome by the acceptance of anesthetics. Sir Humphry Davy had actually published a work on anesthesia in 1800 but the practical suggestions of his work were largely ignored for nearly half a century. When the use of anesthetics was finally adopted, the new prospects of survival and of the extinction of pain were seen as a Victorian wonder in the history of the healing art, and no other modern discovery had so largely and so directly contributed to decreasing human suffering (Connor 54).

Robert Liston was the first physician to use ether in a major operation in December, 1846. Within a very short time the administration of ether became common in hospitals in

Europe and America. Ether and nitrous oxide as anesthetics were followed by chloroform, which had been discovered in 1831 and was used a year after Liston initiated the administration of ether, on 15 November 1847 when Professor James Young Simpson used it in the delivery of a baby, on the expert advice of a Liverpool surgeon named Waldie (Andrews 109).

At the age of 33, Queen Victoria was expecting her eighth child in her twelfth year of marriage. Victoria disliked not only the pain but the mechanics of childbirth. She then demanded her surgeon, Sir James Clark, to consider the administration of chloroform. Clark wrote to Simpson and Simpson sent down his anesthetist, Dr John Snow. The fundamentalists said it was the will of God that childbirth should be painful. Whether or not it was a protest against male chauvinism, Queen Victoria certainly ordered that a deep sleep should fall on her and Dr Snow obeyed her command. She was greatly pleased with the effect and she certainly had a better recovery (Andrews 110).

Not every Victorian woman had a surgeon like the Queen. In fact, prior to the twentieth century, the majority of mothers in Europe and North America were assisted in birth by midwives, sometimes neighbors or even by elder women in villages (Shorter 35). One reason was that women generally avoided male doctors in childbirth and there was not any educated female doctor to accompany childbirth in the modern manner (141). With the help of anesthesia, and later established state schools which educated midwives and nurses, the experience of childbirth became less painful and the sufferings of the mothers decreased gradually, if not rapidly (148- 61).

Despite its advantages, anesthesia was far from being a solution to a pressing need, and Victorian doctors were not occupied in an insistent search for ways to reduce the pain of surgical operations. The Victorian inventions were not always results of society's requirements. It was the notion of the modern era with all its mechanical and electrical

devices and the related innovations that most Victorians embraced with its products like the telephone, phonograph, incandescent light and other electric appliances (Connor 455).

One of the most significant scientific innovations was in the area of recording. The Victorian invention of photography was a valuable aid to almost every science. The astronomer derived his mathematical data from the photograph, the architect controlled the erection of distant buildings, the engineer watched the progress of distant designs in distant lands, the medical man collected records of morbid anatomy, the geologist studied the anatomy of the earth and the ethnologist gained realistic transcripts of the features of every race (Andrews 126).

In 1802, Thomas Wedgwood published a report of the experimental work he had carried out with Humphry Davy in recording profiles and copying paintings on glass by the action of light on silver nitrate. They could not fix the images they had obtained because they knew no means of removing the silver salts from the unaffected parts of the white paper with which they had been experimenting. In 1839, William Henry Fox Talbot published his findings of a process for preparing sensitive paper for copying prints by coating the paper first with silver chloride and then passing light through the paper of the print. So the art of photography was born (Andrews 127).

The developments in the recording area were not limited to photography. The phonograph, used for recording and playing sounds, was invented by Edison in 1877 in New Jersey. According to Gitelman;

> Edison identified his phonograph as a textual device primarily for taking dictation. With this mandate, the invention emerged from Edison's laboratory into and amid a cluster of mutually defining literacy practices, texts, and technologies, among them shorthand

reporting, typescripts, printing telegraphs, and silent motion pictures. (15)

This invention of Edison enabled a new kind of historicizing. Now, the daily life could be made history, present could be stored and the dead could speak The device, later on, passed through several modifications by Alexander Graham Bell and was quickly adopted by both American and British public. Phonograph was introduced as an objective instrument of public knowledge and was appropriated as an amusing media of public taste (Gitelman 27- 36).

A Short hand machine or the stenotype was another new invention of recording by the German inventor Karl Drais in 1830, later developed by many British and American scientists. It was a primitive typewriter that allowed people to write and record words faster by eliminating some letters, using symbols or abbreviations for some words etc. Shorthand was useful especially while transferring live speeches to printed press and making them public in a very short time (Gitelman 38).

The most effective scientific novelty of the Victorian Era was, most probably, in the field of biology. Charles Darwin's *The Origin of Species* (1859) was largely a synthesis of many scientific ideas already existing, with one or two vital additions. The notion of organic mutability was not new. It had long been demonstrated by England's botanists and breeders of race horses. However, the idea of natural selection determined by an endless struggle for existence, the strong and the weak of a species pitted against the environment that determined which individuals would die and which would live to transmit their qualities to a new generation were new ideas (Altick 226).

Darwin developed the hypothesis of evolution through natural selection. The shocking effect of the book was actually due to what Darwin did not say. Man was not excluded from

the continuous process of change which affected all animate nature (Moran 57). Darwin wrote in the last paragraph of *The Origin of Species*,

> ..from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved. (Darwin 478)

As the quotation suggests, Darwin's theories both confirmed and challenged the Victorian ideals. Humanity was no longer the climax of God's creative power but an animal species derived naturally from lower animal types and subject to extinction like any other kind. Therefore, the ego of the individual and consequently, society was damaged. Darwin's work influenced many scientists like Mendel and Bateson and prepared the grounds for today's studies in genetics and DNA. However, his works' influence on society and its established system of values was far beyond the framework of scientific circles.

b. Social Anxiety

In 1851, the world's first fair, officially called the Great Exhibition of the Works of Industry of All Nations, was opened. It was familiarly known as the Crystal Palace. The exhibition was intended to demonstrate Britain's superiority in creating and manufacturing. No other nation could produce as much as Great Britain at that time. She was incomparably the richest nation on earth, the world's primary banker, shipper and supplier of manufactured goods and, with her navy, keeper of the peace in the mercantile sea lanes (McDowall 138). By 1850, Britain was producing more iron than the rest of the world together and by 1870, British foreign trade was to be almost four times larger than that of the Unite States. The gross national income £ 523,000,000 in 1851, would double by 1881 (Altick 12).

In 1867, the Second Reform Bill doubled the people entitled to vote by enfranchising town workers. The Victorian middle class were thereby facing with an issue which had been gradually alarming over several decades but which they had chosen not to think too much about. How to accommodate the nation's political structure and even more importantly, its culture, to the power now within the grasp of the common man was the question in mind. Despite the success in trade, the national outlook was further clouded by the agricultural depression which began in 1873 and lasted to the end of the century (Altick 14).

The economic decline related to crisis in agriculture triggered labor unrest. Trade unions, supported by legislation passed in the seventies, promoted strikes in many industries and the socialist movement was revived after many years of suspended energy. When Disraeli granted the Queen the additional title of Empress of India in 1876, her country was approaching the height of its influence and achievement as an imperial power but the involvements and responsibilities this position required would complicate political life for the rest of the century. The untreatable Irish problem, to give an example, had worsened

throughout the reign and become the nation's most critical domestic issue as the radical nationalists' demand for Home Rule took the form of dynamiting and murder (Whelan 139).

The conflicts between religion and natural science formed an atmosphere of secularism and skepticism. The strengthened campaign for women's rights raised firm and uncomfortable questions about the place of women in society and the relation of the sexes. Victorian economic, social, and political revolutions were attended by the complications that devastated the simplicity of the older social structure. The population was split into many social, religious and occupational interest groups. The differences in expenditures were so great that while mansions and castles in contradictory architectural styles were being built by the great families, millions of their fellow- countrymen were barely keeping alive (Altick 22).

It is important to understand what prepared the ground for this variety of interest groups. The industrial revolution, in its peak point in late nineteenth century, brought numerous new jobs to the middle class as the economy shifted from land to factory. Commodity brokers, financiers, foreign traders, providers of consumer goods and services to an increasingly wealthy home market were all new occupations. Gradually, sufficient wealth and aggressiveness enabled men at the top of the middle class to get a place for themselves in the gentry. A rich banker or manufacturer might do so by purchasing a landed estate, the first requisite of gentility, from a broke aristocrat (Altick 27-8).

There were superior and inferior grades in some groups like doctors, clergymen, and teachers, which depended on various factors such as family roots, education and professional accomplishment. A London society physician was absolutely separated from the small provincial practitioners. Professional men rose in status, with the founding of organizations planned to set and apply standards of preparation and ethical codes. New professions had to be placed. Civil and mechanical engineers, actuaries, analytical chemists fit in above or below physicians and above or below solicitors. A lawyer's clerk necessarily assumed he was the

superior of the publican who served him his beer and a male assistant in a retail shop outranked in a skilled wheel-wright. The demand for certain occupations grew as the requirements of society changed. Commercial clerks, working for banks, railroads, insurance companies and manufacturing concerns, came to comprise one of the largest middle-class groups. It was quite possible to earn a large income through an intermediary such as an estate agent or a solicitor. The "mechanic", a commonly met term, was originally applied to expert industrial workers like machine builders and repairmen, but later was reduced to become almost synonymous with "machine tender" (Altick 31- 5).

