

THE PRESENTATION OF SELF IN
*DARKLY DREAMING DEXTER AND
THE STRANGE CASE OF DR. JEKYLL
AND MR. HYDE*

Thesis submitted to the
Institute of Social Sciences
in partial fulfilment of the requirements
for the degree of

Master of Arts
in
English Language and Literature

by
Nadide KARAMEMİŞ

Fatih University

July 2012

© Nadide KARAMEMİŐ

All Rights Reserved, 2012

For those who manage to survive on both of the stages of life

APPROVAL PAGE

Student : Nadide KARAMEMİŞ
Institute : Institute of Social Sciences
Department : English Language and Literature
Thesis Subject : The Presentation of Self in *Darkly Dreaming Dexter* and
The Strange Case of Dr. Jekyll and Mr. Hyde
Thesis Date : July 2012

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Prof. Dr. Barry THARAUD
Head of Department

This is to certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Kimberly Anne BROOKS-LEWIS
Supervisor

Examining Committee Members

Assist. Prof. Dr. Kimberly Anne BROOKS-LEWIS

Assist. Prof. Dr. Vassil Hristov ANASTASSOV

Prof. Dr. C. Barry THARAUD

It is approved that this thesis has been written in compliance with the formatting rules laid down by the Graduate Institute of Social Sciences.

Assoc. Prof. Dr. Mehmet KARAKUYU
Director

AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. The advanced study in the English Language and Literature graduate program of which this thesis is part has consisted of:

i) Application of presentation of self theory to the works *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson and *Darkly Dreaming Dexter* by Jeff Lindsay.

ii) English Literature, American Literature, and Sociological approaches to the presentation of self in society contributed to this thesis.

3. This thesis is composed of the main sources including several books by the major authors discussed in comparison; and secondary scholarly sources from academic journals.

Nadide KARAMEMİŞ

July 2012

ABSTRACT

Nadide KARAMEMİŞ

July 2012

**THE PRESENTATION OF SELF IN
DARKLY DREAMING DEXTER AND
*THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE***

This thesis aims to analyze and explain and compare the presentation of self in the works of Jeff Lindsay's *Darkly Dreaming Dexter* (2004) and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* (1886). Dexter Morgan and Henry Jekyll are fictional characters marked by split personalities. They present themselves to society as "normal" by hiding their real identities behind a social mask, which leads us to the question their morality. Most readers or viewers can identify themselves with these characters, since in daily life we wear masks to perform roles in the social order, enabling us to confront the conventions of our societies and to hide personal attributes we do not want to expose, such as in the cases of Dexter and Jekyll. Those who follow the minimum social requirements properly, like Dexter, survive; however, those who do not hide their malign urges against society, like Jekyll, are destroyed. I will examine the similarities and differences of these two characters in their fight for survival in society.

Key Words

presentation of self, roles, masks, Erving Goffman, Dexter, Jekyll, Hyde.

KISA ÖZET

Nadide KARAMEMİŞ

Temmuz 2012

DELİRTİCİ DÜŞLERİN DEXTER’I VE

DR. JEKYLL VE BAY HYDE

ROMANLARINDA BENLİĞİN SUNUMU

Bu tez Jeff Lindsay’ın *Delirtici Düşlerin Dexter’ı* (2004) ve Robert Louis Stevenson’ın *Dr. Jekyll ve Bay Hyde* (1886) romanlarında benliğin sunumunu analiz etmek, açıklamayı ve karşılaştırmayı amaçlar. Dexter Morgan ve Henry Jekyll bölünmüş kişilikleriyle göze çarpan iki kurgusal karakterdir. Gerçek kimliklerini toplumsal maske arkasına saklayarak kendilerini toplumun “normal” üyeleri olarak sunmaları, onların ahlak anlayışlarını sorgulamamıza yol açar. Sosyal düzen içerisinde kendi toplumlarımızın kurallarını karşılayabilmek ve maruz kalmak istemediğimiz davranışlardan korunmak adına rolleri sergileyebilmek amacıyla Dexter ve Jekyll’ın durumlarında olduğu gibi toplumda maskeler giydiğimiz için, birçok okuyucu veya izleyici kendilerini bu iki karakterle özdeşletilebilir. Dexter gibi minimum sosyal gereksinimleri karşılayan bir insan, hayatta kalırken; Jekyll gibi topluma karşı zararlı dürtülerini saklayamayanlar ise mahvoluyorlar. Bu iki karakterin toplumda varoluş için mücadelelerindeki benzerlik ve farklılıkları inceleyeceğim.

Anahtar Kelimeler

benliğin sunumu, roller, maskeler, Erving Goffman, Dexter, Jekyll, Hyde.

LIST OF CONTENTS

Dedication Page.....	iii
Approval Page.....	iv
Author Declarations.....	v
Abstract.....	vi
Kısa Özet.....	vii
List of Contents.....	viii
Acknowledgments.....	x
Introduction.....	1
CHAPTER I: LITERATURE REVIEW	
1.1. The Presentation of Self.....	4
1.2. Similar Characters in Literature like Jekyll and Dexter.....	11
1.2.1. Oscar Wilde's Dorian Gray.....	15
1.2.2. <i>Perfume: The Story of a Murderer</i>	18
1.3. <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> versus <i>Darkly Dreaming Dexter</i>	20
CHAPTER II: <i>THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE</i>	
2.1. Dr. Henry Jekyll: Seeking Freedom.....	25
2.2. Jekyll's Backstage: the Emergence of Mr. Hyde.....	30
2.3. Dr. Jekyll's Confession: The Full Statement of the Case.....	33

CHAPTER III: *DARKLY DREAMING DEXTER*

3.1. Being “normal”, the Code of Harry.....41

3.2. Dexter’s Backstage: the Dark Passenger.....48

CHAPTER IV: DEXTER MORGAN versus HENRY JEKYLL

4.1. Dexter Morgan versus Henry Jekyll.....55

Conclusion.....63

Appendix.....65

Bibliography.....67

ACKNOWLEDGMENTS

First of all, I want to thank my dear friends Ayla Yağmurođlu and Ayşę Nuriye Karaca for their vote of confidence that encouraged me to write on this subject. Secondly, I want to express my gratitude to Nuriye Akkaş for her hospitality that made a huge contribution to me to finish the thesis. Additionally, I thank Elif Reis and Clara Meryem Arnold for helping me with editing. My special thanks to Nursen and Mikail Yıldırım for their extraordinary support.

With all sincerity, I want to thank my thesis advisor Assist. Prof. Dr. Kimberly Anne Brooks-Lewis for advising me on this thesis, and for her endless guidance and support. She encouraged me to finish the thesis, and thanks to her I tried to do my best.

I am grateful to all of my family, including my mother Nermin Karamemiş, my father İsmail Karamemiş, and my siblings; Melike, Betül, Elif, Merve, Bünyamin, Songül, and Vildan Karamemiş for their understanding and support during this thesis period.

Finally, I want to thank to all my other close friends for their lasting help, belief, prayer, support, and love. I am lucky and happy to have them.

INTRODUCTION

This thesis is an analysis of the protagonists Dexter Morgan of *Darkly Dreaming Dexter* (2004) (including the continuous Dexter book and television series) and Dr. Henry Jekyll of *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). I examine how they present themselves and act their roles in spite of their secret dark sides in their societies and what happens to them as a result of their unethical behavior. The Dexter book series is still being written, but Dexter has so far dealt with his dark secrets and has been able to survive in his society in spite of his illegal acts by following a certain moral code. On the other hand, step by step Jekyll's darkness brings his downfall. In comparing the stories of Dexter and Jekyll I will show how Dexter survives while Jekyll is destroyed.

Throughout history, ethics and morality have been significant issues for humankind, and they continue to be principal aspects of many societies and have therefore frequently been used as themes in literature. Each society establishes its norms and determines the roles of the individuals belonging to it, anticipating that everyone will follow the rules and play their roles without resistance so that order can be maintained. If a person disagrees, he or she will probably be excluded from their societies and generally have problems in their lives because of their lack of cooperation. One must obey the rules, or at least seem to, and perform their roles without question. This is an implied mutual agreement between the members of a society, and if a person is loyal, society will take care of him or her; otherwise their corruption is inevitable.

Dexter Morgan and Henry Jekyll belong to different societies at different time periods. However, I want to compare the common attributes of these two characters who lead dual lives, and explain them from a sociological point of view. Both Dexter and Jekyll, and similar dual characters such as Oscar Wilde's Dorian Gray and Patrick Süskind's Jean-Baptiste whom I use as supporting evidence, are not so different from the ordinary people, and may even be regarded as responsible individuals in their societies. These characters are all fictional but I suggest that they represent many ordinary people in society. Not every person in society plays the game according to the rules because they believe them: playing roles does not mean that people must believe in or support them. Individuals may have secrets that must not be told to others, and keeping them preserves one's inner life and his or her social status in their society.

The first chapter of this thesis is a literature review in which I focus on the theory of Erving Goffman about the presentation of self in everyday life. I explain the main principles of the theory to show how it relates to my thesis. I support this with George Herbert Mead's theory of "I" and "me." I then present literary examples of self-destructive characters in society and briefly explain the reasons for their failures. I use Oscar Wilde's Dorian Gray in *The Picture of Dorian Gray* and Patrick Süskind's Jean-Baptiste in *Perfume: The Story of a Murderer* as supporting characters to explain my main hypothesis on the cases of Dr. Henry Jekyll and Dexter Morgan. I then describe both *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Darkly Dreaming Dexter*, and highlight the main characters Dr. Henry Jekyll and Dexter Morgan from the perspective of the presentation of self in society.

In the second chapter I analyze Dr. Henry Jekyll and his dark personality, Mr. Edward Hyde. I begin with the introduction of Henry Jekyll, his portrayal and position in his society, and explain the reasons for Edward Hyde's creation. Throughout I show Jekyll's realization of his darkness, his confession, and his failure in life.

In the third chapter I focus on Dexter Morgan and analyze his techniques and standards to survive in his society in spite of his second secret dark identity, the Dark Passenger. I explain in detail Harry's Code by which Dexter's survival depends.

In the following chapter I compare and contrast these two fictional characters, Dr. Henry Jekyll and Dexter Morgan. I explain how Dexter succeeds in keeping his darkness from others and why Jekyll is not able to do so, highlighting the main differences between those two characters.

In the concluding chapter I summarize how Dexter survives by following the minimum social requirements correctly and also successfully hiding his Dark Passenger from others and how Jekyll fails and is destroyed because of losing the control of other 'himself' Mr. Hyde.

CHAPTER I

LITERATURE REVIEW

1.1. The Presentation of Self

One question about morality has remained popular throughout history: Why do people follow ethical norms? Lawrence Kohlberg argues that there are five reasons: 1) to avoid punishment; 2) following ethical norms is the correct thing to do, which also serves one's own benefit; 3) obeying ethics make one appear in a positive light in society; 4) ethics are needed to keep social order; and finally, 5) ethics protect everyone's rights and is for everyone's welfare (Arthur Dobrin 38). People are generally aware that following ethical norms is the only way to survive in society.

Ethics is a study in philosophy which analyzes what is right and wrong in people's actions; it is a basic attribute of societies. Acceptance into a society comes with obedience to its ethical codes. However, an individual who is granted access may engage in hidden actions that are not shared because they are considered unethical. For that reason, while practicing any unsuitable performance, a person would probably prefer hiding the traces of the action before disclosing it to the society. Performers show only the results of their actions, not the preparations because they know the possible reactions to their actions (Erving Goffman 52). Thus, all of the dirty sides of the performances will be kept secret and details will not be shared.

If a person does something completely against social norms, it probably will be concealed from others. People might breach the rules, and some of those might be

revealed to society; however, one must not insist on their freedom of movement. Social norms may vary according to one's community: even thieves have certain rules among themselves. Those codes do not have to be same for every society. No matter which society we belong to, we must know and perform the rules correctly if we want to be a part of it. As Goffman argues, "... a necessary condition for social life is the sharing of a single set of normative expectations by all participants, the norms being sustained in part because of being incorporated" (*Stigma* 152). Other people's expectations in society always put responsibility on the individual.

