Doctoral Dissertation

Representations of Madness in Victorian Literature: Narrative, Gender, and Society

Mai Osada

Graduate School of Humanities and Sciences
Tokyo Woman's Christian University

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ヴィクトリア朝文学における狂気の表象：語り、ジェンダー、社会

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Introduction

In the 1857 article "Lunatic Asylums" published in *Quarterly Review*, Andrew Wynter, a physician, addresses the widespread anxiety concerning "a national 'epidemic' of insanity" (Taylor and Shuttleworth 295). This anxiety was related to the rapid increase in the number of state asylums. In this article, Wynter refers to the Report of the Commissioners in Lunacy:

> In the Report of the Commissioners in Lunacy for the year 1847 we find the total number of private patients of the middle and upper classes, then under confinement in private asylums, amounted to 4649. Now, if we skip eight years, and refer to the report of 1855, we find that there were only 4557 patients under confinement, or about 96 less, notwithstanding the increase of population during that period. If we compare the number of pauper lunatics under confinement at these two different periods we shall find a widely-different state of things; for in 1847 there were 9654 in our public and private asylums, whilst in 1855 they numbered 15,822. In other words, our pauper lunatics would appear to have increased 6170 in eight years, or upwards of 64 per cent. ("Lunatic" 295-96)

While, in the middle and upper classes, the total number of mentally ill patients decreased, the number of "pauper lunatics" increased dramatically. The rapid increase in the number of pauper lunatics

contributed to the increase in the number of lunatic asylums. Such increases in mentally ill patients and asylums imply that madness was not uncommon during the Victorian period.

Jane Wood states that "Victorian fiction writers were active participants in the discourse of medical science. That they engaged in debates about health and disease is, at one level, scarcely surprising" (1). In fact, the subject of mental illness often appeared in medical journals. With much interest, the contemporary authors read the articles of those journals, the contents of which were reflected in their novels. For instance, Rick Rylance argues that, because of her companionship with a liberal psychiatrist, Charlotte Brontë had a sympathetic comprehension of depression and psychosomatic illness, which is reflected in her novel *Villette* (1853) (Rylance 165). Charles Dickens, as well as Wilkie Collins, had an intense interest in madness, which greatly influenced his works (Schlicke 62-64). They frequently discussed mental illness through the forum of *Household Words* and their debate well shows its popularity at the time (Wood 110). For example, with W. H. Wills, Dickens wrote "A Curious Dance Round a Curious Tree" in *Household Words* (1852) after attending the Christmas Ball at St. Luke's Hospital in 1851. As another example, multiple personality disorder was simultaneously reported in medical journals as a mental illness when *Strange Case of Dr. Jekyll and Mr. Hyde* was published in 1886.[1] Victorian authors' interest in madness and their participation in the discussion of medical science are reflected in the literary works, and madness was explored through both male and female characters in their novels and short stories; among them are

Charlotte Brontë's *Jane Eyre* (1847) and *Villette* (1853); Emily Brontë's *Wuthering Heights* (1847); Anne Brontë's *The Tenant of Wildfell Hall* (1848); Charles Dickens' *A Tale of Two Cities* (1859) and *The Mystery of Edwin Drood* (1870); Wilkie Collins' *Basil* (1852), *The Woman in White* (1860); Mary Elizabeth Braddon's *Lady Audley's Secret* (1862); Thomas Hardy's *The Return of the Native* (1878) and *Jude the Obscure* (1895); Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*; Oscar Wilde's *The Picture of Dorian Gray* (1891); Bram Stoker's *Dracula* (1897); and H. G. Wells' *The Island of Doctor Moreau* (1896) and *The War of the Worlds* (1898); and Henry James' *The Turn of the Screw* (1898).

The purpose of this dissertation is to analyse representations of both female and male madness in Victorian literature. And in them, we can observe the transition from realism to modernism in literature as well as the transition from Darwinian psychiatry to Freudian psychoanalysis in mental science. On the subject of madness, Michel Foucault's achievement are noteworthy. In *Madness and Civilization: A History of insanity in the Age of Reason* (1961), Foucault discussed the history of madness, and in *Discipline and Punish: The Birth of the Prison* (1875) he investigated the relationship between power and surveillance. His analysis of power and surveillance is connected with madness.

Madness, creativity, and gender are three key concepts of this dissertation and I will show that the narrative of madness varies according to gender, as narrative and gender are closely related. Furthermore, my discussion includes how medical discourse affected Victorian literature, which in turn affected the formation of conventional

images of madness. As important representations of insanity, this dissertation focuses on: Charlotte Brontë's *Jane Eyre*, Mary Elizabeth Braddon's *Lady Audley's Secret*, and Thomas Hardy's *The Return of the Native* and *Jude the Obscure*. Furthermore, as an important comparison, this dissertation also included the analysis of male madness in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, Bram Stoker's *Dracula*, and H. G. Wells' *The Island of Doctor Moreau* and *The War of the Worlds*.

Insanity is recognized as a crucial issue in the nineteenth-century English society. The branding of "sane" or "insane" is closely related to ideologies and authorities, even though the definitions of sane and insane are unfixed. In general, though, as a society is regulated by laws and disciplines, one who resists social standerds is thrust into the periphery. Some of them are frequently considered to be lunatic. As for diagnoses of lunacy in the nineteenth century, gender differences echo in the discourses on mental illness. Victorian people, in general, saw the clear-cut separation between femininity and masculinity; in a female-male relationship, the female/domestic sphere was distinguished from the male/public sphere. As Joanna de Groot points out, in nineteenth-century Western countries, the "concepts of 'Self' and 'Other' or of 'us' and 'them' are frequently invoked to explain the separation of masculine and feminine, or civilized and savage, or occidental and oriental" (92). Feminine inferiority and masculine superiority were clear and the weaker sex, or race in imperialistic contexts, are obliged to accept the authority of the stronger.

Historical surveys of insanity reveal a distinction between women and men in respect to representations of and discourses on sexual identity.[2] Those surveys are helpful for investigating the interaction of gender and insanity in the nineteenth century. In the Victorian period, the number of asylums increased, which is relevant to the number of mad women (Rutherford 6). As for the number of masculine and feminine lunatics in mental institutions, citing "a study by John Thurnam, medical superintendent of the York Retreat", Elaine Showalter indicates that the mad male population in psychiatric hospitals outnumbered mad females in 1845. A few years after the passage of the Lunatic Act, the number of female lunatics was larger than that of male ones (Showalter, *Female* 52). There are several reasons for the increase in female lunatics during the period. First of all, since the definition of madness is dependent upon the authorities, male superiority influenced the number of females diagnosed as suffering from insanity. Secondly, the overflow of the female population cannot be overlooked. And, more importantly, as Showalter mentions, contribution of a male-dominated psychiatry is considered to be an essential element in developing a theory of hysteria, which influenced the diagnosis of female insanity (Showalter, *Female* 147).

In Victorian literature and art, insanity was often described as an expression of the sacrifice of patriarchy. Demonstrating the belief in feminine inferiority, female insanity is frequently described in works of literature such as Wilkie Collins *Basil* and *The Woman in White*, and Thomas Hardy's *The Return of the Native*. As Tess O' Toole indicates, feminine insanity in the maternal line is considered as a convention in

literary works in the 1860s and 1870s, as demonstrated in works such as Mary Elizabeth Braddon's *Lady Audley's Secret*, Mrs Henry Woods's *East Lynne* (1861), and Thomas Hardy's *A Pair of Blue Eyes* (1873) (O'Toole 178-79).

It has been often said that in literary representations of Victorian period, women were often located on the side of irrationality, while men were situated on the side of reason. Since psychiatry and neurology affected literature and culture during the period, it is no surprise that gender differences and inequalities gradually disappeared and instead, the representations of feminine and masculine madness became emphasized in the late Victorian period. As George Gissing describes the period as one of "sexual anarchy" (Korg 186), critics have tended to regard sexuality in the *fin de siècle* as "sheer conceptual chaos" (Kaye 53).[3] As Showalter points out the relationship between male madness and homosexuality in Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (Showalter, *Sexual* 105-6), fragility of the boundary between rationality/masculinity and irrationality/femininity is implicitly and explicitly interwoven into literature in the late nineteenth century. In particular, uncertainty of the defined gender-specific norm was frequently described in short stories written in the *fin de siècle*.[4] Due to the change of the condition of publication, the genre of short fiction flourished and it gave both male and female writers opportunity not only to satirize contemporary feminine crusaders but also to invent experimental and innovative literary works to represent an unwritten aspect of femininity, thereby disclosing this fragility of the boundary

between femininity and masculinity.[5] In these works, feminine invalidism, disease, and mental breakdown are depicted in order to disclose unfulfilled matrimonial lives and female eagerness for life and freedom. Shorter fiction, as well as longer novels, became popular. Though we cannot explore fully the representations of madness in short fiction, we should remember that short fiction affected longer novels.

Contemporary visual and verbal works were important elements to penetrate the Victorian ideology. For example, the motifs of feminine insanity and invalidism often used in art and literature helped to produce and reproduce the images of feminine inferiority and led to an idealization of masculine superiority (Dijkstra 28). Feminine vulnerability was one of the most popular motifs in the *fin de siècle*. In fact, as Dijkstra explains, "A healthy woman, it was often thought, was likely to be an 'unnatural' woman'" (26). A trend in art called "the cult of feminine invalidism" emerged (Dijkstra 28); many illustrations of ill and dying women spread as a familiar icon of contemporary femininity. According to Kimberly Rhodes's research, over fifty important pieces of art representing Ophelia in *Hamlet* were drawn from 1791 to 1901 (Rhodes 189-92).[6] Ophelia's drowned body figuratively symbolizes allegiance and purity (Dijkstra 25).

Feminist criticism has focused on the emphasis of feminine vulnerability in Victorian literature; otherwise, people saw femininity in women's vulnerability. This female vulnerability evoked the image of female madness. Representations of female madness have been investigated, and feminist critics have consistently demonstrated that the

idealized femininity and female roles of daughters, mothers, and wives resulted in female mental disorders. As Showalter explains, there were definite distinctions between female and male nature in the Victorian period; "masculine" science stressed objectivity, rationality, resolution, and vigour, while "feminine" nature stressed sensitivity, susceptibility, irresolution and debility. Women whose behaviours deviated from these dispositions were categorized as madwomen. In *Love's Madness: Medicine, the Novel, and Female Insanity 1800-1865* (1998), Helen Small focuses on stories about women who went mad after losing their lovers. Small points out the connection between medicine and novels during the late eighteenth and early nineteenth centuries. In *Passion and Pathology in Victorian Fiction* (2001), Jane Wood analyses how medicine and literature figure in the relationship between the body and the mind of the Victorian period. In *Gendered Pathologies: The Female Body and Biomedical Discourse in the Nineteenth-Century English Novel* (2005), Sondra M. Archimedes investigates representations of deviant female sexuality in the nineteenth-century English novel, which relates to biomedical discourses on women and society.

We should not overlook that, as femininity was forged, a new concept of masculinity, too, was invented in the Victorian period. Needless to say, the Victorian period was the age of imperialism and the expansion of European colonies. Accordingly, the protection of the empire required male power as commanders, soldiers, and civil servants. Interestingly, in the case of male insanity, men whose behaviours deviated from masculine norms were regarded as madmen. Thus, effeminacy and homosexuality

came to be associated with madness. Valerie Pedlar, in *The Most Dreadful Visitation: Male Madness in Victorian Fiction* (2006), examines male mental illness and clarifies the connection between the portrayal of male madness in literature and that in the writings of medical doctors. Pedlar states that "the representations of insanity in men is too various and its significance in the texts under discussion too complex to be confined within the rhetoric of feminism" (22). On the surface, madwomen and madmen were diagnosed with different standards, but, fundamentally, both were victims of the male-dominated ideology that forced them to conform to the gender roles prescribed by the idealized femininity and masculinity of the period.

It is necessary to analyse narrative structure to examine how insanity is described. Interestingly, the portrayal of insanity is also notable for the new ways in which authors represented it: in *Jane Eyre*, the tale of Bertha is narrated mainly by the narrator Jane, which means her insanity is constructed in a female narrative. On the other hand, in the case of the madman Dr Manette in *A Tale of Two Cities*, amazingly, he narrates and analyses his own insanity. In addition, he has the knowledge to explain how to treat and remedy mad persons and mental illnesses. When he recovers temporarily, he is represented as a superior and respectable medical doctor. This superiority speaks to the male dominant ideology of the Victorian period. The madwoman, on the other hand, often served as a kind of ploy by authors to garner readers' interest in their novels due to the sensational nature of the topic.

Narrative structure is, in general, based on major events in novels.

Undoubtedly, one of them is marriage. Marriage is a significant element to construct plots of Victorian literature. This dissertation selects eight novels in order to disclose how authors describe marriage and madness from the early Victorian period to later one. In *Jane Eyre* and *Lady Audley's Secret*, marriage is pivotal concerns because Edward Rochester tries to commit bigamy and Lady Audley enters into a bigamous marriage. In both novels, madness plays an essential role in order to justify their crimes. In Thomas Hardy's *The Return of the Native* and *Jude the Obscure*, marriage and madness are closely related. In *The Return of the Native*, Eustacia Vye is depressed after the collapse of her marriage. In the case of *Jude the Obscure*, because madness is a hereditary disease in the Fawleys, Sue Bridhead, Jude Fawley and Little Father Time have mental disorder, which induces family disruption. On the contrary, the connection between male insanity and marriage is ambiguous, because marriage is scarcely dealt as an important factor for male characters. For instance, in *Strange Case of Dr. Jekyll and Mr. Hyde*, main male characters are unmarried persons. In *The Picture of Dorian Gray*, the instability of marriage based on heterosexuality is implicitly portrayed. Dorian Gray and Basil Hallward rejoices in their lives as a bachelor and Lord Henry Wotton, who was once a married man, has divorced his wife. In *Dracula*, characters are satisfied with their marriage at the end of the novel. But Lucy Westenra takes a skeptical view of monogamous marriage based on heterosexual. Dracula's ability to increase a vampire implies his reproductive potential. In Wells' *The War of the Worlds*, although the narrator gets married, his wife plays only a minor role in the

novel. In *The Island of Doctor Moreau*, Doctor Moreau vivisects animals in order to create human beings. Humanity created by vivisection shakes the system of marriage based on heterosexuality, which firmly supported patriarchy in the Victorian period.

This dissertation consists of eight chapters. And this dissertation discusses madness, gender and their literary cultural representations. In the first chapter, a form of mythology of female madness in the maternal line will be analyzed, focusing on Charlotte Brontë's *Jane Eyre*. In *Jane Eyre*, the acquisition of verbal authority obviously represents power. Clarifying the process in which female insanity is created by the narrator Jane, the chapter examines the narrative and the connection between power and surveillance. In feminist criticism, it is considered that Jane Eyre and Bertha Mason are a double, seemingly for their resemblance, but, considering the art of narrative, their differences are obvious. As a narrator, Jane's participation in the novel clearly implies her superiority to Bertha. In order to create an idealized self-image, as the role of the narrator and verbal authority, Jane grasps a dominant position, while Bertha lacks the qualification as a narrator. Revealing the differences between Jane and Bertha, we will discuss Jane's way of self-portrait. Furthermore, representations of a mad woman, Bertha, will be examined to show that Bertha is merely a symbol of insanity and the depictions of her internal are disregarded. Bertha is simply narrated and defined by the narrator Jane. In addition, the chapter will show that Bertha's insanity is an essential element in order to conceal the bigamy of Jane and Rochester and to idealize Jane herself.

In *Lady Audley's Secret*, Mary Elizabeth Braddon effectively describes female madness inherited in the maternal line. The second chapter will investigate that narrative strategy and representations of female madness in the maternal line in *Lady Audley's Secret*. Braddon's *Lady Audley's Secret* is one of the most well-known sensation novels. As the title of the novel suggests, "secrets" are a significant element in the novel. The concealment and disclosure of secrets are closely connected. Although Lady Audley's most important secret in the text is that "she is a mad woman," some critical essays point out that she is not a madwoman; Matus says that "Lady Audley appears throughout the novel to be perfectly sane" (Matus, "Disclosure" 334) and Showalter states that "Lady Audley's real secret is that she is *sane*" (Showalter, *Literature* 167). Lady Audley shows that her madness is an excuse to veil the crimes she has committed. Therefore, it is ambiguous whether Lady Audley is mad or sane. This chapter will examine how narrative strategies are used in the story to conceal and disclose Lady Audley's secrets. Then, focusing on Lady Audley's confession of her madness, the chapter will explore whether she is really mad or sane.

The first chapter and the second chapter show that, in *Jane Eyre* and *Lady Audley's Secret*, female madness in the matrilineal descent is described as an important device to justify bigamy and crimes committed by Rochester and Lady Audley. On the contrary, in *The Return of the Native* and *Jude the Obscure*, madness is depicted as a significant aspect of characters' personality, lives and matrimonial relationships. In the third chapter, I will analyse another aspect of the relationship between

madness and marriage; through representations of female drowned bodies, this chapter examines representations of feminine vulnerability and madness. In particular, the protagonist Eustacia Vye in *The Return of the Native* who is regarded as an enigmatic character will be discussed. In *The Return of the Native*, as people in Egdon Heath call Eustacia a "witch," she is depicted as a traitor who breaks the moral code in a community, so that there are similarities between Eustacia and other "fallen women" of the nineteenth century. However, Eustacia is also represented as a melancholic person. Such ambiguity suggests that Eustacia's drowned body has a different aspect of the common drowned woman. Eustacia, who is silenced, cannot explain the reason she dies. So it is difficult to understand why she dies; it is also unclear whether she commits suicide or dies by accident. Such obscurity allows readers to interpret her death in various ways. Of course, we cannot deny the possibility to interpret Eustacia as a "fallen woman" or as an "insane woman." Eustacia's drowned body symbolizes that she cannot escape from the patriarchal society. But in a sense, her death shows her flight from the forged female idea in the Victorian Period.

In the third chapter, I will also study the representations of madness in *Jude the Obscure*. In *The Return of the Native* and *Jude the Obscure,* the main characters have mental illness because they confront difficulty in their matrimonial relationships. In the case of *Jude the Obscure*, mental vulnerability is depicted as a hereditary disposition which is a primary factor in the self-destructive character of the Fawleys. In *Jude the Obscure*, Hardy portrayed characters who are annihilated by

madness transmitted by virtue of their ancestry. Unlike the descriptions in *Jane Eyre* and *Lady Audley's Secret*, madness is important in the story and is closely connected to the characters' personalities, lives, personal relationships and family. Madness has a great effect on the characters' deeds and lives.