The social unrest started from the bottom of the society. The workers' emergence into anxious and horrified view, after centuries of relative obscurity, echoed in every corner of Victorian life, including its politics, social creed, culture, and literature. Country laborers in every period were used to living from hand to mouth. Their homes were hovels with floors of stone and rafters instead of ceiling. There was no hygiene and adequate heat. Due to the spread of the agricultural land system, farm laborers were apparently worse than they had been for several generations. The rural family's diet became scanty, consisting only of bread, potatoes and tea. The land owners did not increase wages to compensate for this loss of the common land. Thus, there was widespread poverty. There was no forecast for improvement because the supply of labor was more than enough (Whelan 124- 26).

The old system of cottage labor was slowly displaced by small-town workshops in which a number of craftsmen worked side by side with their employer. In due course, these small factories adopted such inventions as the power loom, flying shuttle and spinning jenny and were accordingly relocated along the streams from which they got their motive power. To help tend these primitive machines, the mill owners imported wagonloads of orphans from cities like London and Edinburgh. The parish authorities who were responsible for their upkeep were only too glad to be rid of them. The factory system, with its smoky blight

through its chimneys, was not only spread across the landscape but across all English society. It was not until late in the century that, factory-employed operators, as distinct from hand workers, became as numerous as to account for half of the whole labor force occupied in the industry (Altick 40- 1).

The struggle of hundreds of thousands of people who still worked by hand was great and the misery arising from slavery to the machine and imprisonment in the slums was overwhelming. The regional differences that existed were just differences in the degree of wretchedness. It was the combination of town life and factory life that produced the conditions which horrified the more concerned portion of the nation when they were finally brought into the open. The industrial revolution and such other developments as the railroads' sudden demand for rolling stock, rails, bridge materials, and other iron products had packed workers into towns totally unprepared to house them (Whelan 27- 8).

This overcrowding of the thousands of wage earners into what had once been quite country towns was quite new. In the past, the evidences of poverty and social injustice had been out in the open, in town and country alike. People were accustomed to seeing them and if moved, to applying a small charity to the victims. However, with the coming of the factory town, the most acute suffering was largely hidden from public view. A person walking along the main thoroughfares of a city like Manchester was unaware that only a few hundred yards away people lived in slums unfit for human habitation. When their existence became known to people in the classes above, the shock of discovery was all the more acute (Whelan 33- 5).

The steam powered mills were occupied by displaced hand workers and by refugees from the desperate poverty of life and there was now an excess of labor. Driven from their native land by poverty, the Irish were casual labor. They did the heaviest work for the longest hours and often for the lowest pay. The factories were unregulated and men, women and children worked at monotonous tasks for as many as fourteen or sixteen hours a day, six days

a week. They were deafened by the sound of the steam engines and the clattering machinery and in the absence of ventilation; the heat was unbearable. There were strict overseers, watching over the workers, driving them to maximum output by punishing for spoiling goods, dozing off and looking out the window. The workers' lives were also endangered by unguarded shafts, belts and flywheels. Not till the late seventies, were there any effective industrial unions and any unemployment benefits or social security (Altick 43).

These weary workers, in shifts, crawled home to slums in which they had to live. Their houses were long rows and blocks, built with the cheapest of materials, or subdivided old houses. Multiple families occupied a single room. As many as seven or eight persons slept in one bed, a practice that often resulted in incest, just as it did under similar conditions in the countryside. The houses shared a common back wall, so that there was no space for even the smallest garden. Many blocks were cleaned even less often than the public byways. Sewer piping had not been invented yet and there was no supply of flowing water to carry away the waste. So, open-air drains washed the unpaved streets with filth, creating disease- breeding conditions which had prevailed in towns ever since the Middle Ages (McDowall 140).

Poverty and inhuman conditions in workhouses, sweat-shops, factories and mines stirred the national conscience and led to some charity movements. However, these circumstances also generated fear. The possibility of class conflicts was on the surface and disadvantaged workers started to gather in towns and cities caused unrest and anxiety in the middle classes. The working class increasingly asserted its own and separate identity and seemed to resent current economic and political structures (Moran 42).

Due to the unhealthy living conditions of the growing working class, epidemics of typhoid and cholera joined with diseases induced by malnutrition, exhaustion, and "vice", a conveniently vague catchall term, with particularly strong connotations of alcoholism and illicit sex, to further increase the death rate, which in these conditions was several times the

national average. One out of every two babies born in the towns died before the age of five. Life was as cheap at home as it was at work. The streets of the city were unlighted at night and there was no police at any time. When the chimneys billowed and the very rain was dirty, people were at work. Thus, the region around Birmingham was called “the Black Country”, a name it retains today (Altick 45).

The first effective Factory Act had been pressed in 1833 but was restricted to the cotton industry. With this act, no children under nine could work in the mills; those between nine and thirteen were limited to eight hours a day, six days a week; those under thirteen had to attend school in the factory two hours a day. However, as late as the eighties, working conditions and hours in smaller industries were still entirely unregulated. Small children worked together with adults in the coal mines. They were kept in solitary darkness, twelve hours a day, opening and shutting the doors upon which the miners’ safety depended; half-naked women, some in the last stages of pregnancy, worked tirelessly, hauling loaded carts to the surface (Altick 47).

Toward the end of the century the issue of how people lived or were forced to live, was revived in the east end of London, where the filthy conditions of slum life aroused the conscience of a new generation. There was agitation for reform. By that time, the problem of the masses had entered a new phase. In 1867 and 1884, the workers received the right to vote though many traditionalists supporting the idea of an oligarchic government and an elitist culture, viewed the development with alarm and despair. In their opinion, a democratized society might or might not be a happier or more contended society (Altick 48- 50).

The world of men was ruled by the idea of utility as the supreme value. On the other hand, the world of upper-class women had almost no activity. They were engaged in female accomplishments learned in girlhood, needlework, making boxes from shells collected at the seaside, sketching and watercolor painting, flower arrangement, strumming at the piano or

harp. Every family of middle-class had to have at least one servant. This was one ambition that was easily satisfied as a vast portion of the lower class female population was working as maids, washerwomen, and char-women, and with shops stocking a growing number of commodities which had formerly been produced in the household, more and more middle class women had less and less to do. The Victorian women had no choice. When the husband came back from the office after a hard day competing in the business jungle, he reigned as a lord and master at table and fireside. Convention dictated a rigorously stereotyped personality. She was to cultivate fragility, leaning always on the arm of the gentleman who walked with her in a country lane or escorted her in to dinner (Kucich 216- 30).

Putting aside woman's lack of sexual passion, which was universally accepted as a biological fact because to assume otherwise was indecent, there was the wider implication that woman was inferior to man in all ways except her femininity. The education which girls of upper and upper-middle classes received was limited to the polite accomplishments which were calculated to help her first to win a husband and then, after that primary goal was reached, to infuse her household with an air of the softer graces so as to maintain its separation from the gritty world of affairs. The Queen's College was founded in London in 1848 and in 1880 women were for the first time allowed to take degrees at the University of London (Altick 55).

In the light of this social status, one may say that the Victorian literature is the record of a society seeking ways to adjust itself to conditions as revolutionary as any that are faced today. The Victorians found themselves living in a world whose demands they were wholly unprepared to meet. Despite all the advances brought by science and technology, as in transport and communication, the conservatism that characterized rural attitudes persisted. The effect was that in Victorian England two societies lived side by side, their interests and viewpoints frequently conflicting. The cautious, stratified, tradition- bound rural society, and

the liberal, ongoing, relatively flexible town one, obsessed with the idea of progress (Altick 81).

The outlook of the cities was also altered by the changes in architectural style. The increasing popularity of neo- Gothic style in architecture continued and of the 214 edifices erected during a great wave of church- building, 174 were in a style described as Gothic. As the fashion spread in Victorian times it also was applied to railway stations, town halls, banks, hotels, schools, lunatic asylums, lodging houses, jails, public baths, public libraries and public houses (Altick 102).

The Victorians' expanded psychological and metaphysical apprehension of time and history also involved questions of social values. It was undeniable that they lived in the midst of change. Man and nature had always been at strife and thanks to the advance of scientific knowledge, man was winning. In the course of the century, technology had already constructed sufficient proofs of science's benefit to mankind. Machinery was one of the main exhibits in the course of this progress. It was steam engines and all the machines they drove which sped Victorian England toward a prosperous and comfortable destiny as a country. Nevertheless, statistics of gross national product, the increasing volume of foreign trade and greater life expectancy said nothing about the quality of life in as a whole. The common question was; "Do improvements really bring happiness, or even contentment?"

Respectability had its fixed codes and was not subjective in any sense. These included seriousness, carefulness, cleanliness of person and tidiness of home, good manners, respect for the law, honesty in business affairs, and chastity. To be serious was to cherish Evangelical religious views and a serious person was puritanically opposed to the vanities and unsuitable behaviors, devoid of humor and intolerant of others' frivolity and extravagance. In the everyday Victorian language, "respectable" and "earnest" were nearly always terms of approval; the intention behind "serious" varied with the user. These ideals led towards the

goals of wealth, physical comfort, the consent of one's neighbors. The satisfaction of being accepted in the society was the final achievement (Altick 176).