When we try to blend into society we wear a daily mask to present ourselves. A single mask will never be enough. Different social groups, communities, or places require different masks on roles. All of the required roles should be learnt and practiced by the ordinary individual to have a status in the society and to interact with others. People do not have only one mask in society. There are many roles to respond in different social interactions: we are different at work; we might be father or mother; we are friends of others; we are sons and daughters. These different roles bring different responsibilities, and it is important to know how to in these roles. Every role needs to be acted correctly to provide individual satisfaction and to respond to the needs of society. These roles never end, and "If a person does not fulfill society's expectations, he or she suffers from social ostracism or worse" (Dobrin 16).

Erving Goffman's *The Presentation of Self in Everyday Life* analyzes Anglo-American society, but is easily applicable to other societies as well because Goffman talks about universal facts. He is a well-known writer with his theory of self-

presentation of individuals and group interactions in the society. Goffman illustrates that even a perfect, model individuals in a society may not believe their own acting or they may be ironical about the values and expectations of society. Individuals may create an image of self for the society to view and also may assume this image as a task for themselves, yet they may not totally believe in the vision they create (Goffman 32).

Goffman calls individuals “actors”, and argues that they decide to take a role for themselves, and generally see that the particular front stage has already been set for them (Goffman 37). Everything is ready for individuals to make them members of society. As Peter L. Berger and Thomas Luckmann suggest “The individual...is not born a member of society. He is born with a predisposition towards sociality, and he becomes a member of a society” (*The Social Construction of Reality* 149). Social roles have been established for everybody before their births; thus, one should play his or her roles thoroughly to be a member of society and not get into trouble. Goffman explains that we do not have to believe in our roles or like them to act perfectly:

Socialization may not so much involve a learning of the many specific details of a single concrete part – often there could not be enough time or energy for this. What does seem to be required of the individual is that he learn enough pieces of expression to be able to ‘fill in’ and manage, more or less, any part that he is likely to be given. (Goffman 79)

It is enough to learn to perform the roles carefully and to be seen as “normal” in society even if one does not want to do so.

The main theory of Goffman suggests that the place where the daily performances are being acted is a “front” (Goffman 32). In other words, it is being “on stage.” Performers may be totally different on stage and backstage (Goffman 123). A “back region” or “backstage” is a place of people’s own region in which they behave free from the image created for society. People mostly do not prefer to share their backstage experiences with others. Goffman does not completely agree with Shakespeare’s idea that “All the world is a stage and all the men and women merely players” (*As You Like It* 622), saying: “All the world is not, of course, a stage, but the crucial ways in which it isn’t are not easy to specify” (Goffman 78). Goffman defends the idea that people are different “on stage” and “backstage”. “On stage”, people act according to rules for the sake of acceptance by their societies. “Backstage”, individuals are their own selves; they do not have to consider social norms and do not have to act:

In general, then, backstage conduct is one of which allows minor acts which might easily be taken as symbolic of intimacy and disrespect for others and for the region, while front region conduct is one of which disallows such potentially offensive behavior. (Goffman 129)

If a person does something that society would disapprove or dislike, he or she would probably hide the act and never share it with anybody (Goffman 50). The skill of expression in the performances is established and developed backstage. The actor may rest there, stop acting and take off the character he or she plays. Generally backstage means a dependable place for an actor that no audiences are allowed to enter in (Goffman 114-116).

Social psychologist George Herbert Mead (1863-1931) argues the self as “I” and “me” in *Mind, Self and Society* (1934), which helps us to understand individual presentation to society. The “I” and “me” are the phrases of self which are both separated and at the same time together, which makes a person a whole individual in society (*ibid*: 178). The “me” is the social identity of the individuals and is the response of the “I” (*ibid*: 186). The “me” is the object of the self which is submitted to society and the “I” is the subject of the self which is not exposed to society according to Mead’s observations. Mead separates the duties of the “I” and the “me”:

The “I” is the response of the organism to the attitudes of the others; the “me” is the organized set of attitudes of others which one himself assumes. The attitudes of the others constitute the organized “me,” and then one reacts toward that as an “I.” (*ibid*: 175)

The “me” is a member of a society and represents the “I” and is constructed by society (*ibid*: 198). In other words, the “me” is designed according to society’s needs. Nevertheless, contrary to the “me”, “I” consists of emotions, expressions, or the voice of the self (*ibid*: 279). Experiences or the memories of a self are defined by “I” (*ibid*: 196). However, the “me” represents the physical appearance of the individual in society. Mead points out that as an object and reflection of the individual the “me” is part of society; “The ‘me’ is a conventional, habitual individual. It is always there. It has to have those habits, those responses which everybody has; otherwise the individual could not be a member of the community” (*ibid*: 197). On the other hand, the “I” is against the “me”; “The ‘I’ is the response of the individual to the attitude of the community as this appears in his own experience.

His response to that organized attitude in turn changes it” (*ibid*: 196). That is to say, according to Mead everybody has two different selves. One is created to present in society, and the other is within us. In that sense, Mead suggests that “‘me’ may be regarded as giving form to the ‘I’” (*ibid*: 209).

If one is maintaining his property in the community, it is of primary importance that he is a member of that community, for it is his taking of the attitude of the others that guarantees to him the recognition of his own rights. To be a "me" under those circumstances is the important thing. It gives him his position, gives him the dignity of being a member in the community, it is the source of his emotional response to the values that belong to him as a member of the community. It is the basis for his entering into the experience of others. (*ibid*: 199)

The explanations of Mead above suggest that persons cannot survive without the on-stage vision of themselves which are designed according to society norms. The “me”, on-stage versions of persons provides them positions in society.

Kurt Riezler (1882-1955) mentions a similar idea:

We can differentiate the I and the Me. At any moment the I puts an-other Me, which should be and perhaps will never be actual, ahead of the actual Me. The I may even draw beyond all actual Me's an image of a Me for his own eyes or for the eyes of others, believing and making believe. (Riezler 459)

Accordingly, “I” is the real personality of individuals and determines the actions of persons in their societies. Thus, the me or me’s are the images created by I. This me

or me's may be for society or for the individual. How a person wants to be seen in society is designated as the "I". Thus, the "me" is the front version of the individual and the "I" is the backstage version. The "me" is organized by "I" and regarded as submitting to the society: "I" is the determiner, and "me" is the determined object.

The roles attributed to individuals by society is inevitable in having a life and to sustain it one must at least provide the minimum social requirements: but a person who responds to all of the required roles properly may also perform another, secret role, which may not be approved of by society as in the case of Dexter Morgan. Hence, I use Goffman's "on stage" and "backstage" theory to analyze the works of this thesis. Every individual has the potential of being good and evil, which is a personal choice that does not necessarily create multiple identities. Additionally, what seems interesting to me is the word "individual". We use this word mean only one person; but it ends in "dual". Even the word itself says we all have two different identities even though the etymology suggests "indivisible".

On stage, many people perform according to the rules, but backstage they can be totally different. If persons are able to keep their anti-social actions from society they will probably survive without any problem, like Dexter. Dexter survives by following the minimum requirements of his society on the surface and by keeping his backstage life secret. However, Henry Jekyll fails and is destroyed because of his backstage's malign urges against society becoming known. His on-stage and backstage performances do not work together. He is unsuccessful in hiding his backstage, which eventually brings his end.

1.2. Similar Characters in Literature Like Jekyll and Dexter



“God has given you one face and you make yourselves another.”

William Shakespeare – *Hamlet*

Literature teaches lessons about life, and in the world of literature it is generally seen that the characters who work against a society’s common welfare gets punished when the hidden truths of such characters are revealed. Many of them are exiled, excluded or ruined. Henry Jekyll and Dexter Morgan are characters who embrace two different lives under two different identities. They both serve good and evil. Henry Jekyll is an ordinary man who wants to enjoy freedom to engage his evil side as he pleases. On the other hand, Dexter is a serial killer who struggles to be

perceived “normal” by his society. In literature there are many other examples like Jekyll and Dexter, who have more than one identity in their societies. The ordinary people are not even monsters, killers, or psychopaths, but in one sense they are connected to Jekyll and Dexter.

Arthur Miller’s Joe Keller in *All My Sons* (1963) committed suicide when the truth comes out about his role on the death of his own son, Larry Keller. Tennessee William’s Blanche DuBois, in *A Streetcar Named Desire* (1947), goes insane when her past, as a prostitute, is learned by others. Bernard Shaw’s Mrs. Warren, in *Mrs. Warren’s Profession* (1893), is rejected by her daughter when her profession, also as a prostitute, is discovered. Henrik Ibsen’s family in *Ghosts* (1881) is destroyed because of their secrets as well; Mrs. Alving’s endeavors to protect her son Oswald from their dysfunctional family issues does not work and the play ends with the death of Oswald. William Shakespeare’s Macbeth in *Macbeth* (c. 1605) dies because of the revelation of his secret. Those characters do not have multiple identities. They do not kill anybody in their societies, unlike Dexter or Jekyll, but they share something in common with Dexter and Jekyll: they have secrets which eventually bring corruption upon them.

In different genres of literature hundreds of examples may be shown about being destroyed in the society because of the revealing of character’s secrets. The situation is similar in real societies. The outcome of ordinary people’s secrets may not destroy them but may affect the respect they receive or worsen their life conditions. The result is that everybody may not be sincere while playing their roles and everybody

may have secrets which should not be shared or revealed for the sake of their survival.

To be able to survive in society people need to do two things; first to be involved in their communities. As Goffman suggests, “Involvement refers to the capacity of an individual to give, or withhold from giving, his concerted attention to some activity at hand—a solitary task, a conversation, a collaborative work effort” (*Behavior in Public Places* 43). The second thing for an individual to do to survive is to hide unappreciated actions or secrets from their society. The safe way is to always conceal it, and we all have secrets or covered realities or diverse ambitions, or swinging personalities between good and evil. No one can fully act according to his or her desires without ignoring society. Many people in societies have the desire to deflect the truth to gain advantage or maximize pleasure, but the fear and shame prevents them from doing so (Goffman 65). Some people perform such kinds of activities but hide them, and some people want to act in an inconvenient way but they do not dare to do so. Of course, at the same time, there are people who stand apart from evil things, but this does not change the situation, evil and goodness are both parts of human beings.

In many literary works serial-killers are successful in terms of being seen as “normal people” in society, at first. They have jobs, they interact with people. They have girlfriends or boyfriends or they might be married, etc. Some of them seem totally ordinary. However, this is not because they believe so; it is because they want to hide their realities. As Goffman indicates, if a performer wants to be ideal in his or her performance, he or she should give up the standards which are not suitable for

the act or should conceal it from the audiences (Goffman 50). That is to say, while they are show to be normal members in their societies, they do whatever they want when they find the appropriate time. Probably, because they are fed up with faking normality or something brought out their propensity to be serial killers, but sooner or later they get caught, except for Dexter, so far.

Lord Henry's explanation of Oscar Wilde's *The Picture of Dorian Gray* may be taken into account as a reference for those characters as to how they actually think of the expectations of their communities: in time, an individual realizes the difference between his own desire and the society's expectations. An individual becomes a player who acts according to a script which was written for him or her, and an individual will never really have the own natural passions because of the society or God fear (*ibid*: 18). What can be seen is that the characters who contradict society do not digest the roles given to them. They do not want to be part of their social order. They reject being surrounded by the restrictive character of their societies. Thus, they try to create their own space for personal freedom. Literature may aim to teach and show to the readers how twisted characters in societies come to a bad end, but also literature also depicts how society, its expectations and the pressure it puts on people, destroys them.

Oscar Wilde's Dorian Gray and Patrick Süskind's Jean-Baptiste Grenouille are other fictional killer characters who perform duality, but not too long. Those two characters closely resemble this thesis' main characters. Dorian Gray is similar to Dr. Henry Jekyll because their evil causes death and both have social standing and a conscience that eventually kills them. Jean-Baptiste is similar to Dexter in that

neither has a conscience, and they both kill people without feeling any guilt. For these reasons I compare and contrast Henry Jekyll with Dorian Gray and Dexter Morgan with Jean-Baptiste in the following section.

1.2.1. Oscar Wilde's Dorian Gray

If one doesn't talk about a thing, it has never happened.