Femininity and masculinity were conceptualized separately in the Victorian period. Both concepts similarly exercised a great influence upon the discourses on mental disease. For this reason, it is undeniable that a stereotypical image of femininity was produced and re-produced by literature and art in the period. While mad women are stereotypically depicted, mad men are described as characters with striking personalities. Investigating the representations of insanity in fiction in the late nineteenth century, the dissertation will reveal that male madness embodies fragility of the authority and anxiety people confronted, while female mental breakdowns imply women's struggle to escape from a conventional and idealized female figure mainly imagined and created by male language/authority.

The fourth chapter thus intends to examine representations of male madness in Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*. While *Strange Case of Dr. Jekyll and Mr. Hyde* is famous as the tale about man's double being, criticism has pointed out peculiarity of its narrative strategy and structure. The contemporary review in *The Times* in 1886 considered the short fiction to be "the product of fitting together all the parts of an intricate and inscrutable puzzle" (Maixner 205). Christopher Frayling, too, points out that "the narrative was mosaic

rather than linear" (116). The intricate structure and narrative are necessary to develop mysteries surrounding Henry Jekyll/Edward Hyde, and show truth is buried in the heart of the text. Like many monsters and villains in Gothic romance, Hyde "remains ultimately indescribable and unrepresentable" (Mighall 190). In order to form an impression that Jekyll has duplex personal disorder, Hyde's reticent feature is especially important. This chapter also will show, focusing on the narrative strategy of *Strange Case of Dr. Jekyll and Mr. Hyde*, that concealed truth is woven into the text in order to assure readers that Jekyll's confession is a preferable solution. As for this, we first examine the characterization of Jekyll and Hyde; they are obviously different from each other in appearance, personality, social status, and occupation. Second, the narrative strategy in which Hyde is regarded as Jekyll's second self will be examined. In so doing, this chapter will disclose that the double personality is utilized as a device to conceal truth in order to induce readers to accept the preferable ending that the author intends to lead.

In the fifth chapter, we will examine the representations of male madness in *The Picture of Dorian Gray*. There are similarities between *Strange Case of Dr. Jekyll and Mr. Hyde* discussed in the previous chapter and *The Picture of Dorian Gray*; both provide protagonists with double personality. The previous chapter has suggested that a split personality and homosexuality are closely related. Similarly, main characters in *The Picture of Dorian* Gray have homosexual inclinations. We will examine in this chapter how Wilde portrays aspects of alternating identity and psychological disorder, which indicate homosexual desires of

the characters.

Like *Strange Case of Dr. Jekyll and Mr. Hyde*, *Dracula* is constructed by a narrative based on multiple perspectives. The sixth chapter will examine narrative strategy and mass hysteria, focusing on Bram Stoker's *Dracula*. In *Dracula*, male insanity is treated as an important element. For instance, Van Helsing, who is a symbol of patriarchy, has attacks of hysteria and John Seward's patient R. M. Renfield, who is a zoophagous maniac, plays an important role. In addition, the name of "Jean-Martin Charcot" who studied hysteria and his patients who underwent hypnosis to treat their illness are introduced in the novel. Obviously, it is undeniable that *Dracula* has an obsessive concern with hysteria.

Dracula is narrated from multiple perspectives. A first-person, realistic narrative is used to keep records of supernatural phenomena, while Dracula's saying is limited; the lack of Dracula's point of view is obvious. In other words, the character Dracula is narrated and situated as the object, and though *Dracula* is constructed and created from multiple perspectives, the absence of Dracula's own narrative is remarkable. Focusing on the descriptions of red marks on the throats of victims and Dracula's lips covered with blood, this chapter will show that the "vampire" Dracula is a fancied specter created by mass hysteria.

While Stoker narrated Dracula from multiple perspectives, H. G. Wells employed the narrator in order to describe Martians' aggression in *The War of the Worlds*. The seventh chapter will analyse how male insanity and narrative strategy are described in *The War of the Worlds*. In *The War*

of the Worlds, Wells's scientific interest and the theory of evolution are obviously represented (Batchelor 5, 29). The conception of *The War of the Worlds* comes from "a discussion with his brother concerning the eradication of indigenous Tasmanians by Western colonists" (Arata 108). *The War of the Worlds* carries out a study of the colonists who are colonized; the examination aims to reveal how they react and transform under a stressful environment without civilization, religion, morality. The narrator and the curate are depicted as subjects of observation and the observation is as follows: an observer can see its object, while the observer cannot be seen by anyone. Focusing on the epitome of observation, this chapter will investigate how the narrator who is imprisoned loses his identity, authority and power. The representations of his insanity, moreover, imply that the narrator is deprived of reliance and authority. His loss of authority suggests the increasing fragility of British imperial domination in its colonies and the anxiety of reverse colonization in the late nineteenth century.

Investigating male madness and the narrative strategy in *The War of the Worlds*, the previous chapter shows that the narrator's madness indicates his loss of authority which suggests the anxiety of reverse colonization the contemporary people faced. In *The Island of Doctor Moreau*, representations of madness and the anxiety the contemporary people confronted are narrated. The eighth chapter will investigate the representations of madness in *The Island of Doctor Moreau*. Darwin's theory of evolution affected *The Island of Doctor Moreau*, because H. G. Wells was a student of T. H. Huxley, a Darwin's follower. The theory of

evolution demonstrates the possibility that human beings evolved from animals. Assuming that human beings evolved from animals, Doctor Moreau thinks that it is possible for humanity to create a human from an animal using vivisection. The island of Doctor Moreau evokes a colony where Caucasian people dominate coloured races. In addition, Doctor Moreau's death and the failure of his experiment are closely related to anxiety about the decline and fall of the British Empire that the contemporary readers faced at the time. Examining the representations of madness in *The Island of Doctor Moreau*, this chapter will demonstrate that there is a connection between the representations of madness and those of the anxiety about the degeneration of humanity itself.

Investigating the representations of mental disorders in literature from the 1840s to 1890s, this dissertation as a whole will examine how authors interpreted and represented madness. Gender discrimination, colonialism, and the fear of the collapse of the British Empire are all symbolically narrated in the representations of madness; madness is an important indicator. This dissertation will reveal diverse representations of people's latent or concealed psychology for the Victorian England and show the transition of literary narrative from realism to modernism. In fact, the narrative strategies were helpful for authors to compensate the difficulties in conventional realistic writing. The effort of authors prepared modernism to which we ourselves owe much.

Chapter 1

Female Insanity in *Jane Eyre*

I

The subject of female insanity was not only actively discussed in nineteenth-century medical journals, but was also frequently depicted in the contemporary literature (Wood 110). In particular, as Helen Small points out, "The monstrous madwoman emerges as a creation of domestic fiction of the 1840s, where she expresses a capacity for violence that has been expelled as far as possible from the political arena" (141). Needless to say, Bertha Mason, whom Charlotte Brontë created as Edward Rochester's lunatic wife in *Jane Eyre,* is one of the most famous "monstrous madwomen" in early nineteenth-century English literature. Literally, she is not merely confined to the attic, but as Alex Woloch declares, "Bertha Mason is also shut up within the narrative discourse, revealed only in sporadic passages that present her in a fragmentary form" (25). Since Bertha is represented as a mysterious and inferior other, her problematic representations provide much to dispute; Bertha has been portrayed as a significant figure in a widespread realm of critical studies.[7]

In the nineteenth century, both racial and sexual issues were entangled with ideologies of empire. The relationships among Jane Eyre, Bertha and Rochester embody not only male-female relationships in the Western world, but also those between the British Empire and its colonies,

as Jane symbolically points out the similarity to the relationship between "hiring a mistress" and "buying a slave" (266): "Hiring a mistress is the next worst thing to buying a slave: both are often by nature, and always by position, inferior: and to live familiarly with inferiors is degrading" (266).[8] What Jane suggests exactly reflects the ideology of the imperialism of the nineteenth-century Western countries; to explain European women and slaves in colonies by using the same terms is effective to produce defined images of gender and sexuality in need of promotion and protection of "male/imperial authority by virtue of their weakness, innocence, and inadequacy" (de Groot 98). In particular, as Joanna de Groot suggests, in regard to the images of female sexuality, "images of oriental sexuality were a feature not only of Western relationships with the Middle East but also of discussion of male-female relationships in Europe" (108). In *Jane Eyre*, Jane and Bertha are potentially depicted as inferior others, considering what de Groot suggests, but, with respect to insanity, their difference is undeniable; while Jane is barely on the side of sanity, Bertha is represented as a lunatic woman. Such a difference induces a query as to why Jane is capable of avoiding insanity, even though she potentially can go mad. In order to disclose how Bertha, who is a mere sign of female madness, functions as a significant component in *Jane Eyre*, this chapter examines how the narrator Jane creates her ideal portrait of Jane Eyre by focusing on the acquisition of narrative authority in order to indicate that Jane is able to avoid insanity because her ability of narrating her own story is an important element to stay psychologically normal.

II

The acquisition of visual and narrative authority represents power in *Jane Eyre*. In particular, in the relationship between Jane and Rochester, his gaze represents his power and her subordination. Rochester's confession of his observation of her—"I observe Jane—myself unseen" (267)—implies his visual dominance in Thornfield Hall, while his blindness after its collapse figuratively represents his loss of power and his reverse of authority; Jane overturns the structure of power between a man and a woman. As Peter J. Bellis writes, there are two "different modes of vision: a penetrating male gaze that fixes and defines the woman as its object, and a marginal female perception that would conceal or withhold itself from the male" (639). Foucault's theory is adaptable to the argument of the structure of observation, narrative, and power.[9]

To make the argument clearer, Jane's art of narrative needs to be examined. Since *Jane Eyre* is a fictional autobiography, it is written in the first person singular, purportedly by Jane Rochester, ten years after her marriage to Edward Rochester. The narrative technique of Jane is complex; she tells her past in retrospect, but with her interpretations of it. Since her narrative seems reliable and trustworthy, even though her narrative is complicated, it steers readers to interpretations of her autobiography in the way she intends. Apparently, Jane and Bertha are described as inferior others; in particular, in their relationship with their master/Rochester, they are obviously considered to be his mistress/slave. However, an undeniable difference is found in their ability of narrative:

while Jane has perpetually narrated and interpreted her past to create an ideal self-portrait, Bertha is represented as a mad, brutal, and inferior other for lack of narrative ability.

Criticism has considered a red-room to be a figurative space which reflects feminine rage, sexuality, and madness. As for the art of narrating, the scene of the red-room connotes a suggestive element to analyze how the narrator Jane interprets and reconstructs her past. The narrator Jane explains in detail the process by which she becomes unconscious in the red-room; she realizes "a light gleamed on the wall" (13) and she wonders if it is "a ray from the moon penetrating some aperture in the blind" (13). Here, the narrator Jane effectively inserts her interpretations of unconsciousness in the present tense: "I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern, carried by some one across the lawn" (13). The verbal tense is then switched to the past tense: "but then prepared as my mind as for horror, shaken as my nerves were by agitation" (13-14). She concludes "the swift-darting beam a herald of some coming vision from another world" (14). Suddenly, her heart beats thickly and she suffocates. Her descriptions, seemingly, are objective and reliable, but her explanations in the present tense clearly suggest that the narrator Jane rationally analyzes her traumatic experience. In addition, the narrator Jane effectively and dramatically closes the scene: "I suppose I had a species of fit: unconsciousness closed the scene" (14). The usage of the word "suppose" emphasizes the uncertainty of what happens in the red-room, which implies that the scene is interpreted and re-created by the narrator Jane.

The defined images of sex and race are deeply related to representations of femininity in *Jane Eyre*. The narrator Jane's participation is a significant element for the creation of Bertha and her images. But, since language is closely related to authority, their masters' usage of words potentially represents Jane and Bertha, In feminist criticism, resemblances between Jane and Bertha have been frequently argued in the imagery of blood and fire, and the red-room and the attic.[10] In physical appearance, however, they are utterly different; Jane is a "little small thing" (363) and plain, "almost like a child" (363), while Bertha is "a fine woman, in the style of Blanche Ingram" (260), "tall, dark, and majestic" (260), and "the boast of Spanish Town for her beauty" (260). Paradoxically, Jane and Bertha are frequently described with similar words, which implies that they are inferior non-human creatures such as "a mad cat" (11), "a revolted slave" (11), "little elfish" (222), "a mere sprite or salamander" (223), "a thing than an angel" (226), "a monster" (226), "a savage face" (242), "a goblin appearance" (243), "some strange wild animal" (250), and "Mrs. Rochester" (234). Interestingly, the narrator Jane uses similar words the masters used to define herself and Bertha. The control of words clearly represents their superiority and power: they are in a position to identify Jane and Bertha as others. Their words are intentionally selected in order to promote the fixed and defined framework of male-female relations of domination and subordination.

In *Jane Eyre*, the motif of imprisonment implicitly presents peculiarity of the protagonist's life and its cycle; Jane Eyre's progress from place to place embodies a journey or pilgrimage, which embodies her

social promotion. On her way to the termination, Ferndean, there are her stopping-off points, Gateshead, Lowood, Thornfield and Morton; each stop is a closed and exclusive sphere which evokes confinement and a compulsive space such as a prison cell or school; in fact, Lowood is a school.

The motif of imprisonment produces a peculiar space isolated and removed from the outer world. From place to place, Jane is threatened to be excluded, oppressed, and observed by her masters; her struggle against adversity and resistance to her masters are repeated. And the masters rule and establish laws and disciplines there. The language of the masters is important in establishing laws. In Thornfield Hall, apparently, the master, Rochester, controls language and provides with real or symbolic meanings. The narrator Jane effectively selects language Rochester uses in order to define his hypocrisy and her innocence. Jane tells of her encounter with a mysterious woman in white who is "tall and large, with thick and dark hair hanging long down her back" (242). Rochester gives her his explanation about the woman and what she has done:

> It was half dream, half reality: a woman did, I doubt not, enter your room: and that woman was—must have been—Grace Poole. You call her a strange being yourself: from all you know you have reason so to call her—what did she do to me? What to Mason? In a state between sleeping and waking you noticed her entrance and her actions; but feverish, almost delirious as you were, you ascribed to her a goblin appearance different

> from her own: the long disheveled hair, the swelled black face, the exaggerated stature, were figments of imagination; results of nightmare: the spiteful tearing of the veil was real: and it is like her. . . . Do you accept my solution of the mystery?' (243)

Rochester defines the "tall and large, with thick and dark hair" woman in white as "Grace Poole" (242). Certainly, it seems that his definition is used properly and is acceptable in Thornfield Hall. When Jane is near the attic, she listens to "a curious laugh": "While I paced softly on the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless" (91). Then Mrs. Fairfax replies to Jane's inquiry: "Some of the servants, very likely . . . perhaps Grace Poole" (91). Her answer is obviously unacceptable to Jane, "for the laugh was as tragic, as preternatural a laugh as any I ever heard." Here, the name "Grace Poole" includes a peculiar meaning which is comprehended only by the servants in Thornfield Hall. Mrs. Fairfax says, "Too much noise, Grace" (91); Mrs. Fairfax also considers the woman who laughs dramatically and in a ghostly manner is "Grace Poole." Moreover, Grace Poole herself accepts Mrs. Fairfax's statements, which indicates that Rochester's definition of the woman who laughs and behaves like a ghost as "Grace Poole" is authorized in Thornfield Hall, for he is the master and the master/authority defines the meanings of words.

The definition of insanity, too, depends on such authority and identification. In regard to the exertion of authority, Michel Foucault writes that the authorities exercise power by branding dualistic divisions: "sane/mad, dangerous/harmless; normal/abnormal" (*Discipline* 199). In

Jane Eyre, as Foucault claims, the authority identifies the realms of sane and insane; Bertha is labeled a mad woman by her husband Rochester. Although the narrator Jane reconstructs Rochester's account of his wife's madness, he definitely certifies his wife Bertha as a lunatic, that is, Bertha as a mad woman is made by the language of other people.

In addition, for the lack of the ability to narrate, Bertha's identification is simply told by her husband, Rochester. Bertha's physical features imply not only her race but also her hereditary disease. Rochester states that his bride's mother is alive, and "she was only mad, and shut up in a lunatic asylum. There was a younger brother, too, a complete dumb idiot" (260-61). Moreover, "the doctors now discovered that my wife was mad—her excesses had prematurely developed the germs of insanity" (261). Bertha's mental illness is represented as a hereditary disease from the maternal line. In the Victorian period, incorrect information and discrimination spread in regard to mental illness and its genetic components. As for a hereditary mental disease, Brontë's explanation concerning the inheritance of female madness is reflective of the beliefs of Victorian psychiatry:

> It is agreed by all alienist physicians, that girls are far more likely to inherit insanity from their mothers than from the other parent, and that the same rule obtains as regards the son. The tendency of the mother to transmit her mental disease is, however, in all cases stronger than the father's; some physicians have, indeed, insisted that it is twice as strong. (Wynter, "Inheritance" 235)

Her madness is depicted not only as a reflection of ideologies in a patriarchal society, but also as that of the beliefs of Victorian psychiatry.

It may be likely that Bertha embodies Jane's rage and insanity as her double, as Sandra M. Gilbert and Susan Gubar say that, mad Bertha is "in a sense [Jane's] own secret self" (348) and her "dark double" (360). Considering Jane's traumatic childhood, it is deniable that Jane may go mad. But, as Jane says "I was sane, and not mad—as I am now" (270), she presents herself as definitely sane. The division between sanity and insanity suggests a difference between authority and subordination. Since she grasps narrative and visual authority, the narrator Jane intends to control her creative world in order to make readers believe she is "sane." For this reason, although resemblances between Jane and Bertha are readily found, they are far from a double; indeed, in terms of narrative authority, Bertha is obviously inferior to Jane.

Bertha Rochester is a symbolical figure of female madness and female subordination; the loss of her subjectivity is considered to be her characteristic, which figuratively represents feminine oppression and subordination. Since she is unable to narrate her own behavior, her laughter and growls are represented as signs of her insanity. Her own perceptions are disregarded, and she thus becomes a sign, "a madwoman in the attic," to the others. For this reason, first, she is labeled "Grace Poole." Since she is a sign, her name is easily changeable: "Mrs. Rochester," "a mad woman," "a wild animal," and a woman of "a goblin appearance." Since nobody is able to understand her language, her utterances, cry and laughter are misinterpreted; in truth, they are

opaque signifiers.