The ordinary Victorian was living in a culture restricted by Christian teaching. Religion determined his whole position in life, his judgment of the nature and the purpose of life. It was the most powerful cultural aspect of the Victorian environment. Religious beliefs and values shaped social behavior via emphasis on duty, self sacrifice and sexual propriety. Its terminology and structure lied at the heart of the ideal Victorian family (Moran 24). However, when what a typical Victorian had been taught to believe were put to question by science and technology, he suffered accordingly.

Towards the end of the century, the new historical scholarship and scientific discoveries endangered the religious faith of many Victorians, and the response to the growing anti-religious forces constituted a high and tragic drama of the national soul. These discoveries damaged the exact truth of the Bible. Geological discoveries suggested that the earth predated any timeline that could be far earlier than the Old Testament. Prehistory was, now, seen as a time of monsters and chaos, not the orderly creation of all species in six days according to Bible. Thus, the Victorian confidence in scientific observation, measurement and physical data to interpret experience and the environment was on the rise (Moran 32).

Darwin's theory of evolution and natural selection did not necessarily imply progress. On the other hand, it surely devastated the myth of the past upon which religious belief rested. The long appreciated providential theory that God had created man, in all his faultless perfection and tailored the universe to his special needs, was finished. On the contrary, in the light of what Darwin suggested, man was governed not so much by intelligence as by the drives he shared with all other living things in their common determination to survive, multiply and feed his hunger. He was simply the most developed form of animal life and

subject to the same laws of progress that governed the rest of species. He was even given a museum label; *Homo sapiens* (Altick 229).

The authority of the Church was not weakened only because of the scientific developments. The busy life in big cities and towns did not allow people to go to churches as frequent as it was in the countryside. Furthermore, the church offered the workers and poor people no help with the problems of their daily lives. Staying away from the church was also a kind of rebellion against the ruling establishment with which the Church was still closely connected (McDowall 152). As a result, the whole collection of Victorian religious and moral theories was called into doubt.

CHAPTER III

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE AND DRACULA: THE LATE VICTORIAN GOTHIC FICTION

a. Hiding in Hyde: Individual vs. Society

What makes a respectable British man turn into a cold blooded murderer and a lascivious adulterer? In other words, what makes a Jekyll a Hyde? One of the prominent reasons that still keeps Stevenson's novella an area of academic and literary interest today is the way it presents a powerful insight into the human mind, body, and soul which could possess evil and good all at the same time, side by side. However, it is the society and its established moral rules that can decide what is good or evil, as well as the appropriate portions of goodness and evilness within a person to enable him lead a respectful life. Victorian society in general and the Late Victorian one in particular, cherished its moral rules, the rules of respectability, and imposed them on its individuals in a rather strict way as if it was afraid to lose them.

Stevenson was quick to see this juxtaposition between the unstable human nature and the demands of social structure while creating his masterpiece, *The Strange Case of Dr. Jekyll and Mr. Hyde* (will be referred to as *Jekyll and Hyde* hereafter), in 1886. The protagonist of his novella, Henry Jekyll, bears many titles. He is an M.D- a Doctor of Medicine- a D.C.L- a Doctor of Civil Law- an L.L.D- Doctor of Laws- and a F.R.S- Fellow of Royal Society. These titles earn him a respectable place in society. He has a close circle of friends like the lawyer, Mr. Gabriel Utterson, Mr. Enfield and Dr. Hastie Lanyon, all of whom are ideal Victorian

gentlemen like him. He lives in a decent district of London in a house with a butler and several servants as one might expect from his position.

As opposed to this, Edward Hyde is a mysterious young man who spends his time in the area around the river Thames at nights and lives in a house in Soho, owned by Henry Jekyll. Soho's dim street lights, muddy streets, and dirty pavements with slattern looking passengers and darkness, contribute to the mysterious and shadowy character of Edward Hyde. Stevenson describes Mr. Utterson's encounter of Soho and Edward Hyde's house in the text as follows:

> the fog lifted a little and showed him a dingy street, a gin place, a low French eating house, a shop for the retail of penny numbers and two-penny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favorite; of a man who was heir to quarter of a million sterlings. (22)

Stevenson gives a vivid description of Soho via the help of metaphors like the fog and other figures of speech as in "as brown as umber" here. Mr. Hyde's divergent character, in addition to his strange behaviors and the place he lives in, is further detailed by his physical features. In the beginning, the reader is informed about his physical deformity: "He was short, almost dwarfish, had a displeasing smile, and according to Mr. Utterson, he carried the 'Satan's signature' upon his pale face" (16). He was, in every way, the opposite of Dr. Jekyll. On the surface, the two characters shared nothing in common, and their possible connection

within society under any circumstances would look rather absurd as a respectable Victorian gentleman was not, on normal terms, expected to interfere with the affairs of such a peculiar-looking, lower-class Soho dweller.

As the reader is convinced about this unlikely connection, step by step, through Mr. Enfield and Mr. Utterson's investigations, the mystery unfolds, and it turns out, perhaps to the reader's dismay, that Dr. Jekyll and Mr. Hyde are, in fact, the same person, and that Dr. Jekyll has been using a special chemical compound, a drug discovered by himself, which can alter one's physical appearance as well as his attitudes. In the final chapter, Dr. Jekyll explains the background of this situation and the motives behind his scientific studies. He states that he devoted his years to science and did his best to achieve a respectable place in society. However, he always had in himself the concealment of many pleasures and secret desires that could not be revealed because of that respectability. He was afraid to lose his hard-earned position in society if he acted against its set of moral standards and religious restrictions.

In order to provide some consolation for his troubled psychology, he developed his own logic of evaluating the situation. According to Dr. Jekyll, his desires did not make him a hypocrite, because he came to a conclusion "that man is not truly one, but truly two" (52). As a result of the scientific studies he carried on, he figured out a way to separate his evil side from the good one, and to lead both lives in the form of different personalities, as Jekyll and Hyde, without one side bearing any responsibility for the actions of the other. Jekyll explains this in his final statement of the case, speaking of himself as a third person, as follows:

> Henry Jekyll stood at times aghast before the acts of Edward Hyde; but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience. It 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. And thus his conscience slumbered. (57)

It would be of use to have some information about the life of the author while trying to draw parallels with his work of fiction and his times. The creator of *Jekyll and Hyde*, Robert Louis Stevenson, was born in Edinburgh on 13 December, 1850. He was the only child of the engineer Thomas Stevenson and the daughter of a Scottish clergyman, Margaret Balfour. His nanny, Alison Cunningham, whose Protestantism and folk tales are often cited as major sources of inspiration for Stevenson, raised him. Stevenson studied law at Edinburgh University and graduated in 1875 but he never practiced law. Turning to authorship, he had his first essays published in *The Cornhill Magazine* in 1874 and 1875 (Middleton 7).

He met Fanny Osborne, an American woman who had fled from her husband with her two children, while traveling in France in 1876. They got married in America in 1880 after four years of extended flirting. They traveled a lot before returning to England in 1883. Stevenson's first real success, *Treasure Island* (1883), was published during the period they spent some time in Davos, Switzerland due to Stevenson's health problems. In 1885, they settled in Bournemouth, where Stevenson produced some of his most important works, including *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *Kidnapped* (1886) (Middleton 8).

Many of his critics were confused about where to place his works as Stevenson swerved constantly between high literary ambition and writing in commercial forms for the book market. Stevenson was also uncertain at times and often misjudged things. *Prince Otto* (1885), a novel on which he worked for five years to protect his reputation as a serious novelist, was not well received; *Jekyll and Hyde*, on the other hand, imagined, written and

published in ten weeks, became his masterpiece. The distinction of high and low literature was still evolving. Thus this was a moment when a lowly Gothic romance could surprisingly mingle with a species of psychological realism to produce a work like *Jekyll and Hyde* (Luckhurst 9).

One can infer from the life Stevenson led that, similar to the characters he created like Dr. Jekyll and Mr. Utterson, he too was concerned with his reputation as a writer. He wanted to be considered among the writers of high literature in his time, but enjoyed real success as a writer of adventure stories, which were generally seen as a lower kind of literature. Thus, on the one side, there were social expectations regarding how a serious writer should write, and on the other side, there were his own talent, desires and inspirations that made him who he was.