The Picture of Dorian Gray 87

Written in 1890 about the Victorian Era, Oscar Wilde's *The Picture of Dorian Gray* is a novel of moral corruption, as is Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde*. These two works are quite similar showing how social pressure can kill an individual. Like Dr. Henry Jekyll, Dorian Gray has a secret which eventually destroys him. These two characters are not able to survive in their societies. With the desire of eternal freedom, Jekyll creates Edward Hyde, but he is not able to respond to social pressures, and his malign urges against society cause his failures and he is destroyed in the end. Dorian Gray shares the same destiny as Henry Jekyll. On-stage, while his pretty face covers all of his revolting actions, backstage his portrait starts to take all of the burden.

Fascinated by his own beauty, Dorian Gray makes a wish not to grow old; "If it were I was who to be always young, and the picture that was to grow old! For that – for that – I would give everything! Yes, there is nothing in the world I would not give! I would give my soul for that!" (*ibid*: 24). In response to his wish, Dorian Gray starts to act without any limitations. Instead of his body's getting old and ugly his portrait becomes old, ugly and monstrous, stage by stage. Dorian, similar to Henry Jekyll, enjoys the life as he pleases, but gradually becomes unable to hide the evil

actions he has performed. People begin to realize that there is something unusual about him. But, similar to Edward Hyde, Dorian, thinking that he is able to hide his dark soul from people and does not feel any remorse or guilt, he is not able to escape from his own conscience. Both of these characters believe that they have the right to perform any evil, illegal, unethical or ugly deed.

The face Dorian presents to the society is pure, clean and good-looking as he hides the ugly, wicked, loathing, evil and horrible. Dorian uses a great mask on the stage of the life, but backstage reality starts to scare him. He is frightened by his evil side, as Jekyll fears Mr. Hyde. In the eye of the public, Dorian and Jekyll are polite gentlemen. They are very good at their respective social interactions. On the other hand, they do not conform to moral principles. Dorian creates another identity because of the desire to have ultimate independency in society, as does Jekyll.

As with Jekyll, Dorian is the only one who knows his secret. The possibility of someone's being aware of Jekyll and Dorian's reality would readily bring them to a tragic end. However, Jekyll lets his friend Dr. Hastie Lanyon learn his secret and Lanyon dies soon after because of this burden: "Unable to ignore the evidence collected by his own eyes and ears, Lanyon nevertheless protects his friend's secret by dying from the shock of witnessing the transformation ..." (Anna Lepine 86). Dorian also breaks his secrecy and lets his friend Basil Hallward see his real face in the portrait, but afterwards, Dorian kills Basil with a hatred that reminds one of Hyde's murder of Sir Danvers Carew. Besides his friend Basil, several other people die because of Dorian. His first love, Sibyl Vane, and Alan Campbell, the man who

cleans the Dorian's murder scene, both end their lives. Similar to Jekyll's friend Lanyon, Alan Campell is unable to reveal Dorian's secret.

Dorian goes on living without thinking of the consequences of his acts. But at the end, he feels regret and guilt for his deeds, like Jekyll. Like Jekyll, the idea of doing whatever he wants does not make him happy anymore. Although Dorian seems not to care, reality is different. He does not want to think or to talk about this situation. When a prostitute calls him the devil, he gets annoyed and responds: "Curse you! Don't call me that" (*ibid*: 150). In the beginning, this situation does not disturb Dorian, like Jekyll, but over time he does not want to stay at home because of the portrait's existence.

Finally, Dorian decides to be a good person. He wants to change completely. He does not want to maintain his perverted life any more. He considers confessing all the evil things he has done to save his soul, another similarity in the cases of Dorian and Jekyll. Jekyll forswears many times, yet it comes too late to rescue his soul from evil, and wickedness captures his soul bit by bit and finally takes control. Similar to Hyde, who destroys the portrait of Jekyll's father, Dorian Gray destroys a portrait too. He wants to get rid of the pressure of his fear. He kills the portrait and this brings his own end. Like Jekyll, Dorian's death is also by his own hand. There is, however, an important difference between Dorian and Jekyll in that Dorian hides his portrait and shows it to no one, and Jekyll exhibits his dark side, Hyde, to everyone.

1.2.2. *Perfume: The Story of a Murderer*

He caught the scent of morning. He was seized with an urge to hunt. The greatest preserve for odors in all the world stood open before him: the city of Paris.

Perfume: The Story of a Murderer 38

Perfume: The Story of a Murderer (1985) by Patrick Süskind (originally published in German as *Das Parfum: Die Geschichte eines Mörders*) is another serial-killer story. In this section, I will compare and contrast similarities and differences of Jean Baptiste to Dexter.

Eighteenth century France is the setting of the novel, and the protagonist's name is Jean-Baptiste Grenouille: a quiet orphan boy wandering in society. He is a hard worker and an individual who totally seems harmless. However, Jean-Baptiste is an animal-like, a monster and hunter. He is without a bodily smell, a distinctive characteristic, as is his highly developed sense of smell, making him obsessed by all odors. For this reason, he kills 25 young innocent women. Jean-Baptiste Grenouille is similar to Dexter Morgan: he does not have any feeling of remorse or shame, But Jean-Baptiste kills innocent people, where Dexter kills evil people and does not even think of hurting an innocent person.

Jean-Baptiste's murder motive comes from the obsession of keeping odors forever and creating the best perfume ever. He starts to kill virgin females, not because of their bodies but to collect their scents. Like Dexter, Jean-Baptiste is not interested in sexual interaction. He kills women because of his addiction. He collects trophies from his murders as Dexter does. Dexter picks up blood slides with the blood taken from the victims, and Jean-Baptiste collects the odors of his victims. For

both characters killing is a kind of ritual. Dexter kills to control his urge and while doing that he follows a path of preparation. He does not randomly kill criminals, just as Jean-Baptiste kills for an aim – to take the smell of his victim, and he makes preparations as well. Their objectives and motives are different for killing, but they both have a process of killing.

To be seen as normal and not to attract attention, like Dexter, Jean-Baptiste fakes normality. First of all, he knows he needs to create a cover for himself by finding a regular job as a protection and to gain the knowledge of preserving beautiful odors eternally (*ibid*: 108). Like Dexter, at first Jean-Baptiste tries to create a certain role to hide who he really is. Thus, on-stage Jean-Baptiste is a worker, he is seen as “normal” by others, but backstage he is a cruel killer like Dexter.

Jean-Baptiste’s difference from Dexter is that there is no one to guide him about how to cover his real identity. Dexter has his step-father as guidance, who teaches him to survive. However, Jean-Baptiste learns everything by himself. Another difference is that Jean-Baptiste does not want to keep his life, but Dexter does. Jean-Baptiste commits suicide because of not having any objective in life. He achieves his aim, he creates a perfect odor, and every single person of his society embraces him; yet that does not provide him happiness or dignity because he knows the truth about himself; the odor mask does not really belonging to him. With the power Jean-Baptiste has, he may survive in his society easily, but he prefers to die.

Consequently, when one reads the novels or watches the films the similarities of these two characters can be easily seen. Jean-Baptiste creates an ordinary life on the stage of life like Dexter does; on the other hand, backstage he acts against society.

He learns how to cover himself, but he does not maintain this life and makes a choice not to survive.

1.3. *The Strange Case of Dr. Jekyll and Mr. Hyde versus Darkly Dreaming Dexter*

Dr. Henry Jekyll in *The Strange of Dr. Jekyll and Mr. Hyde* and Dexter Morgan in *Darkly Dreaming Dexter* (and the following books and television series *Dexter*) are the main characters of this thesis. They are examined from the reflection of the self in society. The main line of this thesis is to show how these characters represent themselves to their societies, what they really are and what happens to them because of their actions in their societies. As mentioned earlier, Dexter Morgan is a character that manages to survive by corresponding both with society and his needs. On the other hand, Henry Jekyll fails because he is not able to provide the balance that Dexter does.

The Strange Case of Dr. Jekyll and Mr. Hyde is Robert Louis Stevenson's most famous short story, exploring the issues of morality and psychology in late nineteenth century England. It has three narrators (Enfield, Lanyon, Jekyll) and additionally a first person narrator. The novella reflects typical Victorian society, particularly with regard to hypocrisy. The word "gentleman" began to be used in Victorian times. Religion and morality was extremely important in this era, and in contradiction, prostitution was also exceedingly popular, which proves the double-dealing of the society of that time. Correspondingly, *The Strange Case of Dr. Jekyll and Mr. Hyde* is one of the examples of hypocrisy. As a respected, well-behaved gentleman, Dr. Henry Jekyll performs evil activities by protecting his visual image.

However, inside he hides a very cruel identity, which is eventually revealed and starts to appear in society.

Jeff Lindsay's *Darkly Dreaming Dexter* (2004) is the first book of the Dexter novel series, of which there are six books thus far. What makes Dexter Morgan a worldwide famous fictional character is the Dexter television series, starring Michael C. Hall, which began airing in 2006. (The television series displays some differences from the books.) *Darkly Dreaming Dexter's* genre is a detective crime novel, but the novels deal with the issue of morality also. The protagonist, Dexter Morgan, follows moral codes and never breaks his rules to survive. The story takes place in Miami, Florida, USA. The novel has the first person point of view; only Dexter Morgan tells the story to the reader.

Dexter is a murderer with a moral code; because of this Dexter is regarded as a hero more than an anti-hero. Stan Beeler explains this situation; "There are a number of excursions from the traditional paradigm that make Dexter's character—both in Jeff Lindsay's novels and the television series—a truly twenty-first-century post-modern hero" (*Dexter Investigating Cutting Edge Television* 222). What will happen at the end of the book series or in television show is unknown. Dexter's moral code has been keeping him alive and it makes him successful compared to all other well-known serial killers or multiple identity fictional characters, including this thesis' other central fictional double-identity character Dr. Henry Jekyll.

Because of their different genres and publishing periods, *Darkly Dreaming Dexter* and *The Strange Case of Dr. Jekyll* may seem unrelated to each other, but I see several direct relations. First of all, Dexter is like a modern Jekyll. He is a serial

killer. Killing is his job and ties him to life, always keeping him alive and making him feel good. Dr. Jekyll is a respected Victorian gentleman who discovers his evil side and wants to divide it from his good side to be freed from restrictions of his society and to enjoy ultimate liberty of action.

Both Dexter and Jekyll are fictional characters leading a double life. Good during the days and bad at nights means freedom for them. They have notable major secrets which must never be known by any other person. They hide this secret under a smooth mask. A mask is a mirror of their society, which means they act in the way that their society requires, and it is well organized according to the needs of their societies. In both works, it is seen that the moral dilemma of the characters is shown in the mysterious, fearful and challenging atmosphere.

Dr. Henry Jekyll wants to divide his good and evil identities because he believes that if he succeeds, it will provide him chance to swim in a sea of liberty without feeling any guilt. Thanks to this successful division, while his good part does his duties in the society, his evil side acts without considering the rules and restrictions, and he reaches the liberty he needs. Jekyll believes that everybody has an evil personality, but his dark side is much deeper than other peoples'. However, his well-known respected profile and feelings of shame do not let him behave as he wishes. Because of those kinds of restrictions, he is not happy, and by drinking a serum he creates Edward Hyde, who is the extremely ugly, irresponsible, and demonic, the second identity of Dr. Jekyll. Mr. Hyde has nothing to be ashamed of while acting brutally. He is very small man but he is strong because of his hatred. Hyde performs many evil acts to fulfill the desires of Jekyll. He behaves irresponsibly and his

careless acts finally end with a serious murder. This eventually brings devastation and Jekyll fails to survive in his society.

On the other hand, Dexter is seen as a respectable member of his society by hiding his dark reality. Dexter murders people. Killing is a need for him. As he says, “Killing makes me feel good. ... I enjoy my work; sorry if that bothers you. Oh, very sorry, really. But there it is” (*Darkly Dreaming Dexter* 13). However, what makes Dexter different from any other well-known fictional serial killers is that he channels his need to only criminals. While fulfilling his dark desires, he seems to be an ideal individual in society by hiding his natural dark side under a pretty mask and playing his every single role very carefully. With his other personality, which he calls *the Dark Passenger*, Dexter is trying to stay alive without getting caught for his murders. Beth Johnson argues that, “Most obviously, he looks quite beautiful on the outside, and it is this beauty which aids him to conceal his inner deviance, his ‘Dark Passenger’” (Johnson 78). Both his beauty and sense of responsibility towards his society help him to conceal his darkness.