In *Jane Eyre*, Jane depicts Bertha's madness in detail, focusing on her physical appearance as that of a beast or a wild animal. This clearly means that Jane's sense of superiority to Bertha; she considers Bertha a lower animal, not a human being. Bertha is a wild creature with "a quantity of dark, grizzled hair, wild as a mane" (250) which "ran backwards and forwards" (250), and "snatched and growled" (250). Her madness is shown in her grotesqueness and wildness. Jane uses such fierceness and savagery in order to emphasize her powerlessness and Bertha's dangerousness, which justifies herself as an innocent victim, because she also "uses Bertha's attacks as opportunities to advertise her own utter harmlessness" (Sternlieb 469). In a sense, Jane "needs" Bertha's lunatic attacks in order to portray herself as an innocuous victim.

Furthermore, Bertha's madness not only functions as an opportunity to gloss over questions of adultery and bigamy, for her madness demonstrates the reliability of Jane's narrative. In particular, in the process of creating Bertha as a madwoman, the innkeeper serves a significant role in portraying Bertha as a madwoman:

> She was kept in very close confinement, ma'am; people even for some years was not absolutely certain of her existence. No one saw her: they only knew by rumour that such a person was at the Hall; and who or what she was it was difficult to conjecture. They said Mr. Edward had brought her from abroad; and some believed she had been his mistress. But a queer thing happened

a year since—a very queer thing. (363)

One of the significant features of the narrative can be observed in the dialogue above: as "rumour," the innkeeper narrates the lunatic's existence and Jane's experience in the Thornfield Hall. The insertion of a third party's point of view appears to be trustworthy evidence, which provides support to the narrative. The innkeeper says: "a queer thing happened a year since—a very queer thing" (363). A "queer thing" implies the disclosure of the hidden secret; the lunatic lady is "Mr. Rochester's wife" (363) and he falls in love with a governess who is "a little small thing, they say, almost like a child. I never saw her myself"(363). Since his narrative is constructed of "rumour" and hearsay evidence, it should not be considered reliable, but the similarity between his utterances and Jane's narrative prompts readers to consider that what he tells is reliable paradoxically because it reinforces her narrative. For her idealized self-image, the recurrence of the narrator's comments on her life functions as a fundamental factor. The frequent insertion of dialogue between Jane and others not only objectifies her narrative but also cleverly distracts us from moral questions of adultery and bigamy, as the narrator Jane intends to do.

III

The difference between Jane and Bertha is clear in *Jane Eyre*, because Jane's domination over Bertha is obvious. In regard to the mechanism of observation and power, Jane's possession of them is undeniable, even though the novel *Jane Eyre* does not apparently escape

from the masculine structure of power. While Jane gazes at and narrates others, Bertha lacks the opportunity to tell her own story. She appears to be merely the sign of "a mad woman" in order to conceal the hidden facts in the relationships among Bertha, Rochester, and Jane.

A penetrating male gaze, in general, defines the woman as its object, and in particular, as a projection of sexual desire. Since Rochester's univocal gaze seemingly represents male superiority and power connotes his domination, Jane once rejects Rochester's proposal, not to be "Fairfax Rochester's girl-bride" (220), and declares that "I will be myself" (221). Although she is ignorant of the existence of his secret wife, Jane refuses to be gazed at as his object. Since the gaze is closely related to authority, to be fixed and defined as its object by Rochester is equivalent to being subject to him. Furthermore, to be Rochester's object implies that Jane is regarded as an inferior like Bertha. The narrator Jane effectively describes Rochester's grasp of authority and power in Thornfield Hall in order to idealize her as an innocent and weak object, though she constructs a fictional world as the narrator.

Reflections of self in the looking-glass function as a significant motif of psychological depictions of female characters; in the red room, Jane looks at "a great looking-glass" (11), and she finds her reflection, "the strange little figure," gazing at her who has "a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp" (11). The words she uses for describing her reflections—"a white face," "the tiny phantoms," "half fairy, half

imp"—resemble the words that Rochester uses to express his affection for Jane after his proposal. He asks: "Jane, you look blooming, and smiling and pretty," and he says: "truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed?" (220). He also describes Jane as "young Mrs. Rochester—Fairfax Rochester's girl-bride" (220); he longs to adorn "these fairy-like fingers' with rings" (220); he also admires her beauty: "You are a beauty, in my eyes; and a beauty just after the desire of my heart,—delicate and aerial" (220). His expressions clearly reveal his preference. He is likely to use terms which evoke a fairy and children: "you little elfish" (222). According to de Groot, the use of words which equate women to children or infants is common, which is necessary and justifiable in order to accept the ideology that the superior sex/race rules the inferior (98). Furthermore, de Groot states that numerous uses of the "child" metaphor for colonials in Kipling's works are found, which can "be paralleled by comparable images of femininity ranging from Dickens's child-women to Burke's ideal of 'infantine' female beauty and Carlyle's addressing a girl as 'little woman'" (98). Clearly, Rochester's choice of words and phrases reflects this ideology, and the inequality of sexes and races is used to promote the theory of the relationship between superiority and inferiority, male and female, and self and others. The narrator Jane cleverly uses the words Rochester has employed in order to present her idealized image.

Seemingly, similarities between the words which Jane and Rochester use imply that Jane belongs to the world constructed by male language, which figuratively shows her difficulty portraying her true

self-image through her narrative. Because of the absence of her own language, Jane is constrained to follow the words that her master uses. Such difficulty in describing herself interwoven into the text implicitly and explicitly relates patriarchal ideology. Jane is threatened to be in the position of female or non-Western other in defence of the ideal identity that Western men demanded for Western women (de Groot 99). As insanity is branded by power, femininity is also defined by authority, which suggests that it should follow and accept the norm, law, and discipline established by masculine authority.

If we closely examine the text, however, we can find that Jane's protest against what Rochester defines her depicted in the text is seemingly contradiction. Jane resists Rochester's definition of herself as his angelic, girl-like, beautiful wife. Her attempts to deny his definition of herself invites an investigation. She asks him, "Don't address me as if I were a beauty; I am your plain, Quakerish governess" (220). Interestingly, Rochester also uses similar expressions to represent Jane: "You have lived the life of a nun: no doubt you are well drilled in religious forms" (105). Since she entered Gatehead Hall, Jane has been labeled as a demonic and brutal child such as "a mad cat" (9), which implies that Jane is perpetually threatened to be branded by her masters. It is supposed that there are differences between what the masters call her and what Jane creates as her self-portrait. She denies the given labels and declares: "I am not an angel . . . I will not be one till I die: I will be myself" (221). Her assertions indicate her resistance to masters/authorities. Furthermore, as de Groot points out, "Brontë used oriental motifs to

illuminate contradictions in westerners' sexuality" (108). The narrator Jane describes Jane Eyre with oriental and exotic phrases: I "sat cross-legged like a Turk" (5); she is "like any other rebel slave" (9); and Jane also asks again and again, "Am I a servant?" (9), "I am a Jew-usurer?" (223) "Why?—am I a monster?" (226). Jane's choice of words suggests her awareness and recognition of her position; she does not dominate, but she is subordinate to the authority as a female, non-Western other. In the nineteenth century, oriental and exotic images contribute to the discourse of the feminized, sensual, and unintellectual Orient. Her use of words shows that Jane is described as an inferior other.

Furthermore, as mentioned above, in the formation of Jane's self image, looking glasses are used effectively to develop her self-portrait. Like her reflection in the mirror in the red-room, self-reflections in mirrors contribute to create her self-image. After Rochester's proposal, Jane interprets her face in the mirror:

> While arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect, and life in its colour; and my eyes seemed as if they had beheld the fount of fruition, and borrow beams from the lustrous ripple. (219)

Her reflection is distinguished from that in the red-room. Because of the proposal, Jane "sees" that her face is "no longer plain" (219), but it brightens up with pleasure. In a sense, it is impossible to see one's face; one can see only a reflection of one's face in a looking glass. Since it is a

reversal of one's face, the reflection is not a real image but a creation. As it is clear in the above case of Jane, one's reflection in the mirror is an interpretation of oneself. The difference between oneself and an image perpetually exists, which is one of the reasons for uncertainty and unreliability in Jane's self-portrait.

The fragility of Jane's self-image is also found in that of her creativity. Jane explains the process by which she depicts things:

> The subjects had, indeed, risen vividly on my mind. As I saw them with the spiritual eye, before I attempted to embody them, they were striking; but my hand would not second my fancy, and in each case it had wrought out but a pale portrait of the thing I had conceived. (107)

Jane declares that she always confronts difficulty in drawing the subjects which have risen vividly in her mind, even though she has seen them with "the spiritual eye" (107). Her portrait is different from what she attempted to represent. A clear difference between creations and facts emerge due to her poor creativity. The narrative is based on Jane's experiences, but, because *Jane Eyre* is written in the first person singular, her perspective and interpretations are emphasized in *Jane Eyre*. It is not an objective and disinterested record of her life at all, but the narrative of her own desires. Jane Rochester grasps power to narrate and create "Jane Eyre's life" as she wishes.

IV

In terms of both imperialism and the male-female relationship,

Bertha and her insanity perform an important function in *Jane Eyre*: Bertha is represented as the projection of the Empire's terror of an impending colonial revenge, and a justification for British interventionism in its colonies. In the male-female relation, Bertha is represented as an inferior, brutal, grotesque, immoral and monstrous other in order to define Jane and Rochester as superior and moral beings. Bertha's insanity is formed as a necessary image in order to "solve" or disguise complex moral problems such as bigamy and adultery. Since Bertha's inner self is disregarded, she becomes a sign of female insanity. Although Bertha is Jane's former "double," in the second half of the novel, her narrative about Bertha differs from that which she recounted previously. Jane assumes a critical attitude towards Betha's inability to narrate her own madness. Because of her lack of verbal and visual authority, Bertha is perpetually defined by the narrator Jane; that is, she is merely the image of "a madwoman."

The reliability of a narrative depends on the art of the narrative and the formation of an ideal self-image. It is supposed that Jane's purpose is to gain self-esteem and equality of status in a matrimonial relationship with Rochester, but, as de Groot points out, *Jane Eyre* ends with the reputation of the missionary St. John Rivers in India, which indicates that "the affirmation of male achievement (and sacrifice) is given pride of place over the 'feminine' goals of marital and domestic happiness" (122). As to imperialism, Jane is obviously on the side of the Empire, because she bears Rochester's legitimate son, of pure English blood, who inherits his pedigree and his nation. While Bertha is merely a sign created by the

narrator Jane, Jane is seemingly defined/constrained by the dominant patriarchal discourse. The narrator Jane effectively uses patriarchal discourse in order to present herself as a moral and virtuous woman.

In *Jane Eyre*, the acquisition of a penetrating gaze and narrative authority embodies power. Although Jane's monopoly of both visual and narrative authority implies her acquisition of power, the complexity of narrative, the idealization of the self-portrait, and representations of a madwoman undermine her project. Like Bertha, Jane is not only under Rochester's observation but also narrated and defined by him. Since Rochester grasps power and language in Thornfield Hall, his definition of insanity and sanity is authorized there. In the relationship between Jane and Rochester, his gaze fixes and defines Jane as his object; she is thrust to the periphery; she is defined as the other. That is, deprivation of visual and verbal authority has the potential that she would be defined as insane. In the end, even though it is feeble, the recovery of Rochester's eyesight apparently suggests that Jane confronts difficulty in escaping from the world established by male language. But it is obvious that the narrator Jane narrates and creates a fictional world as she wishes. In other words, it is undeniable that she grasps power and authority as the narrator. Therefore, she controls Rochester and uses his words in order to construct the fictional world. Due to her ability of narrating she is defined as sane, while Bertha, who lacks in ability of narrating, is defined insane.

Jane's first attempt to marry Rochester in the dominant male world fails because the fact that he has already married Bertha is unveiled. Rochester is a symbolic figure of patriarchy. His physical disability

implicitly refers to the fluctuations of patriarchy and the emergence of new values. Therefore, Jane's marriage to him (with his physical disability) is different from a matrimonial relationship in a patriarchal society. Brontë portrays a peculiar heroine whose ideals differ from patriarchal values.

Chapter 2

The Narrow Boundary between Sanity and Insanity in *Lady Audley's Secret*

I

> Nothing can be more slightly defined than the line of demarcation between sanity and insanity. . . . Make the definition too narrow, it becomes meaningless; make it too wide, the whole human race are involved in the drag-net. In strictness, we are all mad when we give way to passion, to prejudice, to vice, to vanity; but if all the passionate, prejudiced, vicious, and vain people in this world are to be locked up as lunatics, who is to keep the key of the asylum? ("Madness")

Mary Elizabeth Braddon's *Lady Audley's Secret* is one of the most well-known sensation novels. As Lyn Pykett points out, "the sensation novel habitually focuses on the secret and secret histories of women" (*'Improper'* 84). As the title of the novel suggests, "secrets" are an important factor in *Lady Audley's Secret*. The concealment and disclosure of secrets are closely related. "In terms of the mechanics of this sensation novel, madness is the most melodramatic of a series of scandalous disclosures" (Matus, "Disclosure" 334). Although Lady Audley's most significant secret in the text is that "she is a mad woman," some critical essays point out that she is not a madwoman: "Lady Audley

appears throughout the novel to be perfectly sane" (Matus, "Disclosure" 334); "Lady Audley's real secret is that she is *sane*" (Showalter, *Literature* 167). Moreover, she indicates that her madness is an excuse to conceal the crimes she has committed. Therefore, it is ambiguous whether Lady Audley is truly mad or sane. "In fact the question of Lady Audley's madness (is she mad, or is she simply clever and/or wicked?) becomes one of the key secrets of the narrative" (Pykett, *'Improper'* 89). This chapter investigates how narrative strategies are employed in the story to conceal and disclose Lady Audley's secrets. Further, this chapter focuses on Lady Audley's confession of her madness and explores whether she is a mad or sane woman.

II

In *Lady Audley's Secret*, a narrative strategy of leaving out some details is employed in order to conceal the character's secrets. This strategy is used when the narrative describes how Lady Audley asks Phœbe Marks to do her a favour:

> "I want you to go to London by the first train to-morrow morning to execute a little commission for me. You may take a day's holiday afterwards, as I know you have friends in town, and I shall give you a five-pound note if you do what I want, and keep your own counsel about it."
>
> "Yes, my lady."
>
> "See that that door is securely shut, and come and sit on this stool at my feet." . . .

> "And now listen. Phœbe. What I want you to do is very simple."
>
> It was so simple that it was told in five minutes, and then Lady Audley retired into her bed-room, and curled herself up cozily under the eider-down quilt. (58-59)[11]

As Kate Flint suggests, *Lady Audley's Secret* "[depends] on the narrator [withhold] information from the reader which she only later fully comprehends" (292). In this scene, Lady Audley asks Phœbe Marks to go to London by the first train the next morning and run an errand for her. However, there are no details of what that errand is. For this reason, while reading the novel, readers should ask themselves what exactly Lady Audley asks Phœbe Marks to do. The strategy of leaving out details is once again employed in the scene where George Talboys sees Lady Audley's portrait:

> But strange as the picture was, it could not have made any great impression on George Talboys, for he sat before it for about a quarter of an hour without uttering a word—only staring blankly at the painted canvas, with the candlestick grasped in his strong right hand, and his left arm hanging loosely by his side. He sat so long in this attitude, that Robert turned round at last. (71)

Though George Talboys realizes that this is his wife Helen Talboys' portrait, he utters no words. The scene does not make it clear that he gazes at the portrait in silence. Although the reason for his silence is never unveiled, the narrative continues to develop. This is done to avoid

revealing the fact that Lady Audley is Helen Talboys and that she has committed crimes to conceal her secrets.

However, *Lady Audley's Secret* does include a scene where the concealed secret is implied. Robert Audley meets with his father-in-law, Captain Maldon, in order to find George Talboys. At that moment, Robert Audley discovers a burnt telegraphic dispatch in the fireplace:

> It was part of a telegraphic dispatch. The upper portion had been burnt away, but the more important part, the greater part of the message itself remained.
>
> " [blank] alboys came to [blank] last night, and left by the mail for London, on his way for Liverpool, whence he was to sail for Sydney." (94)

The name and the address of a sender and the date of the dispatch are burnt and unreadable. However, the telegraphic dispatch is not only an important lead about George Talboys' disappearance but also a significant narrative device that implies that someone is involved in his disappearance.

One can say with fair certainty that Lady Audley's secret employs two narrative strategies—leaving out important descriptive details and leaving the reader with hints and indications of the truth. In addition, the narrative employs a third narrative strategy: presenting new secrets as the story develops. In the "note from Mrs. Talboys" (250) which Mrs. Barkamb finds, there are mysterious descriptions about Mrs. Talboys:

> "Forgive me if I have been fretful, capricious, changeable. You should forgive me, for you know why I have been so. You know

the secret which is the key to my life." (250)

Not only Robert Audley but also the readers wonder what "the secret which is the key to my life" (250) is. This note is the device to imply that there is another secret about Lady Audley. In *Lady Audley's Secret*, narrative strategies such as lack of detailed descriptions, disclosure of the truth, and the presentation of new secrets are crucial devices that arouse the curiosity and suspicion of readers.

III

Robert Audley presses Lady Audley to tell him the truth about George Talboys' disappearance. Lady Audley confesses that she herself is a "MADWOMAN!" (345):

> "A madwoman!" cried Mr. Audley.
>
> "Yes, a madwoman. When you say that I killed George Talboys, you say the truth. When you say that I murdered him treacherously and foully, you lie. I killed him because I AM MAD! Because my intellect is a little way upon the wrong side of that narrow boundary-line between sanity and insanity; because when George Talboys goaded me, as you have goaded me; and reproached me, and threatened me; my mind, never properly balanced, utterly lost its balance; and I *was mad*!" (345-46)

When Lady Audley is goaded by George Talboys, her mind utterly loses its balance and she kills him. For this reason, Lady Audley insists that she is a madwoman. Moreover, she asserts that, if Robert Audley knows

"the secret of my life" (346), he should forgive her.