Stevenson, in this junction, increased the plausibility of his character by making him suffer from the unsatisfactory sexual relationships; but the inevitable question was: what would happen if Dr. Jekyll pursued his unconventional goals without having to change his identity? Although he did not reveal the details of these goals and desires, it is obvious that he was in search of some sexual satisfaction as a bachelor who lived alone and whose youth was spent in laboratories and scientific studies. His long-repressed sexual hunger and other secret desires, disguised under his polite attitude, probably contained what an ordinary marriage would fall short of satisfying. Furthermore, most probably, this hunger of him was not limited to a heterosexual or any sexual desire at all which can be inferred in the following words of Dr. Jekyll;

> Even at that time, I had not yet conquered my aversion to the dryness of a life of study. I would still be merrily disposed at times; and as my pleasures were (*to say the least*) *undignified*, and I was not only

> well known and highly considered, but growing towards the elderly man, this incoherency of my life was daily growing more unwelcome. (56)

As it is clearly seen in this excerpt, his main concern seems to be his growing age and the dryness of a typical Victorian scientist's routine life. Free sexual interaction, evidently, was not the sole liberty that was enjoyed by Henry Jekyll in the form of Edward Hyde. In the fourth chapter, Hyde murders an M.P, Sir Danvers Carew, who is also a client of Mr. Utterson, in cold blood without any clear motive. This shows that the primitive side of humanity and an underlying atavism also has a role in the construction of Edward Hyde's character. Killing just for the sake of killing shows that the evil side of this model gentleman has no limits or a certain method of behaving. Historical evidence support the presence of such primitive motives for the time Stevenson created the character of Dr. Jekyll. Crime rate in London, in the second half of the nineteenth century was on the rise. Furthermore, Lisa Pickard pinpoints a specific case, from which Stevenson may have been inspired, by that took place in 1862, in London. As Picard states, Hugh Pilkington, an M.P was half strangled and robbed in daylight. It was the first time the police took a robbery case like this seriously because of the title of the victim and the incident was on all of the newspapers for exactly the same reason (329).

While Dr. Jekyll is experiencing a different side of his character with these acts, his friend, Mr. Utterson's aim is only to prevent a possible scandal rather than the discovery of truth. Accordingly, even when he suspects Henry Jekyll of covering up for a murderer, he does not reveal it to anybody. He chooses to set the matter aside in the hopes of protecting his client's reputation. Utterson's persistence on decency and the preservation of appearances deter his ability to learn the reality about Henry Jekyll and Edward Hyde. Thus, again one can

see that respectability is more important than reason and commonsense. This persistence mirrors a weakness in the Victorian society that the lawyer represents. Stevenson tries to show that Victorian society focuses so much on the appearances and respectability that it turns a blind eye to the facts and ignores to see that human beings also have a darker side, complete with wicked instincts and irrational passions. Just like Mr. Utterson, the majority of the Victorian society did not wish to witness that an apparently modest person can also have an evil side hidden within. On the other hand, if Dr. Jekyll had himself done the things he did as Mr. Hyde, he would probably not only spend his entire life in jail but be shunned by everyone around him including his best friends.

Born and raised in this two sided, Jekyll and Hyde society, Stevenson was usually credited as a writer of fantastic, adventure stories, and *Jekyll and Hyde* was generally regarded as a fantastic, Gothic tale of a crazy scientist following unorthodox methods with evil results. It is, though, inevitable for the contemporary reader to realize how realistic the novel portrays the late Victorian society and the life in London with its different sides. During the last quarter of the nineteenth century, the ambivalence of scientific theories, as manifested in the indifference of Jekyll's special compound to moral values, had to be controlled by the cultural and moral values it threatened. In other words, people, confused by the rapid changes in their daily lives through increasing population and demographic variation in big cities, and through scientific theories and technological progress, tried to preserve their religious and moral values as a reaction to all those speedy alterations they were undergoing.

It is possible to see the same controversy in the life of the author. There is an evident anxiety in Stevenson's life that he may be letting down his father and the custom of upright "manliness" which he embodied. This can be seen in one of his earliest poems beginning as:

Say not of me that weakly I declined

The labours of my sires, and fled the sea,

The towers we founded and the lamps we lit,

To play at home with paper like a child (Lines 1-4)

Such anxiety may have been one of the reasons which drove Stevenson to over-work. Stevenson had written from an early age and left behind him a large and varied body of published work. In fact, at the end of his life Stevenson was working simultaneously on four novels set mainly in Scotland, none of which was completed. He died as he wished, "with his boots on" (Gray 74). Highly praised by English critics in the twenty years following his death in 1894, his subsequent fall from critical attention was related to the fact that he had been seen as the writer of boys' adventure stories, also known as Victorian quest romances. Over the last fifteen years, however, a considerable attention has been paid to him as a Gothic writer, particularly as the author of *Jekyll and Hyde*, now considered a key Victorian Gothic text (Zlosnik 240). Being an extraordinary man of his time not only with his works, Stevenson was also an atheist obsessed with religious questions, a workaholic and a Tory who despised moral values and lived as a bohemian artist (Luckhurst 8).

Stevenson's anxiety and personal conflicts reflect the anxieties of his time. Especially, Darwin's theories, by narrowing the fundamentals of human life with those of the animal, undermined the superiority and privilege that humankind had bestowed on itself. There were new anatomical, physiological and psychological theories that were used to identify the types of criminals and people who were genetically determined to be degenerate and abnormal. The genetic tendency to commit a crime due to hereditary reasons was given a serious thought.

Physiognomy, that is the interpretation of features of the face, too, was important in the process of making criminal tendencies visible. Stevenson's *Dr. Jekyll and Mr. Hyde*, as well as the majority of the fiction of the period was dominated by marked descriptions of

facial features as telling signs of character. Paul Broca's work on the division of the brain into left and right hemispheres, one governing intellectual abilities and the other emotions, grounded dualities in human nature. In revealing the aggressive natural forces, scientific theories shaped the anxieties about cultural erosion and offered ways of limiting deviance (Botting 137).

In parallel with the recent findings of anatomical, physiological and psychological theories of the era, in *Jekyll and Hyde*, Mr. Utterson's serious, balanced and respectable world is slowly endangered by a dark and unclear arena of mystery and violence, which reminds, again, the dualities of human nature. Besides, the novel's setting provides a Gothic image of London and Jekyll's shadowy laboratory, bearing marks of prolonged negligence, is like a ruined reminder of Gothic decay. The city also recalls a primitive past. Like a forest, its darkness is only disturbed by the glow of streetlamps. An example of the depiction of the city from the book displays the role of the setting in creating this Gothic image:

> ..the lamps, unshaken by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumor of the approach of any passenger preceded him by a long time. (14)

In contrast with this primitive undertone and setting of the work, the journals, letters and first- person narratives in *Jekyll and Hyde* distinguish a world of professional men like lawyers, doctors and scientists. Dr. Jekyll writes prescriptions of pharmacy for his servant to

fetch them, as well as letters of instructions for his lawyer, Mr. Utterson, to inform him about his needs. Mr. Utterson is in charge of Dr. Jekyll's will and tries to solve legal matters related to laws, and Dr. Lanyon accuses Dr. Jekyll for pursuing unscientific fantasies while trying to cure his patients' health problems by using modern, medical methods, and so on. Therefore, the "strange case" in the title, actually refers to a challenge to the mechanisms of reason, law and order.

Good and evil in the novel are correspondingly expressed as the blurry border separating culture and civilization from barbarity and primitivism. New scientific theories revealed the dualities that shaped cultural identity. In the guise of Hyde, Jekyll enjoys these primitive feelings and revolts against the supposed acquisitions of civilization. For Edward Hyde, Dr. Jekyll is just a respectable mask, a shelter in which he hides from pursuit. People's identities are like effects of images and they shape the boundaries of inside and outside. The dual character of Dr. Henry Jekyll does not launch or secure the boundaries of good and evil, self and other, but reveals instability of identity and the social, moral and scientific codes that create differences. Hyde uses Jekyll to escape punishment, while Jekyll protects his reputation and enjoys explicit pleasures in the guise of Hyde. The production of these pleasures of Hyde and their classification as perverted by the system has a significant importance on the cultural context of the novel (Botting 141- 2).

The duality in Stevenson's life, on the other hand, doubled due to his Scottish origins. Stevenson claimed to feel out of place in England. Moreover, his delight in the English landscape, which he celebrated in "A Foreigner at Home" (1882), carries the theme of mutual strangeness of Scotland and England. The essay describing the Cumbrian trip of 1871 begins as in the lines below;

> it flashed upon me that I was in England; the evening sun lit up

> English houses, English faces, an English conformation of street as it were, an English atmosphere blew against my face. There is nothing perhaps more puzzling. . . than the great gulf that is set between England and Scotland – a gulf so easy in appearance, in reality so difficult to traverse. I was as much in a new country as if I had been walking out of the Hotel St. Antoine at Antwerp (qtd. in Gray 1-2)

According to Gray, this extract displays the declaration in "A Foreigner at Home", written by a widely travelled Stevenson, that a Scotsman may visit better parts of Europe and the United States, and never again receive so vivid an impression of foreign travel and strange lands and manners as on his first trip to England (2).

Stevenson was a very popular man among the literary figures of his time because of his radical personality, if not with his works. He met Thomas Hardy and Henry James after he returned from France to settle in Bournemouth in the mid-1880s. George Meredith, whom Stevenson first met in March 1878, had a great influence on him. Meredith was a famous novelist for his individualistic and unconventional female characters, and his criticism of Victorian middle-class values of respectability (Dogramaci 23). Of *The Egoist* (1879), Stevenson was later to write in 1887, an article for the *British Weekly* entitled "Books Which Have Influenced Me". He confesses this influence with his words as "I should never forgive myself if I forgot *The Egoist*. . . .From all the novels I have read (and I have read thousands) it stands in a place by itself" (qtd. in Gray 13- 5).