It is certain that when one watches the serial or the reads the novels he or she may question the moral issues of Dexter’s actions. Dexter is loved. Even if his actions are illegal, violent and immoral nearly nobody wants him to get caught. J.M. Tyree writes that “Dexter’s ‘code’ allows him only to kill other killers, so the viewer indulges him and actually grows fond of him” (Tyree 82). Many people think that the killing of bad people is good – there are cases where the system of justice has broken down and the evildoers are allowed to prosper. In those times, Dexter’s justice steps in.

There is not any other character like Dexter that I have been able to encounter, and this character is created without under influence of any other fictional serial-killer character. As in the interview of Douglas L. Howard (DH), Assistant Academic Chair and Associate Professor at Suffolk County Community College, the author of Dexter book series Jeff Lindsay (JL) indicates that he has not influenced by any other characters.

DH: Are there any other literary influences that stand out?

JL: None that I can think of. I'm not trying to be disingenuous, but I just never thought about that, "Oh, I'm going to do something with the characters that he does." (*Dexter Investigating Cutting Edge Television* 4)

As previously mentioned, Dexter is in the middle of his adventure, and the end of his saga is unknown. If he has a bad end, he achieved to be a long-termed survival despite of his situation. On the other hand, Jekyll did not survive long, failing in performing both of his personalities.

Dexter Morgan and Henry Jekyll or those similar to these two characters do not change the truth that they share a common thing with ordinary people: having secrets. Eventually, somehow all of the killers or major sinners get caught, ruined or die because of their crimes or faults. It seems that usually they commit suicide, realizing how horrible they are. Their secrets come to the surface and the unexpected end is inevitable. Dexter Morgan is an exceptional serial killer for now because he seems to know how to protect himself.

CHAPTER II

The Strange Case of Dr. Jekyll and Mr. Hyde

2.1. Dr. Henry Jekyll: Seeking Freedom

According to Sigmund Freud, human nature aims to achieve two major goals: obtaining happiness and avoiding pain (*Civilizations and Its Discontents* 11). Everybody struggles to acquire this in a different way. For some, it is enough to be part of their societies to obtain happiness, being safe and staying away from trouble. While behaving so, they rarely think or question anything. Anything that satisfies their communities satisfies them too. Their world is small and they do not seek more. However, there are some other people who do not want or need to be a part of this circle. For those, happiness is something more than having good family and friends, a paying job, and so on.

Henry Jekyll is one of the latter. In his story, he realizes that being a good member of society, having a good reputation, environment and an education do not suffice for being a happy person. With the recognition of this situation, he feels miserable about his current life and makes a crucial choice to change it. However, at the end Jekyll does not acquire what he dreams; he fails and is destroyed because of his inappropriate actions against his society.

Dr. Henry Jekyll is an intelligent, well educated, famous physician of his time. He is portrayed as one of the most respected and well-behaved gentlemen of his society. He is a well-made, smooth-faced man of fifty (*The Strange Case of Dr. Jekyll and Mr. Hyde* 14). As a member of his society, Jekyll cares about the moral

norms and always feels responsible towards to the community he lives in. Jekyll is an honorable man: benevolent, kind, and with good taste. He may easily be distinguished in society through his success and attitude, and he is a very religious man. His lifestyle and behavior set an example for other members of his society.

In spite of all of his wealth, high life standards and the position in society, Jekyll is unhappy and feels trapped in the perfect portrait that he presents. Everybody may have different understandings of freedom, and for Jekyll, freedom means to act with regard to his desires, hidden beneath the mask of his status. He realizes that his desires are totally divergent from the expectations of his society, and he seeks the solutions to change this situation.

Jekyll is like most ordinary people in his society. For some individuals of society the problem becomes apparent when he or she grows up and becomes an adult: when he or she realizes that their interests conflict with the society they live in. On one side lies the peoples' own desires, while on the other side exists demands of the outer world. Some people accept this situation, but some try to change it, as Jekyll does. Jekyll expresses his situation with these words:

It was thus rather the exacting nature of my aspirations than any particular degradation in my faults that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature.

(ibid: 42)

Jekyll believes that his ill side is as real as the good one, and thinks he should experience it as well. He is not afraid of it.

Jekyll yearns for actual happiness. To be able to obtain it, he makes a decision to live up to both society's expectations and his own wishes. For Jekyll, seeking freedom starts with the decision of splitting his good and evil identities from each other. For this reason, he decides to make a very dangerous experiment, which ends up being successful. With his good side, Jekyll expects to maintain his current position and with his evil side he desires to comfort his ill wills without having repentance or fearing anybody. With this decision, he creates something very new that nobody in his society has ever encountered before. He explains that,

If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. (*ibid*: 42-43)

Dividing his identities into two becomes an obsession and dream for Jekyll; he even risks his own life to achieve this desire (*ibid*: 43). He drinks a serum which splits his personality into two as he expects. Now, Jekyll is still a respected good looking man with his bright personality showing up in society; but with his other personality, Edward Hyde, Dr. Jekyll is going to perform immoral, demonic actions.

Jekyll's success in splitting Hyde from his first personality provides him an unspeakable pleasure, as he also mentions that "... sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine" (*ibid*: 44). From then on, as Patricia Ferrer-Medina observes, "On the one hand we have the penitent,

moral and remorseful Jekyll; on the other hand, we have the free, animal like, and devil like Hyde” (Medina 76). The moral identity is for society’s view and the devil-like one is to satisfy his sick desires.

While being a society gentleman with his first personality and making others happy, Jekyll is making himself satisfied and free by making others miserable with his second personality. When he turns into Hyde for the first time after drinking the serum he says that,

I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. (*ibid*: 44)

It is normal for Jekyll to feel so young, because Mr. Hyde is now a separate and a newborn baby full of wickedness, darkness, disgrace and immorality.

Dr. Jekyll calls the evil freedom innocent in the beginning of his acts and he thinks he will find eternal happiness. Before Hyde, the life of Jekyll is moral, decent and totally mindful of social benefits. He did not perform any act against the community he lives in. With Mr. Hyde, he tries something completely fresh. He experiences the evil personality living inside of him. Additionally, Jekyll’s life also splits into two. Now, he has a backstage version of his existence in his society.

In the front of the stage, Jekyll seems an excellent person that no one would think would perform something against the social codes and ethics. Jekyll uses Mr. Hyde as a mask to protect his current status. Hyde conforms to all of Jekyll’s secret demands now. Thanks to him, Jekyll starts to lead a double life. Nevertheless, in time

even Jekyll himself gets confused with the moral decay he experiences with Mr. Hyde and for that reason he tries to compensate for Hyde's mistakes (*ibid*: 46). Jekyll believes that he will be fine living both ways. While Hyde acts in a bad way, he will be safe by redeeming Hyde's sins with his kind and considerable and religious self. He somehow does not want to lose his good virtues inside him; however he requires performing his evil side too, and this need increases over time. Thus, with his good personality Jekyll still keeps society's respect, but he hides his evil identity to protect it.

In time it becomes difficult for Jekyll to hide Mr. Hyde. What he does not realize is that Jekyll will end up being a slave of Mr. Hyde's actions. In the beginning Jekyll is not aware of the situation he is immersed in. He thinks he can get rid of Hyde whenever he wants to. He tells this to his close friend Dr. John Utterson, "I will tell you one thing: the moment I choose, I can get rid of Mr. Hyde" (*ibid*: 15). However, the readers get a clue that Hyde's existence in the world will be permanent, i.e. Jekyll wants to put a note into his will saying that if something happened to Jekyll, Hyde will be only person responsible for his own fortune (*ibid*: 14).

As time passes, people start to learn of Mr. Hyde's existence. He is seen in Jekyll's house and people begin to think that there is a link between Mr. Hyde and Dr. Jekyll. Jekyll's friends are never able to figure out the dimension of his relationship with Mr. Hyde due to Jekyll's exceptionally good personality qualities. However, at the end of his story Jekyll is not successful in his experiment, failing to anticipate the possible outcomes. As Ronald R. Thomas indicates, "... over the

course of his story we watch him become a recluse, a murderer, and finally a suicide” (Thomas 159). Jekyll cannot control his evil side and is not able to control his weaknesses and secret desires like he anticipated. While he tries to escape from the restrictions of society, he becomes a slave to his demonic thirst. In endeavoring to escape from his society’s restrictions Jekyll becomes even more restricted. Either way he is not able to attain the freedom he dreamed of and he fails.

2.2. Jekyll’s Backstage: the Emergence of Mr. Hyde.

In this section the description of Mr. Hyde is detailed. Think about a man who has every evil inside of him that you can imagine. Every negative description exactly fits the definition of Mr. Edward Hyde. Mr. Hyde symbolizes the wicked and evil side of humanity. His evil acts include no regret or remorse or any pressure of the conscience. He is selfish and never concerned with any other human being except himself and his own interests. His ultimate goal is to feed and satisfy his hunger; hunger to evil without calculating and questioning the results of it. He enjoys harming people. Hyde represents Dr. Jekyll’s vicious urges against society, which eventually brings the tragic corruption of Jekyll. K.A. Nuzum suggests that:

He is a creature of the night, the hours when human boundaries are shadowed and indistinct. At night, when humans sleep and dream, when the margins of reality are blurred, when humans are most vulnerable, Mr. Hyde comes to life. (Nuzum 221)

Mr. Hyde is the dark and evil identity of Jekyll. In other words, Hyde is the backstage version of Dr. Jekyll; a temporary ticket for liberty.

Mr. Hyde is created with the aim of being a mask which will be used for his dark desires. He is an extremely small, devilish, ugly and wicked-looking person. The ones who see him understand that there is something bizarre about him. He makes everybody feel uncomfortable and makes them feel disgust, loathing and undefined fear at first sight. He is uncivilized, full of hatred, and bad at human interactions: a purely horrible and shameless wild creature. He does not care what people think.

Before creating Hyde, Dr. Jekyll does not believe in the role he is playing. Mr. Hyde, who is a totally contradictory character to Jekyll, proves Jekyll has always fed hidden twisted desires while surviving in his society. As Irving S. Saposnik argues, “Indeed, the structure of Jekyll is directed toward on often inadvertent self-revelation which proves consequently that his selfishness and moral cowardice released the horrible personification of his ridden drives” (Saposnik 724). Mr. Hyde is a picture of Jekyll’s scary motives. At first, he is an idea for Jekyll and later on he comes into shape with the belief that Jekyll thinks he can control.

At the beginning of the story the reader encounters with the first known incident of Mr. Hyde; in cold blood, he walks right over an eight year old little girl and leaves her behind in pain. Richard Enfield, a distant kinsman of Dr. Utterson who witnesses the event, revolts him as soon as he sees him like the rest of their society. Enfield says to Utterson, “It wasn’t like a man; it was like some damned Juggernaut” (*ibid*: 5). Hyde does not have anybody in his life except his first identity Jekyll. He is irresponsible and reckless to other people’s existences. He only cares about his own interests and hunger. This event, walking over a little girl, is not a big deal for Hyde. He pays a check to little girl’s family and moves on his life.

Mr. Hyde seems extremely decayed because Hyde is a mirror of Jekyll's inner world. Jekyll explains the reason of people's unknown hatred towards Hyde with these words,

I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil. (*ibid*: 44-45)

Henry Jekyll is a morally destroyed man by separating his identities while he remains still physically one. Until the end he is unaware of this situation. He thinks he may be a moral and religious person with his good identity and evil with his inner self. In the body of Dr. Jekyll, Mr. Hyde knows no limitations, acts according to his will, and never feels any responsibility, regret or guilt. He does not have any positive nor bright features. However, Hyde forgets an important point while capturing the whole body of Jekyll by killing all the good identity. Hyde cannot survive without Jekyll. He is so blinded by evil that he does not leave any goodness inside Jekyll. He is an absolute malefactor, thus he proceeds accordingly and eventually brings himself to an end because Hyde is not able to hide any more.

2.3. Dr. Jekyll's Confession: The Full Statement of the Case

The powers of Hyde seemed to have grown with the sickliness of Jekyll.