This great secret is a secret about Lady Audley's mother. Lady Audley considers herself innocent because of this secret. When Lady Audley becomes old enough to understand why her mother has not lived with them, she has constantly asked her foster-mother who lives with her where her mother is or whether she is alive or dead. Her foster-mother answers: "she was not dead; she was ill, and she was away" (348). Furthermore, she explains that she has been ill since Lady Audley was a baby. When her foster-mother is in a bad temper, she confesses that Lady Audley's "mother was a madwoman; and that she was in a mad-house forty miles away" (348). During the Victorian era, people believed that madness was a hereditary disease that could be transmitted from parent to child, especially from mothers to daughters. Like Bertha in *Jane Eyre* mentioned in the previous chapter, Lady Audley, too, has a mad mother. Ever since she found out that her mother was a madwoman, Lady Audley grows afraid of images of a wild and brutal madwoman imprisoned in a jail. However, before she goes to a school in Torquay (349), her father takes her to a mad-house in order to see her mother:

> This visit served at least to dispel the idea which had so often terrified me. I saw no raving, strait-waistcoated maniac, guarded by zealous gaolers; but a golden-haired, blue-eyed, girlish creature, who seemed as frivolous as a butterfly, and who skipped towards us with her yellow curls decorated with natural flowers, and saluted us with radiant smiles, and gay,

ceaseless chatter. (349-50)

Her mother is completely different from what she had always imagined. She is far from a wild and brutal madwoman. However, her mother knows nothing about her husband and daughter. Lady Audley knows her grandmother was also a madwoman and died mad. Lady Audley explains: "Her madness was an hereditary disease transmitted to her from her mother, who had died mad. She, my mother, had been, or had appeared sane up to the hour of my birth; but from that hour her intellect had decayed, until she had become what I saw her" (350). Therefore, Lady Audley, who knows the secret of her life, declares that "the only inheritance I had to expect from my mother was—insanity!" (350).

Unlike her mother, Lady Audley does not go mad with the birth of her son. However, after George Talboys goes to Australia, she finds it difficult to live with her weak father and her son. Moreover, she confesses that it was then that her mind utterly lost its balance and that it was the first attack of madness (353). For a while afterwards, she is mentally stable, but one month after her marriage with Sir Michael Audley, she finds the article on George Talboys' return home in the "Essex papers" (354). Since Lady Audley believes that it is difficult to conceal herself, her mind utterly loses its balance again: "My brain was dazed as I thought of my peril. Again the balance trembled; again the invisible boundary was passed, again I was mad" (355). In addition, when she thinks of Mrs. Plowson's sick daughter Matilda becoming Helen Talboys, she feels she will go mad: "when an idea flashed upon me

with such painful suddenness that it sent the blood surging up to my brain, and set my heart beating, as it only beats when I am mad" (357).

Lady Audley's confession that she occasionally becomes mad is an effective way of pleading her innocence and paying the penalty for her crimes—bigamy, murder, and incendiarism.[12] Robert Audley tells "nothing of the disappearance of George Talboys, nor of the horrible suspicions that had grown out of that disappearance. He [tells] nothing of the fire at the Castle Inn" (376). However, he asks Dr. Alwyn Mosgrave whether Lady Audley is a madwoman or a sane woman. Dr. Mosgrave answers:

> "I fear that I shall not be of any use to you", the physician said quietly. "I will see the lady if you please, but I do not believe that she is mad."
>
> "Why not?"
>
> "Because there is no evidence of madness in anything that she had done. She ran away from her home, because her home was not a pleasant one, and she left it in the hope of finding a better. There is no madness in that. She committed the crime of bigamy, because by the crime she obtained fortune and position, there is no madness there. When she found herself in a desperate position, she did not grow desperate. She employed intelligent means, and she carried out a conspiracy which required coolness and deliberation in its execution. There is no madness in that." (377)

According to Dr. Mosgrave's diagnosis, Lady Audley is normal and sane.

In addition, he declares that there is no evidence of madness in her actions. Although Robert Audley asks him about "the taints of hereditary insanity" (377), Dr. Mosgrave indicates that it is difficult for him to deny the possibility that Lady Audley's child may inherit her madness. However, he states that, "I do not think there is any proof of insanity in the story you have told me" (377).

However, Dr. Mosgrave's attitude changes when Robert Audley informs him about "the story of George's disappearance, and of his own doubts and fears" (378). After he examines Lady Audley, Dr. Mosgrave gives his diagnosis:

> "There is latent insanity! Insanity which might never appear; or which might appear only once or twice in a life-time. It would be dementia in its worst phase perhaps: acute mania; but its duration would be very brief, and it would only arise under extreme mental pressure. The lady is not mad; but she has the hereditary taint in her blood. She has the cunning of madness, with the prudence of intelligence. I will tell you what she is, Mr. Audley. She is dangerous!" (379)

He states that Lady Audley's insanity is latent and that her insanity might never appear; it might even appear merely once or twice in her life. Since "she is dangerous!" (379), he recommends that Robert send her to "maison de santé" (380-81) in Belgium.

Although Dr. Mosgrave diagnoses Lady Audley with latent insanity, one mystery remains: the name of her disease. Jill L. Matus points out relationship between her madness and "moral insanity" ("Disclosure"

338). Matus, moreover, suggests a possibility of "puerperal mania" ("Disclosure" 342). As Jenny Bourne Taylor and Russell Crofts indicate, in addition, "The Victorians were intrigued by the idea of mental duality, and developed different theories to account for it" (xxxi).[13] There is a possibility that she has a split personality like Jekyll and Hyde. In *Lady Audley's Secret*, the motif of the double is frequently employed. For instance, the resemblance between Lady Audley and her lady's-maid Phœbe Marks is described in the narrative:

> The likeness which the lady's-maid bore to Lucy Audley was, perhaps, a point of sympathy between the two women. It was not to be called a striking likeness; a stranger might have seen them both together, and yet have failed to remark it. But there were certain dim and shadowy lights in which, meeting Phœbe Marks gliding softly through the dark oak passages of the Court, or under the shrouded avenues in the garden, you might have easily mistaken her for my lady. (104-05)

The resemblance between the two women becomes one element of sympathy between them. Furthermore, there is a likeness between Lady Audley and her mother. Andrew Wynter explained the inheritance of insanity in the female line:

> If the daughter of an insane mother very much resembles her in feature and in temperament, the chances are that she is more likely to inherit the disease than other daughters who are not so like. And the reason is obvious; for if the general physical aspect and the temperament are alike, it points to a

> similar likeness in the structure of the body and nerve. ("Inheritance" 235)

Lady Audley and her mother resemble each other not only with regard to their facial features but also in the similar trajectory of their lives; both of them go insane and die in a madhouse. Moreover, Matilda, who dies as Helen Talboys, a substitute for Lady Audley, also evokes the image of a double. Interestingly, the portrait of Lady Audley is also used to produce such an image of doubles:

> Yes; the painter must have been a pre-Raphaelite. No one but a pre-Raphaelite would have painted, hair by hair, those feathery masses of ringlets with every glimmer of gold, and every shadow of pale brown. No one but a pre-Raphaelite would have so exaggerated every attribute of that delicate face as to give a lurid lightness to the blonde complexion, and a strange, sinister light to the deep blue eyes. No one but a pre-Raphaelite could have given to that pretty pouting mouth the hard and almost wicked look it had in the portrait. (70)

In the beginning of the novel, the narrator describes an unfinished portrait of Lady Audley. This scene also provides readers with a description of Lady Audley's psychology. "The fine, Pre-Raphaelite portrait of Lady Lucy is a powerful visual symbol, both of her status as Sir Michael's wife and of her covert wickedness" (Matus, "Disclosure" 346). It is difficult to imagine her inner viciousness and cruelty expressed in the portrait because "her outward beauty—the blonde, blue-eyed, childlike but also coquettish stereotype of female loveliness and

innocence—masks insanity, bigamy, homicide" (Brantlinger, "What" 11). Her viciousness and cruelty are traits related to her inherited insanity. Throughout *Lady Audley's Secret*, Lady Audley assumes multiple names: Helen Maldon, Helen Talboys, Lucy Graham, Lady Audley, and Madam Taylor. This indicates that her identity has to be split unnaturally into multiple personalities exist.

IV

In *Lady Audley's Secret*, the boundary between sanity and insanity is ambiguous, whereas Bertha's madness is an indisputable fact in *Jane Eyre*. For this reason, each reader's interpretation of Lady Audley's madness is different. In *Lady Audley's Secret*, the genuineness of Lady Audley's madness is an unimportant matter. Dr Mosgrave, a medical doctor and an authority figure, diagnoses her as mad, and this fact is essential for explaining why she commits crimes such as bigamy, homicide, and incendiarism. The previous chapter indicated that Bertha's madness is depicted as a device for justifying Rochester's bigamy and veneration of Jane. Similarly, in *Lady Audley's Secret*, Lady Audley's insanity is an important element; she uses it to justify her crimes, save Sir Michael's reputation, and preserve his honour. In the third chapter of this dissertation, representations of madness in Thomas Hardy's *The Return of the Native* and *Jude the Obscure* are investigated. Although there is little inference regarding insanity and sanity in *Lady Audley's Secret*, madness in *The Return of the Native* and *Jude the Obscure* is a significant characterisation device.

Chapter 3

Madness, Marriage and Family in *Return of the Native* and *Jude the Obscure*

I

The first chapter has shown that Bertha's insanity is an essential element in concealing Jane and Rochester's bigamy and in idealising Jane. In the second chapter, we have pointed out that Lady Audley's madness is depicted as a significant device in order to idealise the crimes she has committed. In *Jane Eyre* and *Lady Audley's Secret*, that is to say, female madness is used as an important element to justify crimes and sins committed by the characters. In contrast, in *The Return of the Native*, and *Jude the Obscure,* which we will discuss in the third chapter, the main characters have a mental disorder because they confront difficulty in their marriages. In the case of *Jude the Obscure*, mental vulnerability is depicted as a hereditary disposition that becomes a primary factor in the self-destructive character of the Fawleys.

In the late nineteenth century, Thomas Hardy produced 14 novels concerning relationships between men and women, and marriage. *The Return of the Native* was serialised in *Belgravia* in 12 monthly episodes from January to December 1878. There are different editions; the first edition was published by Smith, Elder & Co. in 1878. In 1895, the Wessex Novels from Osgood, McIlvaine & Co. were published, and the Wessex Edition from Macmillan was published in 1912. In *The Return of the*

Native, Hardy described marriage between Eustacia Vye who dreams of going to Paris, and Clym Yeobright who returns to his home town from Paris to establish a school, and dissolve their marriage. At the end of their marriage, Eustacia is in such despair that she wanders Egdon Heath, falls into the river, and dies. In *The Return of the Native*, she is depressed because of the collapse of their marriage. Her mental condition is closely related to her death. In *Jude the Obscure*, published in 1895, madness, which is transmitted from their parents to Jude Fawley, and Sue Bridhead, is also relevant to a tragic marriage. The "gene" of a tragic marriage that runs in the Fawleys is described as a significant factor in matrimonial unions because Jude and Sue are cousins. In this chapter, focusing on Eustacia's death after her marriage breaks down in *The Return of the Native*, we will investigate how Hardy describes her mental condition and her death. On the contrary, because madness is a hereditary disease in the Fawleys, we will analyse representations of madness in *Jude the Obscure*, focusing on Jude, Sue, and Little Father Time—the child of Jude and Arabella Donn.

II

Late nineteenth-century literary scene is marked by a transition from realism to modernism; Thomas Hardy is undoubtedly one of the key figures for discussions about the definition of modernity. Hardy developed a peculiar narrative style to describe unwritten aspects of incidents and characters which realistic writers cannot render. In the introduction to the Oxford edition of *The Return of the Native*, Margaret Higonnet lists

important elements of modernity: "Many different techniques contribute to the overall effect of this novel's modernity: the ambiguous layering of painterly images, the destabilizing of tragic structure, the decentering of narrative authority" (xxvii). Hardy's descriptions of multiple phases of incidents, events, and characters can be considered as typical examples of "modernity".

In *The Return of the Native*, Eustacia Vye is represented as an enigmatic character and, in particular, her death is left controversially ambiguous. The scene in which Eustacia, wandering the heath in stormy weather, falls into the barrage is represented by auditory evidence of "a dull sound" (306) heard by Damon Wildeve and Clym Yeobright.[14] Her death, however, is never explicitly described. Due to this ambiguity, the question whether she dies by accident or she commits suicide, has been a topic of discussion for many years.

Death by drowning is a kind of suicides. In Victorian literature, self-annihilation is woven in a familiar pattern; we can take some examples like Matthew Arnold's "Empedocles on Etna" (1852), James Thomson's *The City of Dreadful Night* (1870-74), and Thomas Hardy's *Jude the Obscure*. While in *Jude the Obscure*, Jude Fawley's mother commits suicide, drowned persons in "the River of the Suicides" (Thomson 418) are described in *The City of Dreadful Night*. "[The] River of the Suicides" (Thomson 418) suggests the River Thames, in which numerous bodies of drowned people were found during the nineteenth century. Barbara T. Gates writes that the Thames and several bridges across it represent a terminal for women in the depths of despair and depression,

which drove them to attempt suicide (Gates 138). Victorian artists and authors associated female self-destruction with death by drowning.

In Victorian literature and visual art, in general, representations of women and femininity are closely related to water. As Olive Anderson points out, "For a woman, suicide by drowning was seen as the conventional aftermath of seduction and betrayal" (198). As in the case of Eustacia Vye in *The Return of the Native*, a drowned feminine body is frequently a key motif of Victorian literature. Thomas Hood depicts a fallen woman's drowned body in "The Bridge of Sighs" (1844) with a sympathetic eye, which greatly affected later visual works since it was published with impressive illustrations. Throughout the nineteenth century, illustrations, lithographs, and paintings influenced by Hood's poetry and its illustrations were produced (Nead 169-70). G. F. Watt's *Found Drowned* (1848-50) is one of the typical paintings that evoke Hood's poetry and its illustrations. Numerous feminine suicides and drowned bodies appeared in popular arts and literature like melodrama, ballads, novels, and paintings, but even so class distinctions can be found in their representations. Namely, in the middle class, feminine suicide figuratively shows corruption, while in the working class it is a symbol of a death toll of want and slavery (Anderson 199).

The epigraph of "The Bridge of Sighs" is from *Hamlet*— "Drown'd! drown'd!" (Hood 45)—and it indicates the influence of Ophelia's drowned body on Hood's creation. Hood's concept of poetry and the image of Ophelia's death are closely intertwined, but the incident of a needlewoman Mary Furley who attempted to commit suicide with her two

children, too, influenced his poetry. Mary Furley was robbed, and she committed suicide by falling into water with her children (Anderson 202). Her refusal to stay in the workhouse suggests the incessant cruelty and oppressive work there. Friedrich Engels reports that "A poor girl . . . drowned herself in a canal in 1844" (221), in regards to the causal link between a needlewomen's labour and suicide. In fact the exploitation of needlewomen and their suicides became notoriously popular throughout the Victorian period. Thus, Mary's decision to commit suicide makes clear the intolerable working conditions of contemporary needlewomen. Though Hood changed the occupation of the drowned woman from a needlewoman to a prostitute, such transformation reinforces her isolation, because prostitution embodies immorality, which means that she has no relatives to depend upon and that she was on the periphery of society. The change of her occupation, and her deep despair and sorrow create a pathetic and languishing atmosphere in "The Bridge of Sighs."

III

Eustacia's immorality and viciousness has been frequently discussed. She seduces Clym and Wildeve; she also strongly attracts Grandfer Cantle and Johnny Nunsuch. She is undoubtedly "a *femme fatale*" (Ingham, *Authors* 137) and "a mythical witch/succubus" (Wotton 115). Eustacia is also categorized as "the seductress and the fallen woman" (Ingham, *Thomas* 24). For ecstatic immoral pleasure, Eustacia dances with Wildeve:

> Through the length of five-and-twenty couples they threaded

> their giddy way, and a new vitality entered her form. The pale ray of evening lent a fascination to the experience. There is a certain degree and tone of light which tends to disturb the equilibrium of the senses, and to promote dangerously the tenderer moods; added to movement, it drives the emotions to rankness, the reason becoming sleepy and unperceiving in inverse proportion; and this light fell now upon these two from the disc of the moon. All the dancing girls felt the symptoms, but Eustacia most of all. . . . Eustacia floated round and round on Wildeve's arm, her face rapt and statuesque; her soul had passed away from and forgotten her features, which were left empty and quiescent, as they always are when feeling goes beyond their register. (219-20)

Her dance with him is interpreted as "an adulterous relationship" (Boumelha 60). Because the enchantment of the dance has a great influence on them, "The dance had come like an irresistible attack upon whatever sense of social order there was in their minds, to drive them back into old paths which were now doubly irregular" (220). In respect to her love, Eustacia and Wildeve transgress sexual norms and morality; as Boumelha points out, Eustacia "is not the innocent, pre-sexual maiden, nor is he bound by legal, or even emotional, ties to any one sexual partner" (53). "Her fundamental acceptance of non-exclusive love, of serial monogamy," Rose Mary Morgan says, "scarcely equips her for the conventional world to which Clym subscribes, and to which he would have her conform" (61).

Immediately before her death, like the needle woman who committed suicide, Eustacia is distressed by financial problems:

> "Can I go, can I go? She moaned. He's not great enough for me to give myself to—he does not suffice for my desire! . . . If he had been a Saul or a Bonaparte—ah! But to break my marriage vow for him—it is too poor a luxury! . . . And I have no money to go alone! And if I could, what comfort to me? . . ." she cried in a frenzy of bitter revolt. (294) [15]

Although she is considered a witch in the community, the problem she faces, realistic yet ironical, is the lack of means to escape from Egdon Heath, which directly connects with the financial problems of contemporary married women in the middle class. Needless to say, marriage meant financial subjection to their husbands. Before she dies, Eustacia cries in a frenzy because she confronts the financial problem. As for Eustacia's death, Patricia Ingham says that "Though she meets the usual fate of a fallen woman, death by drowning, she chooses it out of rage, not shame" (*Authors* 137). It is obvious that Eustacia's rebellious and immoral acts are departures from the gender and moral norms in the Victorian period; she is portrayed as a heroine who protests against the patriarchy. At the same time there is a similarity between Eustacia and the fallen woman who has lost her chastity and innocence. Her death seems to resemble a fallen woman's death because Eustacia shares the same problems with a fallen woman; they confront financial problems and commit adultery.