The importance of remaining a gentleman in conditions of physical degradation was at the heart of Stevenson's moral and political response to his experience on *S.S. Devonia*, a ship that traveled between England and United States, which was also a microcosm of late Victorian society. In steerage, Stevenson writes, in his sardonic style, "there are males and

females; in the second cabin ladies and gentlemen. For some time after I came aboard I thought I was only a male; but in the course of a voyage between the decks, I came on a brass plate, and learned that I was still a gentleman. Nobody knew it, of course" (qtd. in Gray 80). For Stevenson, money and wealth was "the *atmosphere* of civilized life" (qtd. in Gray 81). Success in life for him was not about wealth or social rank. Stevenson rejected the hegemony of the traditions and a certain upper rank of society, and insisted, in a kind of democratic humanism, that manners, like art, should be human and central (Gray 82).

Given the personality and style of its author, together with the social situation of its time, one is left with almost no chance but to consider *Jekyll and Hyde* as a criticism of the attitudes and beliefs of the Late Victorian period. Neither science and technology, nor religion or morality provided the ordinary citizen the necessary civilized ways of living. The wealth and prosperity of the Empire with its colonies all around the world meant so little for the common Londoner. The chaotic, disordered, dark, and dirty streets of London with the increasing crime rates caused anxiety and fear for everyone regardless of their professions or social status. Stevenson, with his experiences as a world-wide traveler, was good at observing, and as an objective observer, he created Dr. Jekyll and his alter-ego, Mr. Hyde out of this chaotic scene.

The fact that, one's neighbor next door could turn out to be a thief or a serial killer, or a respectable man of science a womanizer or a pervert, was in the center of this urban anxiety. Dr. Jekyll has the instinctive need to be Mr. Hyde in order to quench his unconventional desires. What Stevenson suggests is that the traditional belief that danger always comes from outside is wrong. This new form of danger, that is a danger to society and its established system of moral and social values, lurks in the streets of the city and it's hard to distinguish the good from evil. Individualism and the uncanny dualities of Victorian realism and decadence create a nationwide anxiety.

Gothic writing of the period often leaves its readers unsure whether narratives describe psychological disturbance or wider confusions within shaping of reality and normality. As Botting states;

> In defining a divided world of divided beings, science also disclosed a sense of loss, of the decline of human society and its values of individual strength and health. In the changes of Gothic sites of terror and horror in the nineteenth century, uncanny shadows were cast on the privileged loci of realism. (13- 5)

Likewise, Mr. Utterson describes the streets of London at midnight as follows; "…street after street, all lighted up as if for a procession and all as empty as a church- till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman" (6-7). The individual's fear and sense of insecurity can be seen in Mr. Utterson's words. Thus, one can say that Stevenson was a man of his time and that *Jekyll and Hyde* is an alternative history of the late Victorian Period London and its inhabitants.

Moreover, it would mean to underestimate the story concluding that the duality in one's character is only a late Victorian concept. Since then, as Robert Mighall suggests, the idea of evil and good, acting their parts in the life of the same human being has come to be a well established concept today. He states that;

> *Jekyll and Hyde*, or at least a version of its central idea, resides in the collective consciousness. It has been the subject of many films, featured in countless sketches, cartoons and parodies, and the term 'Jekyll-and-Hyde personality' has entered our language, describing

> someone who lives a double life of outward sanctity and secret iniquity. If the popular press discovers that the latest serial killer, homicidal maniac or even petty fraudster did not spend all his daylight hours pursuing these activities, and occasionally acted like his neighbors, chances are it will suggest that X is displaying 'Jekyll-and-Hyde' tendencies, a useful shorthand for sensationalist reportage, and perhaps a way of making us scrutinize our neighbors more closely. (ix)

Accordingly, the success of Stevenson's work and its late popularity among the critical spheres can be attributed to both its alternative and realistic portrayal of Late Victorian life and times, and to its universal and timeless subject matter of duality and variety of human nature.

b. British Blood in Danger: Dracula Attacks London

The wicked and evil aristocrats of the past were the main targets on which the anxieties about the past and its forms of power were reflected in order to strengthen the power of middle-class values. In the nineteenth century Gothic fiction in general, the characteristics of aristocracy, the castles and counts, give way to narratives whose action centers on urban, domestic, commercial and professional figures and locales (Botting 6). However, in Bram Stoker's *Dracula*, there is both an urban anxiety and an aristocratic threat to society.

The author, Bram Stoker, was born in Dublin on November 8, 1847 and he was unable to stand upright till he was seven years old. This created a mostly strong exposure to the company of his mother, Charlotte, and the horrifying stories she told of her childhood in Sligo at the time of the cholera epidemic. Two other features of Stoker's early life in Dublin appear to have been mainly influential on his writing. It was there that he met his wife, Florence Balcombe, whom he married on 4 December 1878 when she was 19 and he 31, and the Wilde family, whom he knew from childhood and whom Florence, too knew as she had had her first romantic involvement with Oscar Wilde. Both Oscar Wilde and his father, Sir William Wilde, seem to have influenced Stoker's works (Hopkins 23- 4).

Stoker was 20 when he realized that there weren't any regular theatre reviews in the Dublin press. He started to write theatre reviews for free and was subsequently associated with the theatre for the rest of his life. Nine years after first seeing Henry Irving on stage, he was finally introduced to this important man of theatre. The two became friends for life and eventually, Irving invited Stoker to join him in London, freeing him from the clerk's position at Dublin Castle (Hopkins 25).

In many of Stoker's novels, there are caves, tombs or other dark subterranean places, ranging from Dracula's tomb to the crypt of St. Sava's in *The Lady of the Shroud* (1909) and the cave of *The Mystery of the Sea* (1902) and the cellar of *The Jewel of Seven Stars* (1903).

These subterranean places can be read as the author's secret places of mind. Stoker himself was so cautious about revealing about his life. Hence, several key questions regarding his life remain unanswered (Hopkins 121). However, combining his childhood deficit with his mother's horrifying stories, it is not very difficult to establish a tie between his childhood and the creations of his mind in his adult years.

Bram Stoker died on 20 April 1912. Financial success was something he never had in life. He even had to beg funds from the Royal Literary Fund in 1911, and his wife, Florence was to spend the rest of her life struggling against violations of the copyright of *Dracula* in order to preserve what scanty royalties she obtained from it (Hopkins 149).

The idea of *Dracula* appeared in his mind during the long hours he spent in libraries and archives of British Museum, reading books on the history and folklore of Eastern Europe. When Stoker mentioned Dracula in the late nineteenth century, almost none of his readers knew he was writing about a historical figure. The real Dracula was in fact a fifteenth century Wallachian prince, known as Vlad the Impaler. Though he was widely known as a sadistic psychopath who indiscriminately spilled blood of not only Turks but also that of Germans, Romanians, Hungarians and other Christians, new Greek and Turkish material in Topkapi archives reveal that he was also famous as a true crusader, a subtle diplomat and an extraordinary leader in battle (McNally and Florescu 8- 9).

It is possible to trace the influence of this controversial count on the local peasants of Transylvania today since it is reported that they often talk about the castle of Count but rarely dare visit it. In the eyes of the superstitious people, the spirit of Dracula still dominates the place. The cursed bat, into which Dracula can change his shape, is also a figure of woe in Romanian folklore and controls the castle battlements at night. Peasants tell strange tales of people with bat-inflicted wounds becoming frenzied and wishing to bite others, and then

dying within a week. These stories mixed nicely with the Dracula vampire myth and provided a rational basis for Stoker's horror tale (McNally and Florescu 73- 4).

Stoker knew, through the history books he read, that vampire belief was universal. Its history has been documented in ancient Babylon, Egypt, Rome, Greece and China. In ancient Greece, for instance, there were "empusa" or "lamia" similar to the vampire. These were horrible, winged, female demons that tempted handsome young people to their death in order to drink their blood and eat their flesh. Even in England, the law required that bodies of people who committed suicide would be pierced through their hearts by stakes in order to prevent them from turning into vampires until 1823 (McNally and Florescu 117- 21).

Stoker combines these vampire myths with a suitable historical figure and builds his plot around a group of challenges between the past and the present, the modern and the ancient, the scientific and the superstitious and, the East and the West. In the setting of *Dracula* stock elements of the Gothic novel make an outstanding reappearance. The castle of Count Dracula is a puzzling and frightening place. The first time Harker sees the place, he says; "I stood in silence where I was, for I did not know what to do. Of bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that my voice could penetrate" (14). Its undisclosed terrors and superb seclusion in a wild and mountainous region shape a sublime prison. Throughout the novel ruins, graveyards and vaults and all the ghastly and gloomy objects of depressing charm and melancholy indicate the awful presence of the Gothic past (Botting 146).