The Strange Case of Dr. Jekyll and Mr. Hyde 53

Dr. Jekyll considers that the truth that society wishes to make all of its individuals is part of the social chain. However, as Freud argues, uncontrolled freedom of individuals will risk the integrity of society and is not good for its future. The desire for freedom can make people go against existing norms (*ibid*: 27). Being conflicted between having your own freedom and societal wills is one of the biggest problems of humanity. This becomes a major problem for Jekyll because he aims to live by performing the things he wants and at the same time be a man of society.

Jekyll wants to stop being a hypocrite in society. He starts his letter about the events with these lines:

...endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honorable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. (*ibid*: 41-42)

Jekyll does not want to perform any inappropriate action against his society with his good personality. Edward Hyde, who is the evil identity of Jekyll, is created for the purpose of discovering the badness inside and therefore for the idea of liberty for Jekyll because he wants to fulfill his secret evil desires.

For the sake of the freedom, Dr. Jekyll drugs himself to become Mr. Hyde and it becomes a bad addiction. Hyde becomes Jekyll's failure, the reason of his destruction; and everything about his story is actually learnt through the confession letter he writes just before dying. Robbie B.H. Go argues that Jekyll is already keeping the properties of Hyde inside of him; Hyde is only the shaped version of his immoral ideas:

It is not only Hyde, Jekyll's physical 'devil' within, who lacks restraint from the normal moral checks and balances; Jekyll in his full statement also reveals himself to be lacking in narrative restraint, in the habits of decorous perception and articulation upon which social order seems to rest. (Go 174)

Jekyll mentions Hyde as a third person, as if he is a stranger to him in his confession letter. However, as Saposnik points out that "Without Jekyll there could never have been a Hyde, and without Hyde one can never fully know Jekyll" (Saposnik 727). Hyde is obviously Jekyll's second identity, but he does not want to confront the reality he created any more. Humankind is capable of doing the worst things, and everybody can have this capacity. While Hyde becomes more and more fiendish, Jekyll becomes befuddled and starts to speak of Hyde as if he were somebody else. As Daniel L. Wright mentions: "Denial of the addiction is illustrative of the addict who confront his illness" (Wright 78). Jekyll wishes not to admit that he morally becomes such a corrupted man, but it is too late. He is startled by the capacity of his evil personality. That is why he does not want to accept his relationship with his second identity when he is writing his confession.

Mr. Hyde is a toy of Dr. Jekyll. He is like a bad costume for him that he wears at nights. Little by little, this becomes reversed. It is Hyde using Jekyll as a protection. He does everything he desires and covers it with the appearance of Jekyll. With him, Hyde is safe and sound. Thanks to Jekyll's existence he does not have any limitations for evil. As Jekyll states:

Jekyll (who was composite) now with the most sensitive apprehensions, now with a greedy gusto, projected and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll, or but remembered him as the mountain bandit remembers the cavern in which he conceals himself from pursuit. (*ibid*: 48)

Jekyll becomes a shelter for Hyde. However, all of these twisted actions frighten Jekyll and he makes a decision about not to turn back into Hyde anymore.

Two months prior to Hyde's murder of Sir Danvers Carew, Jekyll experiences something new. He turns into Hyde without drinking the mixture. He explains this event with these words: "I had gone to bed Henry Jekyll, I had awakened Edward Hyde" (*ibid*: 47). He admits the truth that he is losing his original and better identity, bit-by-bit becoming integrated with his second and worse personality (*ibid*: 48). Because of this, for the first time Jekyll decides not to become Hyde again. He chooses his previous life again, but the badness living inside of him does not allow him to keep this life.

Jekyll wants to be a totally good person once again, a person without having any evil desires. He writes his decision with these words in his confession letter about the event:

I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde. (*ibid*: 49)

Unfortunately Dr. Jekyll keeps his previous boring life for only two months. He is not able to keep his decision and returns to Hyde once again. He says: “My devil had been long caged, he came out roaring. “Instantly the spirit of hell awoke in me and raged” (*ibid*: 49). Jekyll does not have the control of his emotions and free will of his good identity; Hyde captures all of his individuality. With the rage and hatred he has inside he brutally murders Dr. Carew, and feels no remorse or regret.

Mr. Hyde reinforces his authority in his own body gradually, and starts to use Jekyll as a veil to protect his being. In time, Hyde becomes stigmatized with his ugly appearance and his evil actions. He kills a very important man without any reason, a Parliament Member Sir Danvers Carew. Mr. Carew’s maid witnesses this incident. This event is described with these words; “...with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway” (*ibid*: 16). Killing an individual of society is not acceptable. Because of this, Hyde is very desperate now, and unable to turn back into Mr. Jekyll.

On the other hand, Dr. Jekyll begs for forgiveness from God when he turns back into his first identity, swears not to become Hyde again and breaks the key of the back door, which Hyde usually uses to go out (*ibid*: 50). He tries to soothe his consciousness. He fools himself. Jekyll thinks that it is enough to cry for his evil act

and pray for forgiveness but Jekyll knows that the badness inside worsens. Carol Oates mentions: “Only after Hyde commits murder does Jekyll make the effort to regain control; but by this time, of course it is too late” (Oates 606). The evilness inside of Jekyll becomes something impossible to resist. Even a little inclination of Jekyll to evil seduces him and registers him to an absolute darkness. He says:

Nor can I truly say that I wearied of this beneficent and innocent life; I think instead that I daily enjoyed it more completely; but I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for license. (*ibid*: 50)

Because of his weakness, he consistently becomes Hyde without drinking the mixture. Jekyll confesses:

I was once more Edward Hyde. A moment before I had been safe of all men's respect, wealthy, beloved--the cloth laying for me in the dining-room at home; and now I was the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows. (*ibid*: 51)

Jekyll realizes that Hyde comes to the surface when he is weak and desperate. Jekyll cannot prevent constantly being Hyde. The idea of being Hyde really frightens him. “It was no longer the fear of the gallows, it was the horror of being Hyde that racked me” (*ibid*: 52). It is because Hyde is searched for as a murderer and Jekyll is unable to hide Mr. Hyde since he has lost all of the kindness inside of him. Jekyll becomes a slave of his weakness and this brings his own end.

When Poole and Utterson break the door of Dr. Jekyll, Mr. Hyde who trapped, commits suicide at the same moment, they came in and Utterson finds a note written for him:

My dear Utterson, -- When this shall fall into your hands, I shall have disappeared, under what circumstances I have not the penetration to foresee, but my instinct and all the circumstances of my nameless situation tell me that the end is sure and must be early. Go then, and first read the narrative which Lanyon warned me he was to place in your hands; and if you care to hear more, turn to the confession of

Your unworthy and unhappy friend, HENRY JEKYLL (*ibid*: 35)

This small note proves that Jekyll accepts his reality; he knows he is going to lose all of his good identity and finally die. He leaves a confession letter, which explains all of Jekyll's feelings of remorse and guilt because of his experiment.

The other arguable point is that Jekyll becomes a victim of his consciousness and societal pressure. As he writes in the last section of his letter, Hyde, his evil side, has a very deep hatred for Jekyll. It is because the good identity is a portrait of society's requirements but the evil identity is what he wants to be. However, it is not possible for Jekyll to survive like that. He is careless and reckless. He forgets society's expectations and the idea of being free makes him blind. Jekyll does not really know how to hide the evil personality within him, which automatically kills him. He writes:

The hatred of Hyde for Jekyll was of a different order. His terror of the gallows drove him continually to commit temporary suicide, and return

to his subordinate station of a part instead of a person; but he loathed the necessity, he loathed the despondency into which Jekyll was now fallen, and he resented the dislike with which he was himself regarded. Hence the ape-like tricks that he would play me, scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father; and indeed, had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin.

(ibid: 53)

Jekyll feels very depressed because of his situation. He is not able to survive with his two personalities as he desires. He talks about Hyde by using another pronoun. He does not embrace Hyde anymore; just he does at the beginning of his experiment. It seems that he pities himself. He is not able to hide his evil urges against society and this brings him a tragic end. He miserably dies in a small, ugly and bruised body by losing all of his good virtues and properties.

Jekyll's society does not accept Mr. Hyde as the way he is, and he completely loses the liberty he seeks for. Hyde is resentful and full of grudge towards Jekyll's society because of the strict moral principle. Thus, Mr. Hyde loses the chance of hiding under the personality of Jekyll and finally is forced to commit suicide. He suffered before his death. He wept like a woman or a lost soul for a few times (*ibid: 32*). Nothing could repair his desperate situation besides death. According to Edward W. Mitchell's argument, "While it is true that toward the end of the novel Mr. Hyde took over Dr. Jekyll, at the time he committed the murder, the choice to induce the persona of Mr. Hyde was still within Dr. Jekyll's power" (Mitchell 64). Mr. Hyde

disguises this situation so much, that it becomes a reason for destroying his father's portrait.

As a result, Dr. Jekyll loses all control over his body and when all of his goodness inside him fades away because of his evil actions, he completely dies. He is not in charge anymore. He becomes unable to control his evilness and he cannot hide it from people anymore. The most ironic situation of this story is that Hyde wears a mask in the house not to be recognized by his servants because he is not able to turn back into Jekyll. He does have the drug for the transformation, but he cannot run away because the back door is locked. He is completely in a desperate situation. Jekyll's servant Poole tells Utterson that the person he sees in the house is not Jekyll with these words, "If that was my master, why had he a mask upon his face" (*ibid*: 30). Hyde, who wanders freely in society according to his lustful desires, wears a mask for protection because he has lost his shelter, Jekyll forever. Even if he wears a mask, his deformed and small body reveals him. He totally murders Jekyll's goodness and is forced to commit suicide.

CHAPTER III

Darkly Dreaming Dexter

3.1. Being “normal”, the Code of Harry

I am unlovable. Following Harry's plan, I have tried to involve myself in other people, in relationships, and even—in my sillier moments—in love.

Darkly Dreaming Dexter 47

“I am unlovable,” says Dexter because he is a murderer; a serial killer. His life is based on hunting criminals and killing the prey by enjoying the ritualistic scene, which he designs. This is a very natural and basic need for him. To survive in life, he has to kill. However, Dexter is not allowed to kill innocent person because of the moral code he follows: the Code of Harry. His desire to kill is only for criminals, who are left unpunished by the penal code of the state, or the ones who are seen ordinary in society but actually murder people. Despite his dark nature and actions, Dexter is surviving in his society because he follows the minimum needs and deservedly and correspondingly responds to them. It is because of actions other than his crimes that make Dexter successfully live his daily life.

Dexter’s difference from any other “normal” person comes from his childhood. He experiences a traumatic event in which his mother is murdered with a chainsaw in front of his eyes when he was only three. He and his four-year-old brother Brian sit locked in the dark amongst puddles of their mother’s blood for two and a half days. A detective, Harry Morgan finds them and adopts Dexter but not his brother Brian. Dexter’s survival is based on the codes that Harry teaches him. When Dexter is a

child, Harry sees his forthcoming. He figures out that Dexter is different from others. When he was fourteen, Dexter kills a dog that constantly barks. This greatly disturbs his foster mother, who was suffering from cancer. Harry finds out the situation and asks it to Dexter to verify his differences (Appendix). Thanks to Harry, Dexter has been able to fake normalcy by properly satisfying societal expectations.

Dexter's childhood experiences made him what he is. Killing is a strong instinct for him coming from deep inside. For this reason, as a child he secretly killed animals to satisfy his needs. Also, it seems that even in his childhood, something protects Dexter from killing a human being. He knows that his stepparents will not agree, and when Harry reveals his special situation, he continues to protect Dexter by teaching him how to hide his real personality while appearing normal at the same time. At the end of the conversation, Harry has with Dexter; he says to Dexter that this urge has to be controlled and to be directed at those who deserve to die. Thus, Harry aims to use Dexter for goodness by teaching him a code. These rules also help Dexter protect himself from getting caught. Dexter builds a life for himself while veiling his real life. He has a job and takes care of his sister, Deborah, his girlfriend, Rita and her children. At night, Dexter becomes a hunter.

Dexter is a good-looking man, who is friendly and always polite to people. It is not possible to witness him having trouble with somebody in his daily life. He is a good-tempered person and he is good at human interactions and relationships. In other words, he is successful in playing every role that he is expected to perform. He has a good job in the Miami Metro Police Department as a blood spatter analyst. So, on this stage, the portrait of Dexter is magnificent. He may undoubtedly be seen as a

great, responsible citizen of society in spite of his being an outsider in reality. Dexter's intense endeavors seen "normal" in society help him to hide his real personality. He is a killer with a moral code that he never gives up following it. To be able to kill someone he has to follow a schedule. The code helps him to control his urge to kill and provides Dexter the opportunity to be a part of society by faking normalcy.