IV

Dijkstra Bram explains that feminine invalidism and death were made through idealized femininity; he says, "A healthy woman, it was often thought, was likely to be an 'unnatural woman'" (26). In fact, mentally, physically, and intellectually inferior women depicted in the contemporary works of literature are popular and show female inferiority with male superiority. For instance, female characters frequently faint in the nineteenth-century novels, which well exhibit a stereotypical weakness of women at the time. Moreover, the figures of madwomen in literary works contribute to the actual discussion of female inferiority. For example, in *Jane Eyre* written by Charlotte Brontë, a lunatic woman who kills herself by jumping off the roof of Thornfield Hall plays a significant role in the plot.

In Victorian England, women were often fictionalized and mythologized as were mentally and physically inferior Others. For instance, scenes of women fainting are frequently depicted, and feminine invalidism and mental illness are described as common motif of female weakness. In *The Return of Native*, the protagonist Eustacia is portrayed as a melancholic woman. She tells Wildeve that she is depressed:

> "Must I go on weakly confessing to you things a woman ought to conceal; and own that no words can express how gloomy I have been because of that dreadful belief I held till two hours ago—that you had quite deserted me?"
>
> "I am sorry I caused you that pain."
>
> "But perhaps it is not wholly because of you that I get gloomy,"

> she archly added. "It is my nature to feel like that. It was born in my blood, I suppose."
>
> "Hypochondriasis."
>
> "Or else it was coming into this wild heath. I was happy enough at Budmouth. O the times, O the days at Budmouth! But Egdon will be brighter again now." (58-59)

Her depressed and disappointed state has been described as follows: Eustacia is "dark, passionate, frustrated energies" (Lucas 148), and "she is presented as a narcissistic, melancholic 'Queen of Night'" (J. Miller, "Individual" 166). Eustacia confronts the difficulty in keeping her senses after she leaves Clym. After she leaves Clym, Eustacia loses her mind, and her lunatic acts and deeds are depicted from Charley's perspective (275-79). Eustacia faces a serious problem, which in part causes her death. In regards to Eustacia's mental condition, she is confined in Egdon Heath, as Michael Millgate suggests: "Eustacia . . . is not a type of Promethean rebelliousness but a frightened, frustrated, and deeply disappointed woman" (134).

Eustacia's drowned body is carried out of the river by Diggory Venn:

> They stood silently looking upon Eustacia, who as she lay there still in death eclipsed all her living phases. Pallor did not include all the quality of her complexion, which seemed more than whiteness; it was almost light. The expression of her finely carved mouth was pleasant—as if a sense of dignity had just compelled her to leave off speaking. Eternal rigidity had seized upon it in a momentary transition between fervour

> and resignation. Her black hair was looser now than either of them had ever seen it before, and surrounded her brow like a forest the stateliness of look which had been almost too marked for a dweller in a country domicile had at last found an artistically happy background. (312)

Eustacia's death mask, which Clym, Venn and Charley view, seems to them much more beautiful than when she was alive. The mask's graceful closed mouth evokes her smile, from which it is difficult to grasp her agony or pain when she died. But, Eustacia's hair is looser than it had ever seen before, which "surrounded her brow like a forest" (293). Her loose hair symbolizes her sexual attractiveness, which arrests male suitors. Her face is edged by her loose black hair, like the background of a painting, which highlights her white bright face. Eustacia's face is illuminated. In her face, two contrasting aspects appears om her face ironically: that of a fallen woman and of a pure woman.

V

The motif of a drowned woman, which suggests a contradiction of the image of women in the patriarchal society: a fallen woman and an angel in the house. It is undeniable that there are similarities between the fallen woman and the pure woman; the fallen woman and the pure woman are two sides of the same coin. Eustacia is both the fallen woman and the pure woman. Accordingly, mad Eustacia's drowned body can be regarded as a symbol of female virtue. On the other hand, the fallen woman's drowned body symbolized immorality. Her drowned body reveals

a contradiction in the image of women inherent in the Victorian society. In *The Return of Native*, Eustacia is interpreted in various ways, because she is a reflection of the impressions of the character who sees her. She is unable to be free from being written or interpreted by the others who see her. That is to say, Eustacia is considered as a fallen woman, a woman who has a heart full of agony, the Queen of the night, a woman who has "Pagan eyes" (61), a Greek goddess such as "Artemis" (62), "Athena" (62), and "Hera" (62). However, any of them is not a true picture of herself. While, in *Jane Eyre*, the narrator Jane relates a full detail of her experience, the narrator does not disclose the reason of Eustacia's death in *The Return of the Native*. It is clear that after her death she loses the opportunity to reveal her own thoughts. But her silence not only arouses the curiosity and imagination of people but also elicits from the reader a multiplicity of meanings in her death. In particular, Eustacia's death mask allows other characters and the reader to interpret her death in different ways. In Eustacia's death mask, the representation of a fallen woman and a pure woman coexist. To be more specific, Eustacia represents not only two kinds of women. Therefore, it symbolizes her destiny of being bound by an ideal femininity stipulated by men and her eternal escape from femininity fabricated in the society.

VI

In the postscript to Wessex edition of *Jude the Obscure* published in 1912, Thomas Hardy referred to the German reviewer who portrayed Sue Bridehead as "the woman of the feminist movement" (Appendix I 468):

> —the slight, pale "bachelor" girl—the intellectualized, emancipated bundle of nerves that modern conditions were producing, mainly in cities as yet; who does not recognize the necessity for most of her sex to follow marriage as a profession, and boast themselves as superior people because they are licensed to be loved on the premises. (Appendix I 468)

The difference between what Hardy depicted and what women writers represented in *fin-de-siècle* fiction seems to be less important, but their attitudes to femininity as a motif in their compositions are more disputable.[16] To represent/recreate femininity was, for women writers in the *fin de siècle*, their privileged vocations, while, for Hardy, who tried to reveal unwritten aspects of femininity, interiority, and sexuality in his contemporary literary works in order to fulfill his obsessive concerns with arts of narrative. Although Hardy is a male writer, he portrayed another aspect of female characters which women writers did not describe.

Femininity and creativity were closely connected in *fin-de-siècle* fiction; in particular, Hardy paid high regard to femininity as one of his most important literary topics. Other male contemporary authors, directly or indirectly, depicted the issues and problems women confronted, but their description was different from what New Woman writers described in their works. Diverse representations of femininity are linked to a multiformity of creativity in New Woman novels. In New Woman novels, female sexuality and madness relate closely. Femininity, creativity and madness are distinguishing features in *fin-de-siècle* fiction. In *Jude the Obscure*, Sue Bridehead frequently confronts difficulty in

retaining her sanity as the New Woman does.[17] But there is a difference between Sue and the New Woman concerning their madness. While in New Woman novels madness is depicted as the common penalties for her attempts at emancipation, *in Jude the Obscure*, madness is described as a hereditary disease.

Hardy often describes the motif of madness in the maternal line; inherited illness, heredity and pedigree are key motifs in his novels and poetry. But, the female madness in the maternal line depicted in Hardy's stories is different from that in *Jane Eyre* and *Lady Audley's Secret.* It is obvious that Hardy adopted similar motifs and subjects, but in his literary works, female madness and mad behaviours efficiently function as a device to develop the plot in each novel.

Furthermore, one characteristic point of Hardy's treatment of female madness is his intellectual curiosity about contemporary science; in particular, Darwin's theory of evolution affects Hardy's compositions. As Hardy declared: "The story of a face which goes through three generations or more, would make a fine novel or poem of the passage of Time" (*Life* 226),[18] the motif of heredity and facial resemblance between ancestors and their descendants is one of the most significant elements in his literary works; the motifs of an ancestor's curse, the decline of a family line, and characters who have inherited features from their ancestors are recurrently described in *A Pair of Blue Eyes, A Laodicean* (1881), *Tess of the D'Urbervilles* (1891), *Jude the Obscure*, and *The Well-Beloved* (1897).[19] Needless to say, such hereditary motifs represented in Hardy's literary works reflect his long-standing interest in

Darwin's theory of evolution and genealogy.

Hardy's intellectual curiosity about Darwin's theory of evolution has been considered one of the most important features of his literary works. In particular, links between Hardy's interest in contemporary science and arguments in journals in the late nineteenth century have been often examined.[20] As J. B. Bullen states: "In the late 1890s the debate in England about heredity was very prominent" (83), and Hardy read August Weismann's *Essays upon Heredity* (1889) in the latter part of 1890s (Hardy, *Life* 240), so the influence of Weismann's hereditary theory on his literary works such as *The Well-Beloved*, *Tess of the D'Urbervilles* and "Heredity" has been demonstrated in detail (Bullen 80; J. Miller, *Fiction* 168-69).[21]

According to Tess O'Tool's study on representations of lineage in Hardy's works, there are two variations. Like a diagnosis, "legends" and "gossip" in "Dame the Sixth—Squire Petrick's Lady. By the Crimson Maltster" and *A Pair of Blue Eyes,* oral patrimony is one way of describing inherited illness and hereditary features; for instance, Elfirde Swancourt's attitudes strongly relate to her matrilineal heredity conveyed by gossip in *A Pair of Blue Eyes* (O'Tool 18), while characters' faces and portraits are depicted as visible features of inheritance between ancestors and descendants in *Tess of the D'Urbervilles*, *The Well-Beloved, A Laodicean*, and "For Conscience' Sake."[22]

In *Jude the Obscure*, a tragic marriage is depicted as a hereditary event among the Fawleys. His aunt, Drusilla Fawley tells Jude concerning a marriage in the Fawleys:

> The Fawleys were not made for wedlock: it never seemed to sit well upon us. There's sommat in our blood that won't take kindly to the notion of being bound to do what we do readily enough if not bound. That's why you ought to have hearkened to me, and not ha' married. (70)[23]

Drusilla explains that the Fawleys are unsuitable for marriage. They prefer to do as they wish, and are unfamiliar with restrictions. Jude is not suitable for marriage because he is one of the Fawleys. Therefore, she tells him not to marry. As his aunt informs him, not only Jude's parents have an unfortunate marriage but so do Sue's parents. Jude and Sue inherit the gene of a tragic marriage from their parents because they are cousins.

Repetition of the same deeds is used as a motif in *Jude the Obscure*. For instance, Jude and Sue repeat the marriage of the same partners, Arabella and Phillotson. There is an explanation of Sue's marriage with Phillotson and her disposition:

> Then the slim little wife of a husband whose person was disagreeable to her, the ethereal, fine-nerved, sensitive girl, quite unfitted by temperament and instinct to fulfil the conditions of the matrimonial relation with Phillotson, possibly with any man, walked fitfully along, and panted, and brought weariness into her eyes by gazing and worrying hopelessly. (218-19)

It is difficult for Sue to "fulfil the conditions of the matrimonial relation with Phillotson, possibly with any man" (218) because she is sensitive and

nervous. Although to marry and remarry the same person is peculiar, Sue's behaviours are eccentric and abnormal when she marries Phillotson for the first time. Sue sleeps in a large closet without a window under the stairs because it is impossible for her to sleep in the same bedroom with her husband. In addition, when Phillotson inadvertently enters her bedroom, she is so surprised and scared that she leaps from the second floor. Phillotson permits her to live with Jude because he is confronting the difficulty of having a matrimonial relationship with Sue. Their matrimonial relationship causes considerable harm to her mental and physical condition:

> How permanently it was imprinted upon his vision; that look of her as she glided into the parlour to tea; a slim flexible figure; a face, strained from its roundness, and marked by the pallor of restless days and nights, suggesting tragic possibilities quite at variance with her times of buoyancy; a trying of this morsel and that, and an inability to eat either. (233)

Sue's emaciation shows that her marriage with Phillotson is so severe and harsh that she is mentally and physically exhausted. Through the description of her matrimonial relations with Phillotson, it becomes obvious that Sue is unsuitable as a wife, and she is impoverished because of their marriage.

Scepticism about the institution of marriage and incongruence in marriage are typical themes which are in New Woman novels. As Gail Cunningham points out, "Mental breakdown, madness and suicide are apparently the common penalties the New Woman must pay for her

attempts at emancipation" (49). As William Greenslade suggests that Sue's nerves is characteristic of the 1890s New Woman (Greenslade 174-76), Sue's vulnerability and mental weakness are common to the New Woman. However, what distinguishes Sue from the New Woman is a relationship with her cousin Jude. Drusilla Fawley makes reference to Sue and Jude in their childhood as follows: "The boy is crazy for books, that he is. It runs in our family rather. His cousin Sue is just the same—so I've heard" (13). The reason why cousins Jude and Sue like books is that they have the same pedigree. They share other common features; when she is a student studying to become a teacher, she spends one night away from her dormitory with her cousin Jude, without permission. She is then imprisoned in solitary confinement for one week and subsequently jumps into the river from a window to visit Jude. In the scene, he considers how similar her deed is to his: "He palpitated at the thought that she had fled to him in her trouble as he had fled to her in his. What counterparts they were!" (144). Because her clothes are wet, she puts on his clothes:

> Sitting in his only arm-chair he saw a slim and fragile being masquerading as himself on a Sunday, so pathetic in her defencelessness that his heart felt big with the sense of it. (145)

Sue resembles Jude on Sunday because she wears his clothes. This scene implicitly suggests that they not only have similar characters but also a physical resemblance. Her cross-dressing reveals her androgynous character. They have similarities in penchants, personalities, deeds, and

behaviours. Moreover, they approve of the fact that their feelings are similar: "'I suppose because we are both alike, as I said before.' 'Not in our thought! Perhaps a little in our feelings'" (202). Phillotson makes reference to Jude and Sue as follows:

> She is one of the oddest creatures I ever met. However, I have been struck with these two facts; the extraordinary sympathy, or similarity, between the pair. (He is her cousin, which perhaps accounts for some of it. They seem to be one person split in two!). (229)

Phillotson points out the resemblance between Sue and Jude, and that they are "one person split in two" (229). Because they are "the supersensitive couple" (305), they have mental and physical feebleness, and frailty. In New Woman novels, female protagonists have mental disorders. Herminia Barton in *The Woman Who Did* (1895) commits suicide, and Jessamine Halliday in *A Superfluous Woman* (1894), Evadne Frayling in *The Heavenly Twins* (1893), and Hadria Fullerton in *The Daughters of Danaus* (1894) "display serious suicidal tendencies" (Cunningham 49). On the contrary, in *Jude the Obscure*, not only Sue but also Jude is supersensitive. Therefore, both male and female insanity and invalidism are depicted in the novel.

As Sue and Phillotson undergo the collapse of their matrimonial relationship, marriage between Jude and Arabella appears tragic and they make the mistake of marrying. After Jude has a quarrel with Arabella, his aunt tells him that "Your mother soon afterwards died—she drowned herself" (70). Just as his mother has done, Jude tries to commit

suicide, but fails. His son, Little Father Time, also kills himself. Such recurrences of similar deeds are used as an important device to create the impression that they are unsuitable for marriage, and that mental weakness is inherited in the Fawleys. In the new German-Gothic church, Jude confesses his mental breakdown to the curate: "Now I am melancholy mad, what with drinking and one thing and another" (125). As Sondra M. Archimedes indicates that "the neurasthenic symptoms suffered by Jude and his son play a central role in the novel, connecting Sue's individual and gendered malady to the large social body" (132), their vulnerability and insanity are significant elements of the plot's development.

Sue is unsuitable for a matrimonial relationship with any man. How does her union with Jude influence her mental condition? Jude considers why it is difficult for him to marry Sue as follows:

> The first reason was that he was married, and it would be wrong. The second was that they were cousins. It was not well for cousins to fall in love, even when circumstances seemed to favour the passion. The third: even were he free, in a family like his own where marriage usually meant a tragic sadness, marriage with a blood-relation would duplicate the adverse conditions, and a tragic sadness might be intensified to a tragic horror. (90)

Although it is impossible for him to marry Sue because he has already married Arabella, he considers the possibility of having a matrimonial union with Sue. He expects that their marriage would be tragic and sad

because of their blood relationship. In addition, with regard to their matrimonial relationship, his aunt says, "But anything more than a relation's good wishes it is stark madness for ye to give her. If she's townish and wanton it med bring 'ee to ruin" (111). His aunt's suggestion that Sue will go mad, if she marries Jude, predicts the development of the plot: the matrimonial union between Jude and Sue would, implicitly, cause a tragic sadness.

In a free union between Jude and Sue, Little Father Time whose parents are Jude and Arabella, plays a significant role. He is not merely an ordinary child, but a peculiar one[24]:

> He was Age masquerading as Juvenility, and doing it so badly that his real self showed through crevices. A ground swell from ancient years of night seemed now and then to lift the child in this his morning-life, when his face took a back view over some great Atlantic of time, and appeared not to care about what it saw. (276)

He explains that Little Father Time is his pseudonym because "I look so aged" (280). Little Father Time kills his step-siblings, and he commits suicide. Before such a tragic deed, a conversation between Sue and Little Father Time is described as follows:

> "Then if children make so much trouble, why do people have 'em?"
>
> "O—because it is a law of nature."
>
> "But we don't ask to be born?"
>
> "No indeed."

> "And what makes it worse with me is that you are not my real mother, and you needn't have had me unless you liked. I oughtn't to have come to 'ee—that's the real truth! I troubled 'em in Australia, and I trouble folk here. I wish I hadn't been born!"
>
> "You couldn't help it, my dear."
>
> "I think that whenever children be born that are not wanted they should be killed directly, before their souls come to 'em, and not allowed to grow big and walk about!" (333)

In his testamentary letter, Little Father Time writes, "Done because we are too menny" (336). Sue is shocked at the testamentary letter:

> At sight of this Sue's nerves utterly gave way, an awful conviction that her discourse with the boy had been the main cause of the tragedy, throwing her into a convulsive agony which knew no abatement. (336)

She realises that the conversation they have had before he kills their children and commits suicide is the cause of such a terrible and tragic deed. The excess of grief and shock drives her insane. In *Jane Eyre*, a mad woman, Bertha, is depicted as a significant figure in order to idealise Rochester's bigamy. Just as Bertha and Lady Audley inherit the hereditary disease—madness—from their mothers, in *Jude the Obscure*, insanity is described as a transmissible disposition inherited from a father to a son. Marriage and intrafamilial relationships are depicted as a cause of madness.