Jonathan Harker is a young and promising lawyer who travels to Transylvania in order to arrange for the purchase of Carfax Abbey, an English property, by Count Dracula. As a guest in the Count's Castle, Harker discovers "doors, doors everywhere, and all bolted and locked," (24) and rooms in which there is not a single mirror. During his stay in Dracula's castle, he slowly becomes aware that Dracula is a vampire living with three female vampires,

and that he himself is a prisoner. He learns that the Count is planning to leave soon for Carfax Abbey, taking with him fifty coffins filled with Transylvanian soil. Dracula's ultimate intent is the conquest of England (McNally and Florescu 134).

It is no surprise that Dracula selects London as his new hunting ground as divisions of class and labor, male and female as well as cultural corruption were most severe in the big capital (Botting 137). Consequently, *Dracula* reshapes the Gothic romance in making men and women, together the primary subjects of terror and horror, thereby addressing and attempting to restore, in its movement between figures of the past and present, the uncanny mobility of normal, natural and sexual boundaries in the 1890s (Botting 146).

Stoker presents Dracula as an actual fact. Carrying the dualities in his character as suggested by the scientific texts of the period, his Dracula is both a vampire and a wounded human being and an aristocrat with some proper manners echoing his aristocratic past. In fact, Stoker's novel makes no attempt to explain away or to minimize the significance of the vampire. Furthermore, Stoker makes the historical figure of Dracula his contemporary. He is a vampire who lives in and walks the streets of Late Victorian England. In this way, Stoker makes his own reading of the history of Vlad the Impaler and his own time. This attitude of Stoker coincides with the attitude of *Dracula* in the way that today it is reread and rewritten to create the history of the Late Victorian England.

Another inspiration for Stoker in creating his novel was the tales of Jack the Ripper, who terrorized London from August to November in 1888. Reporting Jack the Ripper's murders, *The East London Advertiser* states:

> It is so impossible to account, on any ordinary hypothesis, for these revolting acts of blood that the mind turns as it were instinctively to some theory of occult force, and myths of the Dark Ages arise before

> the imagination. Ghouls, vampires, blood- suckers…take form and seize control of the excited fancy. (qtd. in McNally and Florescu 146)

Contrary to the advanced scientific and technological world of English society, Dracula serves to bring forth rather than drive out superstitious beliefs, demanding, not a return to reason and morality, but a reawakening of spiritual energies and sacred wonder. Although *Dracula*'s fragments are recorded in the most modern manner, by typewriter, shorthand and on phonograph, the text refers to the Gothic devices of lost manuscripts and letters (Botting 147). For instance, Harkes keeps in his journal the full account of Dracula's stories about his ancient past and gives them later on for his fiancée, Mina to type them or record them via the phonograph. So, modern science is used in order to understand the dark and ancient. There are also other indicators of modern systems of communication. Telegrams, newspaper cuttings, train timetables are all signs of contemporary life, as are the medical and psychiatric classifications and the legal documents and the letters of commercial transaction. Even in the Gothic castle of Count, Harker finds "English magazines and newspapers" and "books of history, geography, politics, political economy, botany, geology, law-all relating to England and English life and customs and manners" (18).

The Late Victorian science and technology are displayed throughout the novel in juxtaposition to the mysterious, dark and underdeveloped world of Count Dracula. For instance, Jonathan Harker travels by train and keeps a diary in shorthand during his trip. The highly developed Victorian railway system gradually leaves its place to an irregular and disordered one as Harker gets closer to Transylvania. His observations during the journey reveal much about the differences between England and other middle and eastern European countries in the eyes of a middle-class English person.

Harker complains about the lameness of the train's timetable when he says: "…should have arrived at 6.46, but train was an hour late" and he continues as "I had to sit in the carriage for more than an hour before we began to move. It seems to me that the further East you go the more unpunctual are the trains. What ought they to be in China?" (3-4). Harker's observations support the plot of the novel in creating an atmosphere of suspense and anxiety for Stoker's contemporary readers.

Mina Murray uses the tools of her chosen profession as his secretary, to gain control over both Dracula and her own emotions, but she began developing her skills earlier, while engaged in another profession, that of assistant schoolmistress (Richards 444). In her letter to Lucy, Harker's fiancée, Mina talks about her plans for the future: "When we are married I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter" (46). Mina, characterized as a typical devoted Victorian woman, wants to help her prospective husband by learning to use the new technological devices.

Professor Abraham Van Helsing, another important character of the novel who embodies virtue and knowledge of both modern and ancient times, uses a method of blood transfusion and his expertise in medicine to save Lucy. Dr. Seward uses a phonograph to record and listen to his patients' and his own voices for his studies in the asylum. Therefore, every middle-class, Victorian character in the novel employs science and technology in fighting against the aristocratic and ancient power of Count Dracula, though science only disappoints them in reaching their aims.

Physiognomy, an analysis of the character through evaluation of the features of the face, is again seen in *Dracula* as it was present in *Jekyll and Hyde*. When Harker has his first dinner with the count in his castle, he observes his "very marked physiognomy" and describes it in his following words;

> His face was strong- a very strong- aqualine, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantly 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. (17)

The modern setting of the novel is also indicated by the professional status of the men who unite against the vampire. They are lawyers and doctors at the centre of late Victorian social and commercial life. The ancient and primitive energy of Dracula is reformulated in Late Victorian scientific terms. His "child-brain", for example, is seen as a sign of criminal degeneration which is also characterized by his selfishness (283). Throughout Stoker's fiction, one can see the continual comparison of the old and the new, which is one of the answers to a question in the first chapter of this study: "What is a Gothic Novel?"

Dr. Seward's patient, Renfield, acts as a directory of the Count's closeness, and he displays secrecy and selfishness which were the characteristics of criminal behavior according to Victorian understanding. His strange eating habits, progressing from flies to spiders, sparrows to kittens, draws an unusual food chain which associates animal to human life in the

light of Darwinian theory. The juxtaposition between modern science and ancient occult is again expressed here by Stoker as even though Renfield is the last circle in this chain of food and stronger and more intelligent than the beings he eats, this does not save him from ending up at an insane asylum and being a victim of the mysterious and ancient power of Dracula.

Under Professor Van Helsing's combining wisdom and holy leadership, the men of middle-class Victorian England strengthen their cultural identity and manliness against the sublimity of the vampire's threat (Botting 147). In opposition to the sensual and cruel sexuality unbounded by the reckless and shameless vampire, as evident in his affairs with Lucy and Mina, a strong sense of patriarchal, bourgeois and family values is restored (149).

The name of Van Helsing needs certain attention. His name looks as if it is derived from the Danish name for Hamlet's famous castle Elsinore. Helsingor means "the island of Helsing" in Danish. In many ways, one can assume that Stoker has identified strongly with the Van Helsing character, even giving Van Helsing his own first name and that of his father, Abraham. Thus, Professor Abraham Van Helsing can be regarded as the true hero of Dracula. He is all-wise and all-powerful because he unites the scientific with the occult (McNally and Florescu 147). Unlike the others, he does not depend only on science and modernity. His wisdom lies in his extensive knowledge of both sides, as the material and spiritual. This is clearly seen in his dialogue with Dr. Seward:

> Do you not think that there are things which you cannot understand, and yet which are; that some people see things that others cannot? But there are things old and new which must not be contemplate by men's eyes, because they know- or think they know- some things which other men have told them. Ah, it is the fault of our science that it wants to explain all; and if it explain not, then it says there is

> nothing to explain. But yet we see around us every day the growth of new beliefs, which think themselves new; and which are yet but the old, which pretend to be young- like the fine ladies at the opera. (158- 59)

Lucy Westenra, on the other hand, is based upon Lucy Clifford, with whom Stoker was friendly. Lucy Clifford was Stoker's adopted niece and a popular author of comic literature of the Late Victorian period. It is very likely that Lucy's childishness and naughtiness comes from this actual niece who was in her late teens by the time the novel was published (McNally and Florescu 148). However, Lucy, though she is described as sweet, pure, and beautiful, is a marginal figure. First of all, her social links are weak. Her father is dead, and she has no brothers or other family to protect her except her mother, who is herself psychologically and physically weak. There is no one to protect Lucy from attack, or to revenge her death at the hands of her own community. More significantly, Lucy's character is "flawed" in a way that makes her vulnerable to the vampire. She is loved by three different men, but her reaction to this situation reveals a problem (Spencer 209). When she writes to Mina about the men proposing her, she can't help rejoicing about "THREE proposals in one day" (48). Although she says she is in love with Arthur, she also feels very bad about turning down John Seward and Quincey Morris, and cries out, "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" (51). Therefore, it is quite natural that she is the first victim of Dracula and cannot endure his temptation as long as Mina.

At the root of the Vampire myth there is the Oriental concept of eternal return, in which nothing is ever really destroyed but comes back in continual recreation and reincarnations. The vampire drains blood from the living, but if he mixes his blood with that of his victim, that person, in turn, becomes an undead and survives physical death (McNally

and Florescu 118). Likewise, Dracula preys on Mina and makes her drink his blood in order to share his immortality and also to provoke the vampire hunters led by Van Helsing.