Being careful not to get caught, Dexter kills only criminals and is positive about their crimes before killing them. These are not the only norms Dexter follows. He has to be involved with other people and share time with them and he has to have a job. He has to be normal not to draw attention; "It was one of Harry's lessons: stay neat, dress nicely, avoid attention" (*Darkly Dreaming Dexter* 93). Dexter plays his roles with regards to the needs. He seldom makes mistakes. As Adi Jaffe clarifies:

The skills and self-control that Harry taught to Dexter are meant to explain to us how it is that someone as twisted as Dexter can manage to maintain the elaborate veneer of normalcy that he does, while further emphasizing the superhuman amount of self-control that this requires. (Jaffe 186)

On stage Dexter responds all of the expectations of his society: "Dexter had a strong role model for police work in his adopted father, Harry, and Dexter has found a job that allows him to meet a number of basic needs to fake several others" (Mullins 82). His job is another opportunity for him to put himself in a safe position. He is the secret killer of the Miami Metro. As he says with his own words: "This elegant formula had worked well through years of happy inhumanity" (*Dearly Devoted*

Dexter 4). He strictly obeys all of the standards about the process of the killing rituals and at the same time plays all of his societal roles.

Dexter's interactions with his co-workers are quite good. He has a good friend named Vince Masuoka. According to what Dexter believes that Vince seems to pretend to be a human just like him (*ibid*: 20). That is why, Dexter likes Vince and accepts him as a close friend. People around Dexter also contribute to his success about faking normalcy. As Mullins mentions "These two lives – the scientist and the serial killer – have to coexist. Like all of us, Dexter has to find a way to make things he does to pay the rent to fit into the same brain all of his non-work needs and desires" (Mullins 80). With his own words the basic rules of his moral code are:

To choose carefully among those who deserved it. To make absolutely sure. Then tidy up. Leave no traces. And always avoid emotional involvement; it can lead to mistakes. Being careful went beyond the actual killing, of course. Being careful meant building a careful life, too. Compartmentalize. Socialize. Imitate life. (*ibid*: 41)

Without doubt Harry is Dexter's greatest chance which removes him from the traditional serial-killer portrait. As Stan Beeler observes, "Dexter's foster-father, Detective Harry Morgan, has developed his code of behavior for Dexter as a defense mechanism—it is Harry's means of assuring himself that Dexter will not follow the path of so many serial killer" (Beeler 230). Dexter remembers how he would end if he does not follow his codes; "If I am ever careless enough to be caught, they will say I am a sociopathic monster, a sick and twisted demon who is not even human, and they will probably send me to die in Old Sparky with a smug self-righteous

glow” (*ibid*: 51). Caution should be always the first priority and he is aware of this. He repeats the importance of it in the third novel again: “I know very well that if I allow my disguise to slip and reveal me for what I am, then this entire society will join together in calling for my slow and painful death” (*Dexter in the Dark* 112). This is why; he knows that the code is his only option to keep his life going as he wishes. This set of rules helps him to act normally and to hide his since they do not only teach Dexter how to survive; also save him from the jail and the electric chair.

Brian, whom Harry did not adopt, turns into an uncontrolled, psychopathic serial killer. Unlike Dexter, he does not have any moral code or rule. Brian discovers that Dexter is like him; a fearless monster who kills people. However, he skips the part that Dexter does not harm innocent people. He kidnaps Deborah and leaves traces for Dexter to find. When Dexter manages to find where they are, Brian offers to kill Deborah together. Dexter does not fulfill his wish. Not killing an innocent person is not something Brian is able to figure out. Dexter rejects him and in the end Brian runs away from the crime scene. Dexter himself explains the same issue with these words:

Harry, my wise foster father, had taught me the careful balance of Need and Knife. He had taken a boy in whom he saw the unstoppable need to kill—no changing that—and Harry had molded him into a man who only killed the killers; Dexter the no-bloodhound, who hid behind a human-seeming face and tracked down the truly naughty serial killers who killed without code. And I would have been one of them, if not for the Harry

Plan. *There are plenty of people who deserve it, Dexter*, my wonderful foster-cop-father had said. (*Dearly Devoted Dexter* 3)

Harry Morgan's moral code teaches Dexter the difference between good and evil depending upon the situation. Dexter learns how to present himself to society; he always follows the rules and rarely goes astray. For the sake of hiding his real personality Dexter does whatever is needed according to Harry's Code. William Ryan Force observes the situation of Dexter in the following sentences:

Through a series of flashbacks, inner monologs, and even the occasional bit of dialog between Dexter and his prey, the viewer is familiarized with the Code of Harry: a set of Goffman-esque rules for passing as a normative, feeling citizen despite being a serial killer. This code has a dual service: by concealing his dark 'nature' Dexter can first survive and flourish in human society while, secondly, engaging routinely in serial murder without getting caught. His 'passing' as normal is meant to avoid raising suspicion that could lead to his eventual capture. (Force 335)

Harry's legacy and teachings basically become Dexter's ticket for killing: "... Dexter's code of killing originates as a means of his survival: it is something his father instills in him so he can survive as a killer, so that he can satisfy his urge without getting caught" (Simon Riches and Craig French 119). Besides, Harry himself encourages the first killing of Dexter. Harry wants Dexter to kill the nurse who takes care of him because she kills her patients by deliberately overdosing them. She overdoses Harry too, and Harry asks Dexter to stop her. Hence, Dexter owes the free space he has as well as his protection and survival in life to his stepfather Harry.

Harry is a kind of creator. For Dexter he is a God-like figure. “And with those few little words he gave a shape to my whole life, my everything, my who and what I am. The wonderful, all-seeing, all-knowing man. Harry. My dad Dexter” (*ibid*: 41). Harry’s patience to train Dexter is very important. As Dexter mentions, “It had taken Harry nearly ten years to cram it all into me before he allowed me to play with anything more complicated than stray animals” (*Dexter in the Dark* 24). Without his code, Dexter’s fate would not be different from any other serial killer or his blood brother Brian Moser.

The Code of Harry is a sacred set of rules for Dexter that will always keep him alive as soon as he keeps his attention and discipline. As he relates:

I had always followed the careful rules laid down by Harry, my cop foster father, who taught me how to be what I am with modesty and exactness. He had shown me how to leave a crime scene clean as only a cop can, and he had taught me to use the same kind of thoroughness in selecting my partner for the dance. (*Dexter in the Dark* 15)

Harry is the only one who really sees Dexter’s inner-self and teaches Dexter to hide this to keep himself safe. Harry is dead but he stays with Dexter via his set of rules. As Matthew Brophy argues, Dexter “... follows the Code of Harry in rational recognition that the path he walks is a tightrope, and if he does not abide by the code, he may sink into the darkness and become an unrestrained, vicious monster” (Brophy 86).

A professor of humanities at Hofstra University, Arthur Dobrin, writes in his book that one of the rules of Ten Commandments is “Thou shall not kill.” Dobrin

indicated that only pacifists believe that this means do not kill anybody under any circumstances. On the other hand, Dobrin asserts that this original intent meant to forbid people from taking innocent lives (*Ethics for Everyone* 13). If this statement is taken into consideration for Dexter, he does not really break the rules; he just does not share it with anybody. He never injures an innocent person: Dexter "... is never allowed to kill for personal reasons; his victims are chosen because they present threat to society as a whole" (Beeler 230). The Code of Harry cannot be broken or abandoned for Dexter to be safe and survive. His life is basically built on these moral codes. The moral code prevents Dexter from hurting any innocent person and helps him to control his dark side by following the minimum social requirements properly.

3.2. Dexter's Backstage: the Dark Passenger

I love Halloween. The one time of year when everyone wears a mask... not just me. People think it's fun to pretend you're a monster. Me, I spend my life pretending I'm not. Brother, friend, boyfriend - All part of my costume collection. Some people might call me a fraud. Let's see if it will fit. I prefer to think of myself as a master of disguise.

Dexter: "Let's Give the Boy a Hand" [1.04]

Dexter shows a great picture to society when he is on the stage of normal life. He is caring, responsible and successfully responds to the minimum expectations of society. On the other hand, while acting with a versatile mask, Dexter hides a dark personality behind it and with his own words he becomes "a master of disguise" thanks to his success of playing all the life stage's roles. Dexter calls his second identity "The Dark Passenger," the real monstrous secret side of him. It is Dexter's second personality. His Dark Passenger is well organized, careful, methodical, and tidy, has no mercy for killers and does not have any remorse or shame because of his

murderous acts. The monstrous, unlovable, empty-hearted, and evil side of Dexter performs the murders in cold blood. As he says: “I did not have any conscience, shame, or guilt” (*ibid*: 227).

The value of human life means nothing for Dark Passenger when it is about the criminals. He hates criminals and punishes them in regard to his understanding and accordingly feeds his hunger. The ones who think they have beaten the system meet with Dexter; they cannot escape from his justice. He wants to remove the ones who give harm to innocent people in the world, and he does this with irrefutable evidence and meticulous plans.

Dexter is a predator, a man hunter. Darkness is Dexter’s real world and the Dark Passenger is Dexter’s backstage version, which helps him organize his daily life. As Jared A. Defife writes, not only in his murders but also in his daily and work lives Dexter is extremely systematic (Defife 12). The Dark Passenger’s extreme precaution, and tidy discipline affects Dexter’s daily life as well. This is clearly Dexter’s secret. Lotta Karvonen points out that Dexter “... has a kind of animal inside him, which urges him to kill, but then he puts his human face on for other people to see, know and like” (Karvonen 26-27). Thus, in reality, compared to the ordinary people in society Dexter is an outsider, but he successfully fits in to his society. Thanks to his best qualities Dexter is able to perform with both of his identities.

Dexter does not believe the normalcy role. He makes sure that no one is suspicious about his sincerity because he plays all of the roles meticulously to keep himself alive. However: “While Dexter is a respected professional with apparently

normal family relationships, he never really considers himself to be a solid citizen” (Beeler 222). As Dexter says: “I was *good* at being charming, one of my very few vanities. I had studied hard and practiced long, and when I applied myself no one could tell I was faking it” (*ibid*: 94). While hiding a monster inside of him, Dexter always tries to be seen as part of society. He does not really feel connected to anything with his first identity. He calls himself, unlovable, a neat monster, evil thing, twisted, hunter and so on. The only real joy of life for Dexter is to be able to perform with his second identity. He calls himself “Dexter the Avenger” and adds his truth, which is that he always had constant urge to kill. This is unchangeable for Dexter and it will last forever (*Dexter in the Dark* 23).

Dexter believes that he is empty and has no emotions, which make him like a programmed creature, so thus he does not have an inner conscience. He also affirms that he is a very happy hand, unspoiled by conscience (*Dexter in the Dark* 8). According to Dexter, not having feelings is a major reason for him being a monster; “Since I am not actually a real human being, my emotional responses are generally limited to what I have learned to fake” (*Dearly Devoted Dexter* 14). During most of his daily encounters, Dexter fakes all of the feelings belonging to human nature. Dexter can often and easily fake a feeling without actually feeling it. He also depicts his situation with these words, “I’m quite sure most people fake an awful lot of everyday human contact. I just fake all of it. I fake it very well, and the feelings are never there” (*ibid*: 14).

Dexter knows how to act in different situations and according to different roles. He considers how to fake every detail of life in order to survive. Isabel Santaularia

indicates that “Dexter ... spends his time pretending he is not a monster and who takes his roles as brother, friend and boyfriend just as ‘part of his costume collection’” (Santaularia 59). Playing the roles to seem “normal” is a deadly need for Dexter. Hence, he gives much importance to every role of his and not to call attention. Dexter plays his roles better than any other “normal” individual does in society. He likes to play this game, because trying to be seen as an ordinary person provides him to have his own space with his Dark Passenger.