On Little Father Time's dead face there are peculiar descriptions

concerning his parents:

> The boy's face expressed the whole tale of their situation. On that little shape had converged all the inauspiciouness and shadow which had darkened the first union of Jude, and all the accidents, mistakes, fears, errors of the last. He was their nodal point, their focus, their expression in a single term. For the rashness of those parents he had groaned, for their ill-assortment he had quaked, and for the misfortunes of these he had died. (337)

On his face, a trace of the miserable marriage between Jude and Arabella is depicted, and "all the accidents, mistakes, fears, errors"(337) of the union between Jude and Sue are also described—he is a victim of his parents' matrimonial union.[25] As Alfred Beaumont Maddock points out, "Children too, are often brought into the world with sickly constitutions, and with predisposition to disease, arising from antecedent circumstances, connected with the union of their parents" (206). Therefore, Little Father Time inherits the vulnerability that runs in the Fawleys as their parents transmit their characteristics to their offspring, Jude and Sue.

Little Father Time's suicide and the homicide have an effect on the relationship between Jude and Sue. She is so badly cast down by the whole succession of misfortunes that her personality has completely changed. She marries Phillotson again. Jude, who has remarried Arabella, visits Sue:

> "No—let me make my last appeal. Listen to this! We're both

> re-married out of our senses. I was made drunk to do it. You were the same. I was gin-drunk; you were creed-drunk. Either form of intoxication takes away the nobler vision . . . Let us then shake off our mistakes, and run away together!"(390)

Because of Little Father Time's murder and suicide, Jude and Sue confront difficulty in preserving their sanity. They decide to re-marry when they are out of their minds. Jude persuades her to elope with him because they remarried when they are in a state of insanity, but she rejects his offer. In *Jude the Obscure*, insanity is depicted as a disease transmitted from parents, which is an important element in developing the plot.

VII

Sue is described as an enigmatic woman. It is difficult to categorise her as the New Woman, or femme fatale. She is a more complex and difficult person to figure out. That is to say, it is possible for readers to interpret her personality as they wish. Thomas Hardy created not a stereotypical woman but an enigmatic woman because it is impossible to grasp her personality in its entirety.

In *Jude the Obscure*, Hardy depicted characters who are annihilated by madness inherited by virtue of their ancestry. Unlike in *Jane Eyre*, and *Lady Audley's Secret*, madness is described as an important element that closely relates to the characters' personalities, lives, personal relationships, and family. Madness, which is an indispensable disposition for the characters, has a great influence on their deeds and lives.

As we consider the problem realistically, some women who are married or remarried deviate from a sane world and go mad. Some of them are pure women, and others are fallen women. Like New Woman writers, it is meaningful that male authors such as Thomas Hardy depicted femininity and madness. Analyses show that madness and femininity connect literary creativity. The significance is that both female and male writers describe arts of narrative because male writers can reveal unwritten aspects of femininity and creativity. Hardy is a pivotal author because, as a male, he grappled with femininity and madness and invented another way of portraying them. His mission as a writer was to represent femininity as well as madness. Because Hardy was linked to madness, femininity, and heredity are connected organically.

Chapter 4

A Preferable Ending and Veiled Truth: Narrative Strategy in *Strange Case of Dr. Jekyll and Mr. Hyde*

I

In 1873, Robert Louis Stevenson wrote about his interest in spiritualism in the letter to Charles Baxter (Stevenson, *RLS* 21). He was a member of the Psychological Society of Edinburgh.[26] His interest in psychological questions continued to the end of his life.[27] In the nineteenth century, multiple personality disorder was actively discussed in medical journals in France and Germany (Dury 246). Frederick W. H. Myers, who introduced to English readership two famous cases: "Louis V. and Félida X" in 1886, sent Stevenson letters after *Strange Case of Dr. Jekyll and Mr. Hyde* was published (Myers 648). Stevenson wrote to Myer his experience of divided stream of consciousness: in fever episodes his mind seemed to be divided into a sane and a hallucinatory self.[28] The impact of Jekyll's duplicity is enormous enough for posterity to create and produce adaptations (Showalter, *Sexual* 104-26). Oscar Wilde dealt with Dr. Jekyll's experiment in *The Decay of Lying* (1891): ". . . The Black Arrow is so inartistic as not to contain a single anachronism to boast of, while the transformation of Dr. Jekyll reads dangerously like an experiment out of the *Lancet*" (*Works* 15). Wilde's *The Picture of Dorian Gray* is another version of the dualistic personality.

While *Strange Case of Dr. Jekyll and Mr. Hyde* has become famous as a tale written about man's duality, some critics have pointed out the peculiarity of its narrative strategy and structure. One review in *The Times* in 1886 considered the short fiction to be "the product of fitting together all the parts of an intricate and inscrutable puzzle" (Maixner 205); Christopher Frayling suggests that "the narrative was mosaic rather than linear" (116). As Gordon Hirsch points out, apparently, the ending of the story is depicted by "retelling" the plot like a detective story, "from a more informed point of view" (235). Interestingly, unlike a detective story, John Gabriel Utterson as "Mr. Seek" does not disclose the secret in the end of the story (15).[29] Utterson is literally situated outside of the last two chapters, because he participates in these chapters as a witness who reads the two narratives in which the mystery is to be explained after Lanyon's death and Jekyll's disappearance. There is no opportunity for Utterson to reveal his opinion about the metamorphosis from Jekyll into Hyde written by Hastie Lanyon and Jekyll. Several documentations and witnesses effectively create the image that Jekyll and Hyde are "double". The purpose of this chapter is to point out that Stevenson created an innovative narrative strategy, making it possible to describe what cannot be depicted in a realistic literary form. This new narrative strategy bears similarities to modern fiction.

II

The purpose of the text of *Strange Case of Dr. Jekyll and Mr. Hyde*

is to solve various mysteries. The fundamental mystery is the relationship between Jekyll and Hyde. Utterson's speculations depend on his obsessive concern with documents such as "Dr. Jekyll's Will" (12), a cheque, "Dr. Lanyon's Narrative" (41), and "Henry Jekyll's Full Statement of The Case" (47). On the surface, repeated analysis of the documents suggests Jekyll's connection with Hyde. However, his opinions about the documents are speculation that amounts to little more than supposition.

To reveal the relationship between Jekyll and Hyde, not only the documents but also witnesses are important. Through the novel, the representations of Hyde are constructed by recurrence of various impressions and his pursuers' images. For instance, in the scene in which Richard Enfield observes Hyde trampling the girl, Enfield describes his impression of Hyde's face: "He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running" (9). In addition, Hyde's ill-fitting yet expensive clothes reinforce the impression of being peculiar. Moreover, according to Utterson's witness, Hyde is a "pale and dwarfish" (10) figure "with ape-like fury" (22), and he is "particularly wicked-looking" like "Satan" (10). What should be noticed is here that readers can get the information of the features of Hyde's countenance only from Utterson's impressions and explanations: Hyde "seems hardly human" (17), somewhat "troglodytic" (17), and he gives "an impression of deformity" (17). While Hyde's face is not depicted in detail, the impressions of people who observed him are repeatedly described in the novel.

Jekyll is "a large, well-made, smooth-faced man of fifty" (19). On the other hand, Hyde is depicted as a pale and grotesque figure. Their physical contrast operates as an important device when the body is found in Jekyll's laboratory.

> Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer. (39; underlines are mine)

In this scene, although the face is not described in detail, Utterson identifies it as "the face of Edward Hyde" (39). On the other hand, the clothes are subsequently depicted: they are "far too large" (39) for the body, a detail that evokes Hyde's costume. Such implications allow readers to believe that the body is that of Hyde. Furthermore, the narrator's implication, "clothes of doctor's bigness" (39), is not incidental but intentional, suggesting a connection between Jekyll and the body. As a result, although relationship between Jekyll and Hyde is veiled, readers are encouraged to interpret this scene as follows: in Jekyll's laboratory Utterson finds "the body of self-destroyer" (39) which is identified as Hyde.

Implication is also one of the peculiarities of the narrative strategy

and structure in *Strange Case of Dr. Jekyll and Mr. Hyde*. Such a peculiar technique of narrative is employed not only for the description of Hyde but also for the explanation of his circumstances. The dialogue between Utterson and Poole about the cheval glass in Jekyll's laboratory is suggestive:

> Next, in the course of their review of the chamber, the searchers came to the cheval glass into whose depths they looked with an involuntary horror. But it was so turned as to show them nothing but the rosy glow playing on the roof, the fire sparking in a hundred repetitions along the glazed front of the presses, and their own pale and fearful countenances stooping to look in.
>
> "This glass have seen some strange things, sir," whispered Poole.
>
> "And surely none stranger than itself," echoed the lawyer in the same tones. "For what did Jekyll"—he caught himself up at the word with a start, and then conquering the weakness: "what could Jekyll want with it?" he said.
>
> "You may say that!" said Poole. (40)

After Hyde's body was found in the chamber, they looked into the cheval glass in which they have "seen some strange things" (40), and they regard it as an item unsuitable for experiments. His words "what could Jekyll want with it?" (40) suggest the peculiarity of the glass. The glass in the laboratory seems slightly strange yet suggestive, due to their expressed curiosity about it, but what makes it more remarkable here is

their facial expressions when they look into it: "their own pale and fearful countenances" (40) are more incomprehensible and disputable, and this induces readers to have a certain suspicion about the glass and its usage in the laboratory. Their reference to it functions as a device interwoven into the text creating suspense and arousing the reader's suspicion about why Jekyll used it in his experiment. In addition, the reason they feel fear and anxiety is left unexplained here, which allows readers to interpret unconsciously their reference and attitudes to fulfill the implied meaning of its usage. Their overwhelmingly surprised and fearful expressions, moreover, create the impression that Utterson and Poole would already have known both the purpose of the glass in the laboratory and what Jekyll might have done with it.

Judith Halberstam points out the influence of Wilkie Collins's sensation novels upon the Victorian Gothic tradition (Halberstam 21). Halberstam suggests that novels employing the narrative device that Collins adopted in *The Woman in White* "share an almost obsessive concern with documentation and they all exhibit a sinister mistrust of the not-said, the unspoken, the hidden, and the silent" (20-21) . Stevenson also employed this device to present a sinister mistrust of the silent in "INCIDENT AT THE WINDOW", in which Utterson and Enfield observe the sick and depressed Jekyll standing by the window:

> But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. <u>They saw it</u> but for a glimpse, for the

> window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.
>
> "God forgive us, God forgive us," said Mr. Utterson.
>
> But Mr. Enfield only nodded his head very seriously, and walked on once more in silence. (32; underlines are mine)

The narrator intentionally avoids telling what Utterson and Enfield saw; like other Late-Victorian Gothic, the scene is constructed using the "unspeakable" (Mighall 187), which effectively creates a sinister and horrible atmosphere. Moreover, their pale complexions and "an answering horror in their eyes" (32) obviously suggest that they confront something of terror and horror. Because the details of the incident at the window are left unwritten here, their horrible expressions function as a narrative device in inducing readers to interpret what they observe as an incident provoking terror and fear.

In addition, the recurrent indications of fearful expressions and the silence underlining the wickedness of the unspecified incident is a crucial element arousing the reader's attention in this scene. What precisely they see is not explained and the narrator merely indicates: "They saw it" (32), which gives the impression that what they see is

unexposed yet considerable. Their quiet walking, moreover, implies that they confront difficulty in uttering any words due to a shocking and horrible sight. Utterson manages to say: "God forgive us, God forgive us" (32). Enfield "only nodded his head very seriously, and walked on once more in silence" (32). With the recurrent usage of the term "in silence," uncertainty and ambiguity in the narrative provoke curiosity about what they see; hence, the unspoken truth quickens the reader's imagination. Furthermore, their pale countenances and the horrible expressions on their faces present the impression that what they see is something queer and horrible, so that they face difficulty in describing it and become unable to speak. In this scene, Stevenson refuses to disclose what Utterson and Enfield see, while he indirectly yet intentionally depicts the incident at the window with the narrative strategy used in sensation novels, and precisely conveys the fear and horror experienced by Utterson and Enfield. This narrative strategy motivates the reader to try to identify and figure out what exactly they see and, as a consequence, to try to interpret their pale and fearful countenances as well as their ramble without a word in order to discover the concealed truth.

As Robert Mighall points out, like monstrous figures and villains in Gothic romance, Hyde "remains ultimately indescribable and unrepresentable" (190). By the 1880s, it was common that criminals were equally considered as degenerates into the bottom of society. For this reason, physical deformity was considered to be a certain symbol of deviates (Arata 34). In the late nineteenth century, atavism and

savagery were frequently depicted in Gothic novels. Their ugly, evil, and deformed features imply retrogression and degeneration. Their deformities are related to grotesque criminals and degenerates. According to the reader's speculation and imagination, Hyde's physical appearance is also seen as a degenerate figure in the fin de siècle. In fact, in one critical essay in *The Athenaeum* in 1894, *Strange Case of Dr. Jekyll and Mr. Hyde* was discussed as an example of "Art following Nature" (Frayling 160), though it was published two years before the Whitechapel murders. And "no-one questioned the point: it had indeed become the 'artistic reflection' of Jack the Ripper" (Frayling 160).[30] Due to their indefinite substance both Hyde and Jack the Ripper were paradoxically represented.

III

The mystery in this novel is disclosed by "a perpetrator's confession" in the last chapter. In the previous chapter, there is supporting corroboration that helps readers to understand what the veiled mystery is. These two chapters present the truth that Hyde is Jekyll's double and that he embodies his evil aspect, which induces readers to consider Jekyll and Hyde as a byword for a dual personality. But it is uncertain whether there is evidence that proves Hyde is Jekyll's alter ego.

When Utterson finds Hyde's body, he unseals Dr. Lanyon's narrative. In the narrative, Lanyon refers to Jekyll's book for his experiments found in the laboratory:

> The book was an ordinary version book and contained little but a series of dates. These covered a period of many years, but I observed that the entries ceased nearly a year ago and quite abruptly. Here and there a brief remark was appended to a date, usually no more than a single word: "double" occurring perhaps six times in a total of several hundred entries; and once very early in the list and followed by several marks of exclamation, "Total failure!!!" All this, though it whetted my curiosity, told me little that was definite. (44; underlines are mine)

In his narrative, Lanyon refers to the book he has found in Jekyll's laboratory. Although the book is "an ordinary version" (44), Lanyon realizes that nothing but dates have been described for many years, but almost one year ago no description is inscribed. What is more interesting is that Jekyll's experiments are not depicted in it. In the book, there is "usually no more than a single word: 'double' occurring perhaps six times in a total of several hundred entries," and "once very early in the list and followed by several marks of exclamation, 'Total failure!!!'" (44). Another narrative technique—the use of the hidden—is employed; the circumstances of his experiments are unspecified. Since what is recorded in the book is limited, Lanyon and readers have to interpret the purpose of the book and try to figure out what Jekyll might have been doing in the laboratory. Thus what precisely "'double' occurring perhaps six times in a total of several hundred entries" (44) means is difficult to interpret. But, in the latter part of Lanyon's testimony, Jekyll's transformation into

Hyde with chemical powder is depicted, which suggests that the "double" written in the book refers to Jekyll's experiments. He might have been looking for a peculiar way to become another self with a chemical powder. The important thing, however, is that what exactly "double" means remains uncertain and unspecified. To make it more specific, because of the disappearance of Jekyll, it is supposedly impossible to reveal what the "double" means, but, the narrative technique used here intentionally gives the reader a defined direction to believe that "double" must imply that Jekyll and Hyde are double.

As mentioned in the previous section of this chapter, it is difficult to reveal what precisely Jekyll intended to write in his book. Jekyll's book is not the only unreliable evidence in this novel. Dr. Lanyon's narrative, which is an important piece of evidence to prove that Hyde is Jekyll's alter ego, is also unreliable:

> What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. (47)

Lanyon, who witnesses to Hyde's transformation into Jekyll, doubtfully depicts what he saw: "now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer" (47). Moreover, since he is the

witness to the transformation of "degenerate into doctor gives Lanyon a shock from which he never recovers" (Mighall 191), his prediction about his death in the near future is signified (47). Lanyon's mental and physical weakness undermines his narrative reliability.

Furthermore, like Lanyon's narrative, the reliability of Jekyll's testimony is in doubt. As Jekyll writes: "I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable" (51), Jekyll suggests that analysis of his change into Hyde is not a theory but a supposition. Jekyll, moreover, confronted difficulty in investigating Hyde objectively:

> And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance, I had been hitherto accustomed to call mine. (51)

In the closing passage in Jekyll's statement: "Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end" (62). Here, in respect to the narrator's identity, one inquiry emerges: Who is this "I"? Does "I" indicate "Jekyll" or "Hyde"? The narrator confronts difficulty in identifying himself in the narrative of a dual personality disorder; fragility and uncertainty of narrating are his destiny. The story is in part narrated by Jekyll, and in sequence by Hyde. Like his identity, his narrative authority seems doomed to be divided into two subjects.[31] As

Jekyll declares, it is impossible for him to recognize Hyde as "I": "He, I say—I cannot say I" (59). Jekyll's narrative splits and becomes combined fragmentations between "I" (the first person narrator) and "He" (the third person narrator) (Thomas 75). From Jekyll's point of view, it is difficult to prove Hyde's existence because it is impossible for him to grasp his true image objectively. In his statement, Jekyll obviously faces contradiction to present/represent his self-image. Therefore, unreliability of narrating his self-image implied in his statement suggests fragility of credibility in the opinion that Jekyll is within Hyde simultaneously.

In the nineteenth century, a double personality was considered to be a symptom of a double brain which was associated with criminals (Stiles 27-49). Therefore, Jekyll's horrible and morbid double life creates a grotesque and abnormal atmosphere in the text. Furthermore, Hyde is an expedient figure in order to conclude that dreadful crime and sinful deeds such as the murder of Carew and trampling of the girl were committed not by Jekyll but by Hyde. Consequently, Hyde's cruelty and insanity not only suppress the vices and immoralities committed by Jekyll but also protect his honour and respectability as a gentleman. But, the theory of the duality of Jekyll/Hyde, in fact, is based on evidence of conditions and unreliable statements. In *Lady Audley's Secret*, Mary Elizabeth Braddon used female madness as one device to protect Sir Audley's honour and respectability and suppress Lady Audley's sensational crime. Lady Audley is forced into a mental asylum on the continent for treatment and cure of her insanity (Braddon 350).