Modernity's progress is threatened by Dracula throughout the novel, and this shows that the present gains are not as secure as they seem. Harker observes this as he says: "unless my senses deceive me, the old centuries had, and have, powers of their own which mere modernity cannot kill" (32). Wild forces of the past continue to threaten the present's idea of itself. In reaction to the defects of contemporary culture and society, embodied in its scientific values, science in *Dracula* does not replace superstition with deterministic knowledge, and it falls short of defeating the threats. Their depravity, dark existence and haphazard desires differentiate vampires as a chiefly modern threat to cultural and sexual taboos. Vampires are depicted as modern visions of epidemics of the past, visited on the present in a form that, like a venereal disease, enters the home only after sexual invitation (Botting 148).

This resemblance of the vampire's acts to venereal diseases was more than a figure of speech in Stoker's time when one considers the anxieties of the Late Victorian English people resulting from actual health issues. In England and in Europe in general, there was a significant rise in venereal diseases in the nineteenth century, starting from lower-classes and then spreading to middle-class people (Shorter 265). Edward Shorter states this situation in his following words: "A whole revolution in extramarital sexual behavior, which I have described elsewhere, was causing in Europe and America a huge increase in all venereally transmitted infections" (265). This increase in venereal diseases did not only affect Victorian people psychically. They well knew that the spreading of these diseases also showed that the morality of the society, according to their comprehension, was on the decline.

Dracula is also a foreigner who is trying to be English, and at the same time change the meaning of being English. As a vampire, he is constructed as the absolute antithesis of subjectivity, unity and authority (Botting 150). The mirror that Dracula arranges for Van

Helsing and other English characters becomes a mirror of male desire, of what men have to become in order to survive in 1890s. However, the hunter becomes the prey, and vice versa, as Dracula is driven out of England by Van Helsing and his pack of middle-class men. In this course of action, western civilization and rationality grow more and more barbaric and irrational. Superstition, both religious and folkloric, takes superiority over reason. Manhood, blood and heroism form the basis of Van Helsing's protective perception of cultural and spiritual restoration. The return to myth has an uncanny outcome on the values of domesticity and patriarchy whose superiority, stability and earnestness are finally confirmed at the end of the novel (Botting 151- 53).

Renfield has his own comprehension of the Count and the values he represents. Dracula, whom he calls as his master, is a bloodsucker who takes the life force from the living in order to extend his own unnatural life. Renfield longs to do the same as his master, but as he is on a lower level of existence and not an aristocrat, he cannot. Stoker knew what his contemporary Sigmund Freud was just beginning to realize in Vienna, that things are not often what they seem to be. Count Dracula appears to be a gentleman, but he is a predator. Renfield seems to be insane but he often is not (McNally and Florescu 154).

Consequently, in psychological sense, it can be assumed that Dracula corresponds to what Freud called the uncanny, which should have remained hidden but does not. He is like Hyde where the Victorian society is Jekyll. Moreover, at certain points in the plot, it is hard to distinguish which part is more violent or civilized (McNally and Florescu 181). Also, there is something both familiar and alien about Dracula the vampire which one tries not to recognize, because such recognition is too terrifying to face with. Thus, one habitually sees only his own images in the mirror and mysteriously cannot distinguish those of the vampire.

Freud describes the term, uncanny effect as;

> An uncanny effect often arises when the boundary between fantasy and reality is blurred, when we are faced with the reality of something that we have until now considered imaginary, when a symbol takes on the full function and significance of what it symbolizes, and so forth. This is at the root of much that is uncanny about magical practices. (151)

Furthermore, Count Dracula has some other similarities to Mr. Hyde other than being uncanny. The ways Dracula reacts with “ape-like malice” and kills with “ape-like fury” (20) and having “monstrous and evil appetites” (57) like Mr. Hyde, reveal other common features of the two characters. However, he is not as awkward as Mr. Hyde, who is described by Stevenson as someone like a cave man (16). Count Dracula may lack many things but if something were to be singled out as a significant omission in his character it would be the soul. Similarly, according to Darwinian theory, humans beings are merely protoplasmic machines, made of flesh and bones, and they are born to die (Blinderman 15). In this manner, when Dr. Seward teases Renfield about what an elephant's soul would taste like, Renfield replies and the text goes on as: “ ‘I don't want an elephant's soul or any soul at all!’ For a few moments he sat despondently. Suddenly he jumped to his feet, with his eyes blazing and all the signs of intense cerebral excitement. ‘To hell with you and your souls!’ he shouted. ‘Why do you plague me about souls?’” (226).

In significant respects, Dracula is a degenerate man, offering his followers the power of pleasure, eternal carnal fun, here and now, as opposed to Christian belief where spiritual integration is later and somewhere beyond the world. In Dracula’s heaven, which he tries to establish, there are no souls strumming on harps, but rather fleshly beings whose business is pleasure. To Professor Van Helsing, Count Dracula, in his providing a life of material

enjoyment for his worshippers, was on his way to becoming "the father or furtherer of a new order of beings, whose road must lead through Death, not Life" (251). Jonathan and Mina may have been surprised by finding that they did not want to hold back the vampires courting them; but carnal life, it turns out, is attractive enough even to challenge the proper Victorian maiden.

Lucy, despite a couple of mysteries in her background, is such a maiden. Dracula's power to change her is unexpected. This is described as "The sweetness was turned to adamantine, heartless cruelty and the purity to voluptuous wantonness" (175). The captivating Dracula, vampire though he is, develops potential into reality. It is the recognition of the strength of appetite and of Dracula's ability to satisfy it that motivates Van Helsing to direct his seek and destroy operation. The new order of beings that Van Helsing fears, the degenerate life that is an option in evolution, constitutes the moral danger of materialism (Blinderman 17). Thus, the novel is like a mirror to Victorian culture and history, with the character of Dracula himself encoding Victorians' fears of uncontrolled sexuality, of the other peoples and cultures with which their empire had brought them in contact, and of what they saw as modern science's attack on the foundations of religion (Bolton 55).

At the end of the novel, domestic values are restored by the ritual devastation of Dracula, and the revenge of surrender of English female sexuality embodied by Lucy is taken. The heroic self sacrificing death of Quincey and his following immortalization in the Christian name of Harker’s son are other restorations. Civilization and domesticity needs to be retained, even if it means employing barbaric energies. *Dracula* exposes established cultural anxieties about corruption, sexuality and spirit. As a scientist and a doctor of psychics, Van Helsing’s powers are both rational and irrational. At the peak point of Victorian imperialism, the East, as the origin of Dracula, again provides the source for an adventurous

and strange tale, and projects the darkness of Gothic fears and desires onto other cultures, peoples and places (Botting 154).

The assaults of Count Dracula upon Lucy and Mina, and the female vampires', the three sisters' gloating over Jonathan Harker in Castle Dracula, illustrate the dependence human and undead creatures have on other living things, as well as the repressed sexuality under the shell of Victorian morality (Blinderman 6). Dracula is a creature with an extraordinary sexual appetite and he has the talent of exciting uncontrollable lascivious energies in the purest of victims, Mina. This fundamental theme of the novel is initially introduced in the part where Jonathan Harker's temptation in Castle Dracula takes place. Jonathan, in "an agony of delightful anticipation," (33) awaits the ministrations of the three female vampires:

> All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. . . . The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. (33)

Such uncontrolled display of sexual hunger encourages Jonathan to close his eyes "in a languorous ecstasy" (34). Harker's fiancée, Mina is charmed in the same way by the wild

love-making of Count Dracula, who intents to change her into a vampire and give her something of himself as well. When he turns to her veins "to refresh his thirst," she confesses, "I was bewildered, and, strangely enough, I did not want to hinder him" (239). As it was stated in the second chapter of this study, Victorian culture rejected the fact that there could be any sexual desire in women's lives. However, here, Mina embodies the collapse of this comprehension via the effect of Count Dracula's temptation. Furthermore, the Count not only consumes the blood of the young women he preys upon, but donates them his own blood, which might also be a symbol for his semen. That exchange of fluids is seen in the memorable part concluding Chapter XXI, wherein the Count, after scratching wounds in his own chest, forces the fragile, pure, virtuous, and not unwilling Mina to sup: "When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the"- (240). Dracula, in estimating his victims to be "like sheep in a butcher's" (255), looks upon English women as animals (Blinderman 13-4).

What Stoker's novel suggests is that the values, on which the Late Victorian society relied, were in fact rather vulnerable and were subject to change. The industry, science and technology of the Empire could easily be threatened by a fifteenth century, eastern Prince who stands for the opposite of almost everything the Victorians cherished. London and its people are under attack by a most uncanny danger. The dark shadow of the returning feudal past is cast upon the foggy streets and smoking factories of civilized London. The fact that Dracula is defeated at the end does not change the truth of Van Helsing's inferences of the case. Restrictions, rules, laws, mores and all the aspects of civilization can hide but cannot kill the primitive side of humanity.

Today, the figure of vampire and Bram Stoker's Dracula is still alive and popular in contemporary fiction as well as cinema and television. More than five hundred years after the

death of the original Count, and a hundred years after the publication of his fictional recreation, mythology and history of Dracula continue to be reread and rewritten by a growing number of people, including the academics and intellectuals from different disciplines. As Matthew Bolton observes; “Count Dracula, has walked out of Stoker's novel and into popular consciousness, figuring in countless movies, adaptations, and advertising campaigns. In academia, meanwhile, the past two decades have witnessed a renewed interest in Stoker's novel, as critics study it through various lenses and according to various schools of thought” (55).