Erving Goffman argues in his book that, “When a performer guides his private activity in accordance with incorporated moral standards, he may associate these standards with a reference group of some kind, thus creating a non-present audience for his activity” (Goffman 87). Dexter associates his standards only with killers. He applies his codes to the killer group he created. If the criminal fits the standards, he arranges them to meet with his Dark Passenger. Only the criminals have the chance of seeing Dexter’s real identity. Dexter speaks about his killing rituals with the following words:

I am a very neat monster. Neatness takes time, of course, but it's worth it. Worth it to make the Dark Passenger happy, keep him quiet for another long while. Worth it just to do it right and tidy. Remove one more heap of mess from the world. A few more neatly wrapped bags of garbage and my one small corner of the world is a neater, happier place. A better place. (*ibid*: 11)

At the end of the ritual, the criminals vanish from the world as if they had never existed.

Dexter's killings show readers extreme discipline understanding. First he searches for evidence and becomes sure about the crimes of the potential criminals. He has to find clues and kill the ones who deserve it. He is a patient person, always waiting for the correct time to catch his victims. With his words: "It has to be done the right way, at the right time, with the right partner – very complicated, but very necessary" (*ibid*: 13). When he hunts his victims, he kills them in a special prepared scene. Finally, he tidies the mess, divides the body into pieces and throws them into the ocean. He takes a blood sample from all of his victims; makes a blood slide for each of them as a trophy; a memory from the hunt and never leaves a trace behind. As he explains:

... that contained forty-one glass slides, each with a single drop of dried blood preserved in the center, each drop representing a single less-than-human life that had ended at my hands-the entire scrapbook of my inner life. Because I do not leave great heaps of decaying flesh lying about. I am not a slovenly, slipshod, madly slashing fiend. I am an extremely tidy, madly slashing fiend. (*Dexter in the Dark* 21)

The killing ritual of Dexter symbolizes the fall of the masks. In the killing room scene, Dexter and the criminals are seen with their true selves. There is no more acting or hiding their real identities. Dexter waits for their awakening or awakes them himself, he wants them know why they are going to die and he makes them confess their crimes before killing them. He wants to hear the confessions. The trophies of blood slides are collected to keep all of the real identities in one place; in a box. Their last destination is a trophy box, as their blood slides and the criminals

have so much in common. There are no masks anymore; all of the criminal identities are in the same box with their naked personalities.

Dexter is all alone because of his special situation. His world is like a secret, closed box. This secret box should always remain closed. For that reason, Dexter deliberately chooses to be alone. He enjoys the isolation. Self-reliance is important for Dexter. He never shares his personal problems with anybody. The only companion and best friend he has is, his Dark Passenger because the actions he performs are not something he can somehow share with anybody. He does not want anyone else to see who and what he really is. His survival is based on keeping his real identity hidden forever. Dexter does not have any partner in his actions. He takes decisions and applies them by thinking they are the ultimate ones based on the codes he is taught. That is to say, as a one-man team his choices are perfectly suitable for his situation. He carefully avoids revealing his backstage identity to people around him. He is out of harm's way with his stunning and kind daily mask. It is nearly impossible for a one to reveal his dark secret, because Dexter's portrait does not display any differences from other ordinary people. Playing the normal is what Dexter does perfectly. He is an honest, hard-working, caring individual in society. It is perceptible as Bella DePaolo observes that all of the lies Dexter tells to the people he interacts with is for only one aim; to hide his real identity and what he performs with it. So that he can keep doing what he is doing; killing (DePaolo 68).

As a result, Dexter wears many masks to hide his Dark Passenger. He pretends everything; even the feelings for the world and for the people around him. He is living life in his head. With his Dark Passenger, Dexter is like an artist; he is clean

and neat. To entertain his deepest urges, he kills and he does this without leaving any evidence, messy crime scene or witness behind and with his daily-life mask he successfully presents the roles he has given. According to Beeler, “Dexter brings criminals to justice both day and night” with both identities of him” (Beeler 224). Both on stage and backstage, Dexter works for the justice. He is so professional in his both actions. However, as it is seen, the backstage version of him is not legal. Thence, he hides behind his daily roles routines and thanks to them he manages to go on.

CHAPTER IV

Dexter Morgan versus Henry Jekyll



“There are no secrets in life, just hidden truths that lie beneath the surface.”

Dexter: “Crocodile” [1.02]

4.1. Dexter Morgan versus Henry Jekyll

In this chapter I will explain how Dexter Morgan manages to survive by following his society’s requirements thoughtfully and how Jekyll fails and consequently is ruined because of his deepest evil urges against his society. Dexter Morgan and Dr. Henry Jekyll are fictional characters who totally have different needs from “normal” individuals in their societies. Their ideas are beyond imagination, and they put them into action. They prefer not to suppress their twisted dark desires. These two characters perform illegal actions. Hence, while performing in their societies with their respected and well-behaved portraits, on the backstage, they both act according to their demonic requirements. While Jekyll only harms his

society with his second identity Mr. Hyde, Dexter's second identity, the Dark Passenger, does a favor to his society by killing only criminals. Although they both perform fiendish actions in, only one of them survives, Dexter Morgan. It is because Dexter is successful in hiding his second identity while Jekyll is not. Dexter knows how to protect himself by keeping his darkness from the rest of his society, unlike Jekyll.

Dexter and Jekyll have completely different understandings of freedom compared to ordinary people in their societies. However, Henry Jekyll's good reputation and position in his society does not let him act recklessly; nevertheless, as mentioned earlier, Jekyll believes both good and evil are so real that he says that the evil side should be embraced as well as the good identity. Dr. Jekyll does not want to lose the goodness he has, he just wants to use his dark urges as well, but Mr. Hyde eventually captures his mind with wickedness; additionally, his inconvenient event sequences brings him down. On the other hand, Dexter never has any problems like that because he only depends on his darkness, the Dark Passenger. Dexter has no hesitations about his actions. He accepts his darkness, but Jekyll fails to do so. Unlike Dexter, Jekyll is afraid of his own shadow and step by step this darkness kills him.

Dexter's Dark Passenger's biggest difference from Jekyll's Mr. Hyde is that Dexter knows if he is not prudent about his dark performances he will end as Jekyll or any other criminal. For this reason, Dexter's Dark Passenger thinks, plans, considers and calculates the consequences of his secret performances. Dexter is not Jekyll who turns into a Hyde, Dexter is Hyde who pretends to be Jekyll. Jekyll was

born as Jekyll, but died as Hyde. Dexter was born as Hyde and remains as Jekyll in his daily life. Jekyll is raised as a decent and moral member of his society by his family and he is expected to protect this situation till the end of his life. However, this brings nothing but a series of restrictions to Jekyll. He desires to free himself by revealing the evil inside him, but his uncontrolled actions do not let him survive in that way for long.

That both Dexter and Jekyll lead double lives later in their lives, is the major similarity between them, while the significant difference is that Dexter knows how to control the dose of his Dark Passenger. Isabel Santaularia points out that

The similarities between the series and Robert Louis Stevenson's famous story 'The Strange Case of Dr Jekyll and Mr Hyde' become even more evident since, like Jekyll, Dexter also has a double life and needs his own doses (his murders) to free his repressed instincts. (Santaularia 68)

Dexter's Dark Passenger is not spontaneous or careless like Jekyll's Mr. Hyde. Unlike Hyde, the Dark Passenger is always orderly, compulsive, controlled and affective.

Jekyll has consciousness which is totally in conformity with the society he lives in; he always has the society's pressure on him till his death: "Henry Jekyll's experiment to free himself from the burden of duality results in failure because of his moral myopia, because he is victim of society's standards even while he would be free of them" (Saposnik 715). Hyde hates every single person of his society but he is not able to do anything about that. He tears the portrait of Jekyll's father. The father

symbolizes society for him, its pressure, restrictions, rules, and codes etc. Another important point is that the way of Hyde's getting rid of Jekyll. Jekyll belongs to society and consequently Hyde hates Jekyll. On the other hand, Dexter never deals with such a problem because everybody around Dexter knows what they need to know about him, not the all. His foster father understands his difference and creates a code for Dexter and accordingly educates him. He keeps the distance and his guard towards people, unlike Hyde. Hyde has anger, rejection and abandonment in his society.

In the confession statement of Jekyll, the feeling of shame, guilt and embarrassment are deeply felt from every single word. Even from the words of the servant Poole about death of Jekyll, it is understandable how he is hurt, "... Master's made away with; he was made away with eight days ago, when we heard him cry out upon the name of God; and who's in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!" (*ibid*: 29). Jekyll's Hyde does not have any rules about not hurting the innocent. Thus, Jekyll becomes a disease for his society in time and he decomposes with his evil side. On the other hand, Dexter's Dark Passenger does not have a feeling of guilt or shame like Jekyll does because he has no human feelings; "Dexter is faced with are his struggles to emulate normal emotions due to his emotional emptiness as a result of traumatic experience and to keep up appearance as a caring, socially-responsible human" (Jamin Teuteberg 21). Dexter's consciousness and emotions die as a result of his traumatic childhood.

Step by step, Jekyll feels a deep regret because of his evil deeds; Dexter never has such a problem. Dexter only experiences feelings of anger, fear and anxiety of

getting caught, sometimes curiosity and even excitement over his kills (DeFife 9). The only thing makes him excited and feel alive is his chases and plans about the victims. On the other side, there is Jekyll who is afraid of God, society and his evil identity's actions. For this reason, he begs for forgiveness. He finally gives up the struggle against the devil he has inside. His uncontrolled free actions turn into a torturing prison. Dexter does not have any religious beliefs like Jekyll.

Dexter has inner voices, Jekyll has confessions. Dexter tells everything about his actions to the readers without any hesitation. On the other hand, Jekyll makes a confession about how he feels ashamed and regretful of Hyde's performances. Jekyll is a man who acts his own chosen role until he decides to change it. However, Dexter from the beginning is a controlled monster. His biggest role is to behave "normal." As Richard McKinney's observations retell,

Dexter explains that he is being driven to his actions by what he calls his 'Dark Passenger', an internal voice or compulsion which steers him to commit his crimes; a further complication is the fact that Dexter thoroughly enjoys what he is doing. (McKinney 6)

Because of the special training he undergoes, when Dexter satisfies the code of Harry, he feels satisfied too, only compelled to be sure about his victims' crimes.

Mr. Hyde abuses Jekyll's dignity. However, the Dark Passenger helps Dexter to keep his reputability. The Dark Passenger is what keeps Dexter in balance. It does not let Dexter jeopardize his existence in his society. Details are very important for Dexter; but Jekyll does not give importance to them. Dexter is very sensitive when it comes to corresponding the Harry's code, and cleans the crime scene, leaving no

evidence behind. Hyde openly does whatever he wants and does not care to cover it up, which eventually brings trouble, as in the murder of Sir Danvers Carew.

Dexter's Dark Passenger does not have feelings of guilt, regret or doubts like Mr. Hyde but he does not kill innocent people like Mr. Hyde does. The Dark Passenger is like a dark identity of justice in his society. He works for good; he uses the power to keep the social order by trying to clean the community that he lives in from criminals. But Mr. Hyde is a man without a code and acts without thinking about the results. He is the unchecked version of Dexter, which means that there is nothing to stop him. Dexter's Dark Passenger searches for victims in terms of their crimes against humanity. Hyde does not have any ethical rules about his actions. To satisfy his passions, Hyde ignores all rules. Unlike the Dark Passenger, Hyde is completely motivated to give deliberate damage and he completely feels free till the time he totally captures the body of Jekyll. When Jekyll decides never to turn into Hyde again, he locks the back door and breaks the key because of his intentions, but he is not able to control his needs inside of him. Consequently, when his all good side of him dies, Jekyll's life remains as Hyde; he gets trapped and dies.

Compared to Dexter, Jekyll pulls away from all of the people near him. With the increase of evil inside Jekyll, without his control he starts experiencing transformations which constrain him to expel himself from his friends and community. Also, Jekyll takes so many risks by letting his darkness Mr. Hyde, be witnessed by others. Dexter rarely takes such a risk. Dexter shares his secrets and his Dark Passenger with nobody. He does not take any risk like Dr. Jekyll does. He always keeps the darkness under the surface of his first identity. He is not like any

other ordinary killers or like Jekyll. Dexter has an addiction, but he knows how to control, and manages to deal with it. Experiencing the failure is not something Dexter knows about.