Like *Lady Audley's Secret*, Jekyll's split psychology functions as a device to protect not only his own respectability but also that of his friends, Lanyon and Utterson. What is more, his double personality is an essential element to conceal immoral acts and vice such as homosexuality and murder contemporary people of the *fin de siècle* confronted; thus the truth is hidden beneath the grotesque case. Therefore, it is important to regard that the author intentionally induce readers to interpret Hyde as Jekyll's dual personality. In addition, it is significant to consider the directed interpretation that Hyde is Jekyll's split personality as a cleverly fabricated ending of the novel in order to conceal the truth within the text.

IV

Behind the case the truth is buried. To disclose the buried truth, it is necessary to examine Jekyll's last will. In the first will, a successor of Jekyll's inheritance is "Edward Hyde," but, surprisingly, "in place of the name of Edward Hyde" (40) the name of "Gabriel John Utterson" (40) is inscribed in the last will. Although Utterson found it "with indescribable amazement" (40), such alteration in the will is artificial and unreasonable, which arouses suspicion that Utterson who is a legal advisor to Jekyll, must know the reason behind Jekyll's/Hyde's death and disappearance. The unreasonable alteration evokes several conjectures on Jekyll's relationship with Hyde. For instance, Carol Margaret Davison suggests that "[Utterson] is guilty of Jekyll's/Hyde's murder" (155) in order to erase crime committed by Jekyll/ Hyde and

protect their honor. Certainly, since the story is narrated from Utterson's point of view, it is certainly possible for him to reconstruct the story as he likes.

As Judith Halberstan points out: "nineteenth-century Gothic monstrosity was a combination of the features of deviant race, class and gender" (4). Accordingly, it is possible to consider that Jekyll/Hyde are a combination of conflicting elements such as an empire and a colony,[32] a professional and a laborer, or men and women.[33] On the other hand, many other cases of duplex personality discussed in various French scientific journals in the period were female (Dury 249). Jekyll/ Hyde is associated with womanly expressions: Hyde walked "with a certain swing" (38) and he cried "like a woman" (38). Moreover, Hyde is "closer than a wife" (61). Similarly, Jekyll's hands are "white and comely" (54). Describing the first transformation is linked to childbirth: Hyde "felt it struggle to be born" (61). Lanyon made a diagnosis of Hyde as follows: "I could see, in spite of his collected manner, that he was wrestling against the approaches of hysteria" (45).

In *fin-de-siècle* fiction, many figures who would later be categorized as "hysterics and Narcissists" were created (Kaye 55). As the relationship between male hysteria and homosexuality has been pointed out (Showalter, *Sexual* 106), when Hyde is interpreted as a symbolical figure of a sensual laborer (Showalter, *Sexual* 111), to veil the secret that Jekyll and Hyde are homosexual, it is possible to consider that Utterson is involved in Jekyll's disappearance and Hyde's suicide or homicide. It is obvious that, as Henry James indicated, women are

excluded from the central plot in *Strange Case of Dr. Jekyll and Mr. Hyde* (James and Stevenson 155-56); moreover, in the imperialist romance, which is "primarily a male-oriented genre" (Patteson 5), which flourished between 1880 and 1920, a homosocial party, male bonds, and homosexuality had been dealt with. Furthermore, when the novel was published, most cases of dual personalities discussed in French journals were female patients (Dury 249). Considering the historical background, it is possible to consider that Jekyll tries to conceal his sexual tendency, a homosexual relationship with Hyde. If such an interpretation is allowed, the ambiguous term "double" in Jekyll's book contains another meaning.

Furthermore, Jekyll/Hyde are represented in terms of father and son: "Jekyll had more than a father's interest; Hyde had more than a son's indifference" (55). Such expressions induce readers to consider that Hyde is killed in order to conceal the truth that he is Jekyll's illegitimate son.[34]

Using intimation, silence, and buried truth is characteristic of the narrative strategy. Apparently, like these interpretations, Jekyll's disappearance and Hyde's death induce readers to have a different interpretation about their relationship. But, because of Hyde's death and Jekyll's disappearance, their secret will never be fully disclosed.

In *Dr. Jekyll and Mr. Hyde*, several pieces of documentary evidence such as a narrative, a newspaper article, and a cheque are effectively employed, and Jekyll's statement is placed in the last chapter. *Dr. Jekyll and Mr. Hyde* employs a multiple narrative strategy, giving a directed

interpretation that Hyde is Jekyll's split personality. The revealed truth, apparently, presents the buried mystery behind the case, which remains a preferred ending, but the preferred ending is far from the truth, because there is no legal and trustworthy witness. Like Bertha Mason, Hyde is shut up within the narrative discourse. As Judith Halberstam indicates: "most Gothic novels lack the point of view of the monster" (21), monstrous figures lose their verbal and visual authority. In short, the strange case is narrated from different perspectives—Utterson's, Enfield's, Lanyon's, and Jekyll's—which implies that there is no absolute fact or truth behind the case narrated from these perspectives; it is suitable to consider that there are three different versions of discourses on the case depicted in the short story. Narrating a double personality with the narrator split between I and He, Stevenson created a new narrative strategy which makes it possible to depict what is unable to describe in a realistic literary form, and something that is pursued once again in modern fiction. [35]

Chapter 5

"A Face without a Heart" in *The Picture of Dorian Gray*: Male Madness, Double Personality and Homosexuality

I

The Picture of Dorian Gray was originally printed in *Lippincott's Monthly Magazine* in 1890, and in the next year, Oscar Wilde wrote the preface and new chapters and published the book version of the novel. There are similarities between *Strange Case of Dr. Jekyll and Mr. Hyde* discussed in the previous chapter and *The Picture of Dorian Gray*; both present persons with a split personality. In the previous chapter, we have pointed out that a dual personality and homosexuality are closely related.[36] Claude J. Summers states that "Homosexuality is an important aspect of *The Picture of Dorian Gray*, and the novel deserves credit as a pioneering depiction of homosexual relationships in serious English fiction" (45). Similarly, literary criticism of the *The Picture of Dorian Gray* has indicated that certain characters in the story have homosexual inclinations.[37] In this chapter, we will investigate how Wilde describes a psychological disorder, an alternating identity, which implies the homosexual desires of the characters.

II

In *Strange Case of Dr. Jekyll and Mr. Hyde*, various letters, notes, and statements written by different characters are used to reveal Dr.

Jekyll' s dual personality. In *The Picture of Dorian Gray*, the way of depicting a split personality is different. In *Strange Case of Dr. Jekyll and Mr. Hyde*, R. L. Stevenson created the two characters, Dr. Jekyll and Mr. Hyde, to depict a dual identity, while in *The Picture of Dorian Gray*, the portrait of Dorian Gray painted by Basil Hallward is Dorian' s alter ego. And, while other characters observe the behaviour of Mr. Hyde, Dorian conceals the portrait wrapped in the purple hanging in the schoolroom and, locking the door, only he can see its alterations. Certainly, Basil looks at the picture, but only Dorian knows the secret that he is a double personality; the changes to the portrait are described only from Dorian' s point of view.

When Dorian looks at his portrait painted by Basil, he makes a wish:

> "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June. . . . if it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that–for that–I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" (25)[38]

Dorian' s wish not only implies the way the novel develops, but also presents the summary of the novel. Although his wish is not realistic, it comes true. While his portrait gets old, and becomes ugly and disgraceful, Dorian does not seem to be changed or aged, because we are informed only of what Dorian is doing now, like his hobbies and

preferences.

Sibyl Vane is the first person who influences the young and beautiful portrait of Dorian Gray. Dorian watches her performance and is fascinated by her artistic talent and beauty. Dorian kisses her. She is awakened to the reality of life with his kiss, and comes to think that her love for Dorian is more important than fictional love in the theatre. She finds herself losing her own interest in the performance of love and suddenly feels difficulty in acting the same way as she did before. Dorian, who watches her miserably careless performance, tells Basil and Henry: "She seems to me to be simply callous and cold. She has entirely altered. Last night, she was a great artist. This evening, she is merely a commonplace mediocre actress" (72). After the play ends, Dorian meets Sibyl:

> "Yes," he cried, "you have killed my love. You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. I loved you because you were marvellous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid. My God! how mad I was to love you! What a fool I have been! You are nothing to me now. I will never see you again. I will never think of you. I will never mention your name. . . . You spoiled the romance of my life. How little you can know of love, if you say it mars your art! Without your art, you are nothing. I would have made you

> famous splendid, magnificent. The world would have worshipped you, and you would have borne my name. what are you now? A third-rate actress with a pretty face. (74)

Dorian loves Sibyl as the great artist. "For Dorian, Sibyl exists only in the drama" (Cohen 809). For that reason, he has no interest in Sibyl as a woman; inevitably, they break up.

After Dorian splits up with Sibyl, he realizes that the portrait alters: "In the dim arrested light that struggled through the cream-coloured silk blinds the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange" (76-77). Because it is difficult for Dorian to grasp the reason why the portrait alters, he looks at his face with the hand glass Henry gives him, and finds that "No line like that warped his red lips" (77). Henry tells him that Sibyl Vane has committed suicide. Dorian notices that the portrait realized her death before Henry informed him. His cruel deed affects the portrait, not himself, because the portrait of Dorian is his alter ego:

> For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul. And when winter came upon it, he would still be standing where spring trembles on the verge of summer. When the blood crept from its face, and left behind a pallid mask of chalk with leaden eyes, he would keep the glamour of

> boyhood. Not one blossom of his loveliness would ever fade. Not one pulse of his life would ever weaken. Like the gods of the Greeks, he would be strong, and fleet, and joyous. What did it matter what happened to the coloured image on the canvas? He would be safe. That was everything. (89)

Dorian is pleased to observe, as a mirror, the changes of physical and mental appearance of the portrait. As he wishes, he is satisfied to see the portrait get older and uglier, while the appearance of Dorian himself does not change.

In *The Picture of Dorian Gray*, various dreadful and cruel deeds Dorian has done are not described directly in detail, but are told simply as some rumours about his wrongdoings:

> For the wonderful beauty that had so fascinated Basil Hallward, and many others besides him, seemed never to leave him. Even those who had heard the most evil things against him, and from time to time strange rumours about his mode of life crept through London and became the chatter of the clubs, could not believe anything to his dishonour when they saw him. He had always the look of one who had kept himself unspotted from the world. Men who talked grossly became silent when Dorian Gray entered the room. There was something in the purity of his face that rebuked them. His mere presence seemed to recall to them the memory of the innocence that they had tarnished. They wondered how one so charming and graceful as he was could have escaped the stain

of an age that was at once sordid and sensual. (106)

People who have heard the strange rumours about Dorian's cruel and evil deeds, confront difficulties in believing them upon their encounter with him, because he is as beautiful and young as he used to be. On the contrary, Dorian compares the portrait with himself, and he is pleased with the differences between the deterioration of the portrait and his beauty and youthfulness.

Not only Henry but also a book he gives to Dorian influences Dorian's deeds and thoughts. The influence of the book, as well as the various evil and cruel deeds Dorian has done are clearly inscribed in the picture of Dorian Gray after Basil finishes it. Since then, only Dorian has been able to see it, but Basil at last looks at the altered portrait:

> And exclamation of horror broke from the painter's lips as he saw in the dim light the hideous face on the canvas grinning at him. There was something in its expression that filled him with disgust and loathing. Good heavens! it was Dorian Gray's own face that he was looking at! The horror, whatever it was, had not yet entirely spoiled that marvellous beauty. There was still some gold in the thinning hair and some scarlet on the sensual mouth. The sodden eyes had kept something of the loveliness of their blue, the noble curves had not yet completely passed away from chiselled nostrils and from plastic throat. Yes, it was Dorian himself. But who had done it? He seemed to recognize his own brush-work, and the frame was his own design. The idea was monstrous, yet he felt

> afraid. He seized the lighted candle, and held it to the picture. In the left-hand corner was his own name, traced in long letters of bright vermilion. (130)

Basil still observes the youth and beauty he once drew in the portrait, but its face is so ugly that he feels hatred toward it. It is difficult for Basil to believe that the dreadful portrait is painted by himself. Therefore, he considers "It was some foul parody, some infamous, ignoble satire" (130). Dorian says, "It is the face of my soul" (131). Basil points out, "It has the eyes of a devil" (131). Basil, in addition, says, "This is what you have done with your life, why, you must be worse even than those who talk against you fancy you to be!" (131). Basil observes and examines the portrait. He reveals, "It was from within, apparently, that the foulness and horror had come. Through some strange quickening of inner life the leprosies of sin were slowly eating the thing away. The rotting of a corpse in a watery grave was not so fearful" (131-32). In this scene, for the first time, the picture is investigated in detail by a third person, Basil. Dorian calls his portrait "a diary" (129). In the diary Dorian has kept every day affairs since Basil finished the painting; ugly and disgusting secrets in the picture now seriously surprise its creator. However, in the picture, since Basil' s secret is also painted, what the artist looks at is his concealed secret.

After Dorian shows his portrait to Basil, he kills him to keep the secret of the portrait. Dorian forces Alan Campbell, who later commits suicide, to dispose of Basil's body. James Vane is accidently shot and killed. Although it is unnecessary for Dorian to be distressed that

someone will disclose his concealed secret, it is undeniable that his ugly portrait is his duplex personality. But it is difficult for Dorian to accept the difference between his young and beautiful flesh and his aged and dreadful portrait. Because Dorian thinks that he has done "too many dreadful things" (172) in his life, he starts doing good actions to change his sinful portrait:

> A new life! That was what he wanted. That was what he was waiting for. Surely he had begun it already. He had spared one innocent thing, at any rate. He would never again tempt innocence. He would be good. (182)

He begins to wonder if he makes the portrait changed by doing good deeds. Because his portrait is his alter ego, if he lives his honest life, his portrait will alter. Therefore, he thinks that "he would be able to expel every sin of evil passion from the face. Perhaps the signs of evil had already gone away" (182). Then, he takes the lamp and creeps upstairs to look at the results in the portrait:

> A cry of pain and indignation broke from him. He could see no change, save that in the eyes there was a look of cunning, and in the mouth the curved wrinkle of the hypocrite. The thing was still loathsome—more loathsome, if possible, than before—and the scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt . . . . And why was the red stain larger than it had been? It seemed to have crept like a horrible disease over the wrinkled fingers. There was blood on the painted feet, as though the thing had dripped—

> blood even on the hand that had not held the knife. (182)

It is difficult for Dorian to see any change in the portrait; instead, it has become more loathsome than before.

When he kills Basil, the hand becomes stained with scarlet dew, which seems brighter and more bloody.[39] Like "a horrible disease" (182), the red stain appears on the fingers, and the painted feet are covered with blood. In this scene, it is undeniable that what Dorian has done is reflected on the change in the portrait. The portrait discloses not only his sinful deeds but also his evil soul. Dorian's life history is overwritten in his portrait. In real life, Wilde did not give a detailed portrayal of Dorian's evil and sinful deeds, although he commits crims. On the other hand, his evil deeds and crimes are painted in great detail in his portrait.

Dorian declares, "When I find that I am growing old, I shall kill myself" (26), and he commits suicide at the end of the novel:

> When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they had examined the rings that they recognized who it was. (184)

At the end of the novel, Dorian becomes an old, ugly, and disgusting man because "[he] has changed back into 'himself'—himself, that is, as marked and defined by the moral and social codes of the world in which

he lives" (Powell 39). He dies with the secrets in the portrait. His evil deeds and the inclinations he had concealed were the cause of his madness and split personality. Therefore, it is obvious that the portrait of Dorian is his alter ego.

III

What is the secret painted in the picture of Dorian Gray? Dorian's homosexuality is the secret painted in his portrait. Because homosexuality was a crime in the nineteenth century, Dorian has to conceal his homosexual inclinations. He pretends to be heterosexual, and he is frustrated. Such frustration is the basis for his evil and vicious deeds. Therefore, homosexuality becomes the cause of his double personality disorder, which Wilde distorts in *The Picture of Dorian Gray.*

The portrait of Dorian becomes monstrous, as it were like the mad woman in the attic, Bertha Mason, in *Jane Eyre.* Bertha is shut up in the attic like the portrait, which is located in the locked schoolroom. When Jane encounters Bertha for the first time, she explains to Rochester what a monstrous figure Bertha is:

> "Fearful and ghastly to me—oh, sir, I never saw a face like it! It was a discoloured face—it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments"
>
> "Ghosts are usually pale, Jane?"
>
> "This, sir, was purple: the lips were swelled and dark; the brow furrowed; the black eyebrows widely raised over the

> bloodshot eyes. Shall I tell you of what it reminded me?"
>
> "You may."
>
> "Of the foul German spectre—the Vampyre." (C. Brontë, *Jane* 242)

The face of the monstrous figure is so fearful and ghastly that it is difficult for Jane to think it to be a human face. The monstrous figure even reminds her "Of the foul German spectre—the Vampyre" (C. Brontë, *Jane* 242). Interestingly, Jerusha Mccormack points out similarity between Dorian and Dracula: "From the moment he speaks his desire, Dorian himself becomes an artefact, neither alive nor dead: one of the fabulous undead, such as Dracula, who must draw life from others" (113). The monstrous figures of Bertha, Dorian, and Dracula blur the boundaries between men and women and human beings and monsters. In addition, Judith Halberstam discusses the technology of monstrous figures:

> Monsters are meaning machines. They can represent gender, race, nationality, class, and sexuality in one body. And even within these divisions of identity, the monster can still be broken down. Dracula, for example, can be read as aristocrat, a symbol of the masses; he is predator and yet feminine, he is consumer and producer, he is parasite and host, he is homosexual and heterosexual, he is even a lesbian. (21-22)

Dorian seduces women and men and spoils their life, but he feels "keenly the terrible pleasure of a double life" (146). It is possible to interpret his behaviour as heterosexual and homosexual, as in the case of Dracula.

The picture of Dorian Gray is painted by Basil Hallward. Basil tells Lord Henry Wotton, who looks at the picture and is captivated by Dorian's beautiful physical appearance in the portrait: "I have put too much of myself into it" (7). Basil explains the relationship between portraits and artists:

> . . . every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself. The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul. (9)

Here Basil thinks that, if an artist paints a portrait with his own feeling and interpretation, the portrait is the artist's, not of the sitter's. Moreover, he confesses that, in the portrait he painted, he has drawn the secret of his own soul. "Basil's 'secret' is his love for Dorian, a love that dare not speak its name" (Mahaffey 82).