Moreover, at some points, it is hard to distinguish the actual Dracula and the fictional one in their contemporary versions whether in literature, in cinema or in academic discussions. Thus, one can conclude that Stoker used a historical figure to write his novel and indirectly, through this novel he provided an alternative history of his time. That history, in the form of fiction, is still being reshaped and reevaluated in an everlasting and ever-changing circle of reading and writing.

CONCLUSION

The purpose of this study was to do a historical reading of *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson and *Dracula* by Bram Stoker, and to reveal their connections with the time period they were written in. However, how a historical reading should be done was also important. To this end, a New Historicist perspective of reading was first planned and employed to define the framework of the study.

The first chapter gives a comprehensive history of Gothic fiction, from its origins to changes it went through till the end of the nineteenth century. Starting from its etymological roots and its distinguishing literary devices, to the examples of Gothic literature from the eighteenth century and Romantic period, this chapter accomplishes its duty of presenting background information for the unacquainted reader. In order to analyze the Gothic in its own ground, it is essential first, to get to know what a Gothic novel was and also is. What does Gothic invoke in its readers and why was it so popular at certain times and not in others? Why was it underestimated as low literature at certain periods whereas was praised as creative writing at others? These questions have their sufficient, if not absolute, answers within this chapter.

Returning to theory, according to Cuddon, New Historicists tend to question labels and titles but they also put much effort in not representing a materialistic view of literature like the Marxist scholars display. Their method is based on the parallel reading of literary and non-literary texts, usually of the same historical period. They constantly question the relationship between history and literature rather than making fixed assertions (546). In other words, New Historicism refuses to the literary text itself as the primary subject of analysis, but instead uses the literary foreground and a historical background it envisages and practices a study in

which literary and non-literary texts are given equal weight and constantly inform and cross-examine each other.

Therefore, a study like this could not have been complete without non-literary historical information. As Michael Ryan states, the historical analysis of literature causes problems for the students and academics of literature. It generally requires reading far beyond the literary text into the historical archive. However, history has its certain uses and literature can best be understood in relation to the collective beliefs, social practices and cultural discourses that prevailed when it was written (160-61).

This burden is on the second chapter which has two subsections as "Scientific Progress" and "Social Anxiety". As a widely accepted fact, the nineteenth century was a time when many scientific innovations came about and altered the lives of people. When studying these two works, one naturally realizes the scientific terms used and characters' relationships with science and technology. So, in order to read fiction and fact together, the first section, "Scientific Progress", was necessary. The new methods of communication, transportation, biology, medicine and recording of sound and vision were introduced together with their reception by the society in this section.

It should well be pointed out here that the formal historical data, displayed in this chapter was also chosen in accordance with the purpose of this study. There may be hundreds of different historical information on science and technology, and their effects on society may vary from positive to negative according to the viewer. This relativity of history is inevitable and it is one of the facts that this study and New Historicism argues in analyzing works of literature according to historical perspectives. This situation is explained in Michael Pickering's words as;

> The challenge of historical understanding is to develop an openness to different discourses, different voices beyond one's own cultural and historical horizon, but this involves problems that stand in need of theoretical elaboration precisely because any form of historical knowledge, apart from the most banal, is necessarily partial, provisional, telescoped and time-bound. (36)

The second half of the second chapter is on the social anxiety of the people of the era. This section focuses on the daily lives, problems, and fears of the people of Late Victorian England, and especially the life and struggle in London. Urbanization, a key concept of the era, was responsible for the social anxiety for the most part. The cities, at the peak point of industrialization, were not equipped enough, and they lacked adequate infrastructure for millions of people coming from all over the country, even from the colonies, to work and live.

Darwinian theory, welcomed by a majority of the scientific and literary authorities of the time, was another trigger for the anxieties stemming from the fear of losing religious faith as well as a purpose in life. Human being was no more at the center of the universe. He was just a spot among millions of others. Economic matters, low wages, increasing crime rates and alienation of the self from the society were also important factors in understanding the life of the time. Hence, it is easy to claim that one has to know the factual situation of the society in order to search for its connections with the literary works of the same period.

As stated by Bressler, New Historicism asserts that it provides its followers with a practice of literary analysis that draws attention to the interrelatedness of all human activities. It sincerely admits its own prejudices and offers a more comprehensive understanding of a text than does the old historicism and other interpretative approaches. Greenblatt and other New Historicists wanted to argue under what circumstances a certain work of literature was

formed, whose interest it serves and what the term literature really means. They wanted to know if the cultural surroundings and contemporary issues have any effect in the creation of fiction. Furthermore, they believe that a text may have several meanings and it is wrong to have fixed assumption of understanding any literary text (181-83).

Harker, in *Dracula*, seems to agree with the New Historicist idea that historical data may be unreliable and subjective. Despite all the recorded information, he states his concerns about this reliability in the beginning of the novel;

> How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them. (2)

New Historicism also makes use of many methodologies of the cultural anthropologist Clifford Geertz. According to Geertz, every human being is depended upon his culture and culture is a set of control mechanisms that include plans, formulas, rules and instructions for directing behaviors. He claims that by focusing on these details one can tell the innate opposing forces at work within a culture. It is the relations among the many different discourses which characterizes a culture and interconnects all human activities, including the writing, reading, and interpretation of a text that the New Historicist critic wants to emphasize (54). These relations are further explained by Greenblatt as; “it is to imagine that the writers we love did not spring up from nowhere and that their achievements must draw upon a whole

life-world and that this life-world has undoubtedly left other traces of itself" (Gallagher and Greenblatt 13).

In the light of the theoretical information of these critics, the third chapter utilizes the principles of New Historicism in reading Stevenson's and Stoker's works in parallel to the Victorian culture they were created in, in other words the social practices and beliefs in the Late Victorian period. In this sense, first *Jekyll and Hyde*, and then *Dracula* was analyzed with the help of historical and background information provided in the first two chapters.

The third chapter reveals a great deal of information about Stevenson's observations of English society and their reflection on *Jekyll and Hyde*. Giving evidences from his life and times, one can infer that the anxiety of Dr. Jekyll and his repressed feelings are the results of the social beliefs and values he is surrounded with. There is the Victorian understanding of respectability, for instance, and its definition of how a gentleman should behave. Dr. Jekyll has done, all through his life, what the society expects from him. Still, he is not happy with his life despite the acceptance he receives from society and the titles he earned as a man of science. He eventually finds a way to follow his own way and break the chains that tie him to his society and culture.

The detailed description of London, as is given in the text, is like a historical document that portrays the life and times of Stevenson, as well as his fictional characters, Jekyll and Hyde. The story reveals the urban life in the city as it was and the condition and life standards of different characters from different backgrounds in a realistic way, as in the descriptions of Soho and other districts of the city. Hence, the textual description of London overlaps with the co-textual descriptions belonging to the same period as included in the second chapter of this study. The crimes Hyde commits are also everyday crimes for a common Late Victorian person. Stevenson's work claims, in its final outcome, that there were

many actual people like Dr. Jekyll and Mr. Hyde, living side by side, in the Late Victorian London.

Stoker's *Dracula*, on the other hand, displays how middle-class values are open to discussion and how they can easily be threatened by an uncanny, mysterious force from outside. Despite all the scientific advantage they have, the men of middle-class, with the leadership of Professor Van Helsing, have to play according to their enemy's rules in order to save their honors, embodied in the two female characters of the novel, Mina and Lucy. Dracula, the vampire, has powers beyond modernity's reach and these powers can capture the women of the Late Victorian London and strip them off from their virtues by provoking their repressed sexual desires. Then, Dracula aims to rule the whole country via turning the women into one of his own kind by giving them his blood and immortality.

In the daily lives of people, as it is seen in *Dracula*, there are all aspects of modern civilization. Recent news from daily newspapers are incurred in the narration, there are typewriters to write and duplicate letters and memoirs quickly, phonographs and cameras to capture each other's speech and image, telegraph and telephones to communicate and trains to travel faster and more comfortably. The whole novel is like a showcase; displaying the advantages of modernity and the ease they bring to people's lives. However, these advantages do not make them and their society happy and peaceful. What Stoker sets forth is that technical and material values are not always enough in coping with the anxiety and fear in one's self and with that in society.

In conclusion, this study demonstrates that Bram Stoker's *Dracula* and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, written in the Late Victorian period can both be read as unique examples of Gothic fiction and as alternative histories of their time if analyzed according to New Historicism since the co-texts chosen reflecting the specifics of the period reveal that both authors made use of their contemporary atmosphere in a realistic way to

deepen the frustration felt by the members of their contemporaneous society. These two works subvert the mainstream ideas of their time and provide a different portrayal of the life in the nineteenth century England. As Greenblatt suggests “the historical evidence, of course, is unreliable; even in the absence of substantial social pressure, people lie quite readily about their most inmate beliefs” (19). Therefore, literary texts can as well be read as historical documents in the sense that none can claim to be more objective than the other.

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