Dexter does not care to be a respected member of his society, as Jekyll does. Dexter just wants to be seen normal by others to maintain his life. Dexter uses all of the positive properties of normal people as a cover and he considers every social role and acts properly according to each of them. Additionally, Dexter knows that people must always maintain their front appearance to survive, and if they have any wrong actions against the order they must never share those with anybody else. Sharing is not Dexter's job. Unlike Dexter, Dr. Jekyll does not control and keep his darkness secret from his society. Jekyll is a morally raised man, he has sense of right or wrong, and above all; he has social pressure which eventually stops him and regrets himself. Jekyll's emotions and consciousness are constituted by his society. He can never leave society from his mind. Dexter does not feel any such pressure as Jekyll feels because his moral code is totally different. Thus, Dexter cannot make any mistakes regarding to these rules he has. Dexter is not interrupted by any guilt or conscious feelings. Dexter's different understanding of morality compared to Jekyll brings him survival.

Dexter embraces all of his roles and keeps performing them not to draw the attention of his society. He successfully shows himself something he is really not and never lets anybody to discover his secrets. He is an extremely normal looking person who does not have any suspicious actions. On the other hand, Dr. Jekyll loses his battle. Jekyll is openly defeated by his weakness, Mr. Hyde. His desire to perform

with both identities brings his tragic end and he dies with regret, shame and sorrow. Jekyll, evil calls for more evil and when his monstrous actions raise more and more, his goodness inside him disappears. He is not able to keep the balance of his identities and does not know how to control the dose of his badness. For this reason, Jekyll suffers morally. He does not endure and dies in pain. He dies two times. First, he dies under the identity of Jekyll and secondly dies under the identity of Mr. Hyde.

CONCLUSION

This thesis analyzed the reflection of inner self in the comparison of principally two fictional characters, Dexter Morgan of the Dexter novel and TV series and Dr. Jekyll of *The Strange Case of Dr. Jekyll and Mr. Hyde*. In societies, people may have secrets, which should always be kept to maintain their existences. As is argued in this thesis, to be accepted by society and to survive, dark urges, actions, performances or ideas of individuals should not be revealed or shared with another human being. The ones who follow the necessary rules of their society properly like Dexter, will probably succeed; however, the ones who do not hide their malign urges against their societies, like Jekyll, will be destroyed and fail.

Dexter's set of moral codes keeps him alive. He knows how to control the dark urges and to keep them under the surface. He is meticulous and always plans the things he is going to do. On stage, Dexter responds to all of the requirements of his society and plays every role successfully. However, Dr. Jekyll is spontaneous and acts recklessly and does not consider the result of his performances. Dr. Jekyll is destroyed and commits suicide because he abandoned his moral codes and was defeated by his weak evil urges. Dr. Jekyll is unable to hide his darkness, Mr. Hyde, and this eventually brings his tragic end. Jekyll's darkness totally prevails over his good identity. He is not able to control his dark and inappropriate performances against his society, like Dexter does. In other words, Jekyll fails to organize his backstage as Dexter does.

Dexter is not Jekyll who turns into a Hyde, Dexter is Hyde who pretends to be Jekyll. This is the main reason of Dexter's success. His consciousness is different

from Jekyll. He does not have the same human emotions as Jekyll has. Dexter is the real outsider compared to Jekyll, but Jekyll willingly becomes an outsider because of his evil personality. Dexter manages to show himself as a member of his society; he is controlled. On the other hand, Jekyll loses all of his control. He does not have the same self-reliance as Dexter has. For that reason, Dr. Jekyll becomes a victim of his malign performances, but Dexter survives thanks to his ability to kill by hiding his backstage from his society accomplishedly. As long as Dexter obeys the rules he will survive. Dexter says: "This night it would happen, *had* to happen. Just as it had happened before. Just as it would happen again, and again." (*Darkly Dreaming Dexter 2*)

APPENDIX

Harry: You're different, Dexter,

Dexter: What do you mean, Dad?

Harry: The Billups say Buddy has disappeared,

Dexter: Noisy little creep. He was barking all night. Mom couldn't sleep.

Harry: I found the grave, There were a lot of bones in there, Dexter. Not just Buddy's. How long have you been doing this?

Dexter: A year and a half,

Harry: Why did you start?

Dexter: It just—I kind of . . . had to,

Harry: Do you hear a voice?" "Something or somebody telling you what to do, and you had to do it?

Dexter: Uh, not exactly.

Harry: Tell me,

Dexter: It, uh . . . I kind of, you know, *feel* something, Inside. Watching me. Maybe, um. Laughing? But not really a voice, just—

Harry: And this *something*. It makes you kill things.

Dexter: Not, um, doesn't *make* me, Just—makes it seem like a good idea?

Harry: Have you ever wanted to kill something else? Something bigger than a dog?

Dexter: Yes,

Harry: A person?

Dexter: Nobody in particular, Dad. Just—

Harry: Why didn't you?

Dexter: It's—I thought you wouldn't like it. You and Mom.

Harry: That's all that stopped you?

Dexter: I, uh – I didn't want you, um, mad at me. Uh ... you know. Disappointed.

(Darkly Dreaming Dexter 37-39)

BIBLIOGRAPHY

- Beeler, Stan. "From Silver Bullets to Duct Tape: Dexter versus the Traditional Vigilante Hero." *Dexter Investigating Cutting Edge Television*. Ed. Douglas L. Howard. New York: I.B. Tauris and Co., 2010. 221-30.
- Berger, Peter L., and Thomas, Luckmann. *The Social Construction of Reality*. London: Penguin Books, 1991.
- Brophy, Matthew. "Sympathy for the Devil." *Serial Killers - Philosophy for Everyone*. Ed. S. Walter. Blackwell Publishing, 2010. Published Online. <<http://onlinelibrary.wiley.com.ezp2.lib.umn.edu/doi/10.1002/9781444324587.ch6/pdf>>
- DeFife, Jared. "Predator on the Prowl." *The Psychology of Dexter*. Ed. Bella DePaulo, and Leah Wilson. Dallas: Benbella Books, Inc., 2010. 5-16.
- "Deception: It's What Dexter Does Best." *The Psychology of Dexter*. Ed. Bella DePaulo, and Leah Wilson. Dallas: Benbella Books, Inc., 2010. 65-78.
- Dexter*. Showtime. USA. 2004-2011.
- Dobrin, Arthur. *Ethics for Everyone*. New York: John Wiley & Sons, Inc. 2002.
- Firestone, Lisa. "Rethinking Dexter." *The Psychology of Dexter*. Ed. Bella DePaulo, Leah Wilson. Dallas: Benbella Books, Inc., 2010. 17-32.
- Force, William Ryan. "The Code of Harry: Performing Normativity in Dexter." *Crime Media Culture*, 6: 329 (2010): 330-44. <<http://cmc.sagepub.com/content/6/3/329>>
- Freud, Sigmund. *Civilizations and Its Discontents*. New York: Dover Publications, 1994.
- Jaffe, Adi. "The Killer Within." *The Psychology of Dexter*. Eds. Bella DePaulo, and Leah Wilson. Dallas: Benbella Books, Inc., 2010. 181-92.
- Jeff, Lindsay. *Darkly Dreaming Dexter*. London: Orion Books, 2007.
- . *Dearly Devoted Dexter*. London: Orion Books, 2006.
- . *Dexter in the Dark*. London: Orion Books, 2007.

- Johnson, Beth. "Sex, Psychoanalysis, and Sublimation in *Dexter*." *Dexter Investigating Cutting Edge Television*. Ed. Douglas L. Howard. New York: I.B. Tauris and Co., 2010. 78-95.
- Goffman, Erving. *Behaviors in Public Places*. New York: The Free Press, 1963.
- . *The Presentation of Self in Everyday Life*. London: Penguin Books, 1990.
- . *Stigma*. London: Penguin Books, 1990.
- Goh, Robbie B. H. "Textual Hyde and Seek: "Gentility," Narrative Play and Proscription in Stevenson's *Dr Jekyll and Mr. Hyde*." *Journal of Narrative Theory*, 29, 2. (1999): 158-83.
<<http://www.jstor.org/stable/30225726>>
- Howards, Douglas L. *Dexter Investigating Cutting Edge Television*. New York: I.B. Tauris & Co., 2010.
- Karvonen, Lotta. "Morality and Gender in Jeff Lindsay's *Dexter* Novels." MA thesis of U of Helsinki. 2010. Web.
<<https://helda.helsinki.fi/bitstream/handle/10138/27901/morality.pdf>>
- Lepine, Anna. "Hyde and Seek in an Age of Surveillance: Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde* and the BBC's *Jekyll*." *Neo-Victorian Studies*, 1:2 (2008/2009): 78-102.
<http://www.neovictorianstudies.com/past_issues/Winter2008-2009/NVS%202-1-5%20A-Lepine.pdf>
- Mead, George Herbert. *Mind, Self and Society*. Chicago: The University of Chicago Press, 1992.
- McKinney, Richard. "Dealing with Description in Adaptations." *IASS 2010 Proceedings*, (2010): 1-9.
<<http://nile.lub.lu.se/ojs/index.php/IASS2010/article/viewFile/5100/4553>>
- Mitchell, Edward W. "Culpability for Inducing Mental States: The Insanity Defense of Dr. Jekyll." *The Journal of the American Academy of Psychiatry and the Law*, 32, 1. (2004): 63-9.
<<http://www.jaapl.org/content/32/1/63.full.pdf>>
- Mullins, Morrie. "The Scientist and the Serial Killer." *The Psychology of Dexter*. Eds. Bella DePaulo, Leah Wilson. Dallas: Benbella Books, Inc., 2010. 79-94.

- Nuzum, K. A. "The Monster's Sacrifice—Historic Time: The Uses of Mythic and Liminal Time in Monster Literature." *Children's Literature Association Quarterly*, 29, 3. (2004): 217-27.
<<http://muse.jhu.edu/journals/chq/summary/v029/29.3.nuzum.html>>
- Oates, Joyce Carol. "Jekyll/Hyde." *The Hudson Review*, 40, 4 (1988): 603-08
<<http://www.jstor.org/stable/3851125>>
- Patricia, Ferrer-Medina. "Wild Humans The Culture/Nature Duality in Marie Darrieussecq's Pig Tales and Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde." *The Comparatist*, 31. (2007): 67-87.
<<http://muse.jhu.edu/journals/com/summary/v031/31.1ferrer-medina.html>>
- Riches, Simon., French, Craig. "The Ethics of a Serial Killer: Dexter's Moral Character and the Justification of Murder." Ed. Douglas L. Howard. New York: I.B. Tauris and Co., 2010. 117-31.
- Riezler, Kurt. "Comment on the Social Psychology of Shame." *American Journal of Sociology*, 48, 4. (1943): 457-65.
<<http://www.jstor.org/stable/2770012>>
- Santaularia, Isabel. "Dexter: Villain, Hero or Simply a Man? The Perpetuation of Traditional Masculinity in *Dexter*." *Journal of the Spanish Association of Anglo-American Studies*. 32, 2. (2010): 75-171.
- Saposnik, Irving S. "The Anatomy of Dr. Jekyll and Mr. Hyde." *Studies in English Literature, 1500-1900*, 11, 4. (1971): 715-31.
<<http://www.jstor.org/stable/449833>>
- Stevenson, Robert Louis. *Dr Jekyll and Mr Hyde with The Merry Men & Other Tales and Fables*. London: Wordworth Classics, 1999.
- Süskind, Patrick. *Perfume: The Story of a Murderer*. London: Penguin Books, 2007.
The Complete Works of William Shakespeare. Hertfordshire: Wordsworth Editions, 1999.
- Teuteberg, Jasmin. "America's Favorite Serial Killer." MA thesis of U of Stockholm, 2009. Print.

- Thomas, Ronald R. "In the Company of Strangers: Absent Voices in Stevenson's *Dr. Jekyll and Mr. Hyde* and Beckett's Company." *Modern Fiction Studies*. 32, 2. (1986): 157-73.
- Tyree, J.M. "Spatter Pattern." *Film Quarterly*, 62. (2008): 82-85.
<<http://www.jstor.org/stable/10.1525/fq.2008.62.1.82>>
- Wilde, Oscar. *The Picture of Dorian Gray*. Hertfordshire: Wordsworth Editions, 1992.