In addition, Basil explains his first encounter with Dorian at the party:

> . . . I suddenly became conscious that some one was looking at me. I turned half-way round, and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself. I did not

> want any external influence in my life. You know yourself, Harry, how independent I am by nature. I have always been my own master; had at least always been so, till I met Dorian Gray. Then—but I don't know how to explain it to you. Something seemed to tell me that I was on the verge of a terrible crisis in my life. I had a strange feeling that Fate had in store for me exquisite joys and exquisite sorrows. I grew afraid, and turned to quit the room. It was not conscience that made me do so: it was a sort of cowardice. I take no credit to myself for trying to escape. (10)

At the party, because Basil is conscious that someone is looking at him; he turns around and sees Dorian for the first time. He is fascinated with Dorian's beauty and attractiveness. His charm is tremendous, and he realizes that it will absorb his whole nature, his whole soul, and his art itself. When their eyes meet, Basil feels that he is growing pale. When he encounters Dorian, he is seized with dreadful fear because he perceives that he has difficulty in maintaining himself. Feeling his dreadful fear of losing himself, he tries to escape from the party. Why is he struck with such a horror for Dorian's enormous attractiveness? The reason is that he perceives his own natural disposition for the first time; his homosexual desire. "Basil effectively translates his sexually charged desire for Dorian into disciplined artistic production" (Craft 120). In this scene, although his secret is veiled, it is undeniable that Basil's individual feeling for Dorian Gray is deeply inscribed the portrait.

Lord Henry Wotton is another person who exerts great influence on

the picture of Dorian Gray:

> For nearly ten minutes he stood there, motionless, with parted lips, and eyes strangely bright. He was dimly conscious that entirely fresh influences were at work within him. Yet they seemed to him to have come really from himself. The few words that Basil' s friend had said to him–words spoken by chance, no doubt, and with wilful paradox in them–had touched some secret chord that had never been touched before, but that he felt was now vibrating and throbbing to curious pulses. (20)

After he meets Henry, Dorian realizes that he is fascinated by his personal magnetism.[40] In the portrait, Dorian, who is captivated by Henry's charms, is drawn. In other words, the sitter of portrait is Dorian, but Basil and Henry have a great affection on it in order to complete it. "Dorian Gray is to some extent born of the conjunction between Basil's visual embodiment of his erotic desire for Dorian and Lord Henry's verbal sublimation of such desire" (Cohen 806).

The book Henry gives Dorian is poisonous influence on Dorian:

> It was a novel without a plot, and with only one character, being, indeed, simply a psychological study of a certain young Parisian, who spent his life trying to realize in the nineteenth century all the passions and modes of thought that belonged to every century except his own, and to sum up, as it were, in himself the various moods through which the world-spirit had ever passed, loving for their mere artificiality those

> renunciations that men have unwisely called virtue, as much as those natural rebellions that wise men still call sin. . . . It was a poisonous book. The heavy odour of incense seemed to cling about its pages and to trouble the brain. The mere cadence of the sentences, the subtle monotony of their music, so full as it was of complex refrains and the movements elaborately repeated, produced in the mind of the lad, as he passed from chapter to chapter, a form of reverie, a malady of dreaming, that made him unconscious of the falling day and creeping shadows. (104)

The book gives him great impact. Therefore, it is impossible for Dorian to "free himself from the influence of the book" (105) for years. Linda Dowling points out that in Oxford, "John Conington, Corpus Professor of Latin . . . with the gesture that was to become a central literary trope for imaginative initiation among late-Victorian Decadent writers, gave the younger man a book" (86). For over seventeen years, Dorian has repeatedly read the book and been affected by it. As Dorian tells Henry, "you poisoned me with a book once. I should not forget that. Harry, promise me that you will never lend that book to any one it does harm" (180). It is a poisonous book. As Dowling suggests, the poisonous book Henry gives Dorian implies homosexual love between men.[41]

In *The Picture of Dorian Gray*, the evil deeds Dorian has done are not described in detail, but they are depicted as rumours. Basil visits Dorian to ask him about "the most dreadful things [that] are being said against" (126) him in London. Basil thinks that "[s]in is a thing that

writes itself across a man's face" (126). Therefore, it is difficult for Basil to believe in such rumours because of Dorian's pure, bright, innocent face, and his marvellously untroubled youth. However, Basil cannot but help asking Dorian about rumours:

> Why is your friendship so fatal to young men? There was that wretched boy in the Guards who committed suicide. You were his great friend. There was Sir Henry Ashton, who had to leave England, with a tarnished name. you and he were inseparable. What about Adrian Singleton and his dreadful end? What about Lord Kent's only son, and his career? I met his father yesterday in St. James's Street. He seemed broken with shame and sorrow. What about the young Duke of Perth? What sort of life has he got now? What gentleman would associate with him? (126-27)

As a rumour, it is often told that Dorian seduces many men and leads them to fata degeneration. Sedgwick points out that "the extremes of upper-class homosocial desire, grouped with dissipation, and working-class male homosocial desire, grouped perhaps with violence" (*Between* 176). The dissipation of Dorian implies his homosocial relationships with other men.

Moreover, when Basil looks at Dorian's portrait, he is surprised at its changes because "Wilde presents gay identity as a contradiction between what appears to be and what is" (Glick 23). Basil carefully examines the portrait and reveals that "It was from within, apparently, that the foulness and horror had come. Through some strange

quickening of inner life the leprosies of sin were slowly eating the thing away. The rotting of a corpse in a watery grave was not so fearful" (131-32). Basil considers that people are infected by the moral leprosy Dorian has spread, which becomes the cause of the ruin of the portrait. In this scene, "the leprosies of sin" (132) implicitly means a deviation: homosexual desire (Tsunoda 214). Dorian's homosexual desire is painted in his portrait. It is Dorian's homosexual desire that makes his portrait dreadful and monstrous.

The secret that is embedded in the portrait is the homosexual relationship formed among Dorian, Basil, and Henry. Sedgewick points out this: "the triangular relationship of Basil, Dorian, and Lord Henry makes sense only in homosexual terms" (*Between* 176). Homosexuality, which was a crime in the nineteenth century, cannot be mentioned directly. Therefore, homosexuality is suggested by the secret painted in the portrait. In *The Picture of Dorian Gray*, Dorian's heterosexual relationships with Sibyl Vane and Hetty Merton are described, but the description of the romance with Hetty is superficial and not in detail; in the case of the romance with Sibyl Vane, it is obvious that Dorian falls in love not with Sibyl Vane but with fictional characters like Imogen and Juliet performed by her. It is not Sibyl Vane herself that is minutely described. It is Rosalind, instead:

> Sibyl was playing Rosalind. Of course, the scenery was dreadful, and the Orlando absurd. But Sibyl! You should have seen her! When she came on in her boy' s clothes she was perfectly wonderful. She wore a moss-coloured velvet jerkin

> with cinnamon sleeves, slim brown cross-gartered hose, a dainty little green cap with a hawk' s feather caught in a jewel, and a hooded cloak lined with dull red. She had never seemed to me more exquisite. She had all the delicate grace of that Tanagra figurine that you have in your studio, Basil. Her hair clustered round her face like dark leaves round a pale rose. As for her acting–well, you shall see her to-night. She is simply a born artist. (65)

Dorian is charmed with Sybil Vane, who plays Rosalind dressed as a man. The fact that Dorian is captivated by Sibyl, who plays not only female characters but also plays Rosalind in male dress, suggests his latent interest in men. Additionally, the instability of a marriage based on heterosexuality is implicitly depicted in the novel. In fact, Dorian rejoices in his life as a bachelor and Henry, who was once a married man, divorces his wife; Wilde rather concentrate his focus on marriages without love. What Wilde wrote in *The Picture of Dorian Gray* is male madness, frustration of heterosexuality, and homosexuality that gradually revealed its wide spread. *The Picture of Dorian Gray* should be understood in this context and placed in the *fin-de-siècle* literature.

Chapter 6

Mass Hysteria in *Dracula*

I

In Bram Stoker's *Dracula*, the name "Jean-Martin Charcot," who became one of the founders of neurosis studies, is introduced.[42] He studied hysteria, and his patients underwent hypnosis to treat the illness. In addition, the name "Max Nordau", an Austrian doctor and journalist who attended Charcot's lectures on hysteria, is introduced. Nordau's *Degeneration* (1892) was translated into English and had an enormous influence on people in the *fin de siècle* in the United Kingdom:

> . . . the physician, especially if he has devoted himself to the special study of nervous and mental maladies, recognizes at a glance, in the *fin-de-siècle* disposition, in the tendencies of contemporary art and poetry, in the life and conduct of the men who write mystic, symbolic and "decadent" works, and the attitude taken by their admirers in the tastes and aesthetic instincts of fashionable society, the confluence of two well-defined conditions of disease, with which he is quite familiar, viz. degeneration (degeneracy) and hysteria, of which the minor stages are designated as neurasthenia. (Nordau 15)

In *Degeneration*, Nordau considered that hysteria was a central motivation of contemporary art (Showalter, *Hystories* 83). Moreover,

when an English translation of *Degeneration* was published in 1895, *Studies on Hysteria* written by Sigmund Freud and Joseph Breuer, who also attended Charcot's lectures, was published. In *Dracula*, male insanity is treated as one of the significant elements. For example, as John Seward's patient, R. M. Renfield, a zoophagous maniac, plays an important role. Van Helsing, who symbolizes patriarchy, has attacks of hysteria. Since "'Hypnosis is artificial hysteria'" (Freud and Breuer 15), Mina Harker, Dracula's victim, "in effect, offers herself as a traumatized (hysterical) subject to the hypnotic attentions of the physician/magician, Van Helsing" (Pedlar 152). Furthermore, the connection between *Dracula* and hysteria is noted: "*Dracula* is not a coherent text; it refracts hysterical images of modernity" (Wicke 469). *Dracula*, written in the *fin de siècle*, has an obsessive concern with hysteria.

Dracula is a complex structure involving various media. There are diaries, letters, telegrams, newspaper articles (they are actual newspapers), and the logbook in which characters write about incomprehensible and inscrutable incidents concerning Dracula (Tanji 251-52), including the diaries Mina Harker and Jonathan Harker write stenographically, and voices in phonograph which can not be heard without a gramophone. Mina types all of the documents and consolidates them into one transcript, which makes it available to all of the characters. Moreover, she arranges the materials by date and completed the manuscript as "a whole connected narrative" (199). Then, this is presented as the text of *Dracula* to readers (Tanji 255).

Dracula is narrated from multiple perspectives. In *Dracula*, a first-

person and realistic narrative is adopted in order to keep records of supernatural phenomena. William Hughes referred to vampires and their narratives in the nineteenth-century literature as follows:

> The nineteenth-century vampire is, in the main, narrated rather than narrating: access to the vampire is limited by his or her diaries and letters, or by the conventions of moral outrage or regret that characterise the narratives of participant or omniscient narrators. (148)

As what Hughes has written is applicable to the case of the novel *Dracula*, as to the character Dracula, there are indications of consequence: "The vampire is allowed no direct voice or expression" (Pick 168): "The vampire, indeed, has no voice, he is read and written by all the other characters in the novel" (Halberstam 91). Indubitably, through *Dracula*, what Dracula states is limited, and the lack of his narrating his own story from his point of view is obvious. In other words, the character Dracula is narrated and situated as an object, though the novel *Dracula* is constructed and created from multiple perspectives. The absence of a story narrated by Dracula is definite. This chapter examines reliability of the descriptions of red marks on the throats of victims and Dracula's lips covered with fresh blood, and suggests that Dracula is an imaginary specter created by mass hysteria.

II

Dracula blurs boundaries of the binary distinctions between humanity and beasts, between humanity and God, and between men and

women (Punter 262-63). Dracula's victims became vampires. Dracula is a peculiar character who can increase the number of his vampires by himself. Such a particular ability implies his sexual inclination; he is bisexual. As Showalter suggests, "Lucy represents the New Woman's sexual daring" (*Sexual* 180). In her letter to Mina, Lucy Westenra, confesses that she had three proposals in a day and bewails: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" (60).[43] Her confession implies that she takes a skeptical view of monogamy based on heterosexual. She is selected as Dracula's first victim.

> There was a sort of scratching or flapping at the window, but I did not mind it, and as I remember no more, I suppose I must then have fallen asleep. More bad dreams. I wish I could remember them, this morning I am horribly weak. My face is ghastly pale, and my throat pains me. It must be something wrong with my lungs, for I don't seem ever to get air enough. (103-04)

Although, in Lucy's diary, "a sort of scratching or flapping at the window" (103) is repeatedly described, the cause of the sounds is unclear. In her diary, amnesia and nightmares are repeatedly depicted. Moreover, though she writes in her diary that she is debilitated and pale and that she has a sore throat in the morning, the cause of these symptoms is obscure. John Seward, who examines Lucy, diagnoses anemia, because there is affinity between her symptoms and anemia. Therefore, he states: "I have come to the conclusion that it must be something mental"

(105).

Obviously, it is difficult to understand the causes of Lucy's debility by examining "a sort of scratching or flapping at the window" (103). It is also hard to reveal the reasons of nightmares and amnesia repeatedly described in Lucy's diary. But, on Lucy's throat, there are "two little red points like pinpricks" (89). As Mina wonders whether or not she accidentally hurt Lucy with a safety-pin, people who notice the two red marks on her throat have various conjectures about them.[44]

Because of the lack of blood, Lucy gets blood transfusions from Arthur Holmwood, John Seward, Van Helsing, and Quincey Morris.[45] Morris tells John Seward that a mare was attacked by a bat in the Pampas:

> One of those big bats that they call vampires had got her in the night, and, what with his gorge and the vein left open, there wasn't enough blood in her to let her stand up, and I had to put a bullet through her as she lay. (138)

As Franco Moretti points out, "It is the first time that the name 'vampire' is mentioned in the novel" (95). Generally speaking, *Dracula* is well-known as the novel of a vampire, the term "vampire" first appears in the twelfth chapter.

In a dialogue between Van Helsing and John Seward, the vampires in the Pampas are mentioned again:

> Can you tell me why in the Pampas, ay and elsewhere, there are bats that come at night and open the veins of cattle and horses and suck dry their veins; how in some islands of the

> Western seas there are bats which hang on the trees all day, that those who have seen describe as like giant nuts or pods, and that when the sailors sleep on the deck, because that it is hot, flit down on them, and then—and then in the morning are found dead men, white as even Miss Lucy was?"
>
> "Good God, Professor!" I said, starting up. "Do you mean to tell me that Lucy was bitten by such a bat; and that such a thing is here in London in the nineteenth century?" (171-72)

Rebecca A. Pope points out, "Like a hysterical symptom, Dracula's bite is the sign that desire—vampire's and victim's—writes in the body" (203). Investigating "the red mark" (115) on Lucy's throat, Van Helsing, who "combines the role of detective, psychic investigator, philosopher, and scientist" (Seed 71), declares that the lack of blood is the result of being bit by a vampire. But John Seward has difficulty in accepting this diagnosis because it seems an absurd conceit.

After Lucy dies, there is a succession of mysterious incidents in which children go missing in Hampstead at night. Children taken into custody by the police decide to say that the reason of their missing is that "they had been with a 'bloofer Lady'" (159). They have "the same tiny wound in the throat as has been noticed in other cases" (160). John Seward judges that Lucy and children were torn and wounded in their throat by the same culprit, but Van Helsing declares that the recently deceased Lucy attacked the children.

John Seward and Van Helsing, who visit the hospital in order to see a victim of the "bloofer Lady" (159), find a similarity between the

punctures on the child's throat and on Lucy's. Dr. Vincent, who is responsible for the child, believes that the child's wound must be due to the bite of some animal, and he comes around to the opinion that "it was one of bats which are so numerous on the northern heights of London" (174):

> "One of so many harmless ones," he said, "there may be some wild specimen from the South of a more malignant species. Some sailor may have brought one home, and it managed to escape; or even from the Zoological Gardens a young one may have got loose, or one be bred there from a vampire." (174)

"A vampire" is repeatedly suggested in this scene. Van Helsing sticks obstinately to his own theory that Lucy is not only a victim of a vampire but a vampire herself. Van Helsing, moreover, describes the way the vampire bit Lucy:

> She was bitten by the vampire when she was in a trance, sleep-walking—oh you start; you do not know that, friend John, but you shall know it all later—and in trance could he best come to take more blood. In trance she died, and in trance she is Un-Dead, too. So it is that she differ [sic] from all other. (179)

According to Van Helsing's explanation, when Lucy is in a trance, the vampire sucks her blood, which is different from the other victims of the vampire. Through deliberation of his interpretation, we can think that Lucy was in a trance, and therefore she could not describe she has been bitten by a vampire. And after her death, Lucy is in a trance and attacks

children. Van Helsing's interpretation of Lucy's death seems to be trustworthy, but no one observed Lucy bitten by the vampire. Furthermore, since Van Helsing's knowledge of vampires is based on "traditions and superstitions" (210), his opinion is far from reliable.

It is difficult for John Seward to accept Van Helsing's "monstrous ideas" (181), but he changes his mind when he encounters "a dark-haired woman" (187) in a graveyard.

> My own heart grew cold as ice, and I could hear the gasp of Arthur, as we recognized the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness. . . . Lucy's face we could see that the lips were crimson with fresh blood, and that the stream had trickled over her chin and stained the purity of her lawn death-robe. (187)

Lucy's transformation is dramatic and spectacular. Not only has the colour of her hair changed from fair to dark-haired, but her sweetness has become heartless brutality, and her purity has turned to sensuous wantonness. "The virgin and the whore, the saint and the vampire—two designations for a single dualistic opposition" (Dijkstra 334); this is conferred on Lucy. Moreover, Lucy's lips being covered with fresh blood implies that Lucy has bitten the child in her arms. But, what is crucial in this scene is that there is no witness to the dreadful incident. In other words, the red mark on the child's throat and Lucy's lips covered with fresh blood are merely signs that Lucy has become a vampire and

attacked the child.

The structure of *Dracula* is profoundly interesting. It includes diaries in shorthand that only Mina and Jonathan Harker are able to read, and recorded voices that cannot be heard without a phonograph. Mina collects various texts written by different people and creates one unified text. Not only readers but also characters read the whole narrative that has been accumulated with many documents. And they shares other characters' experiences and knowledge, which lead them to one interpretation, that Dracula is the vampire. Reading the narrative, characters conclude that Dracula Jonathan Harker has encountered in the Castle of Dracula is the vampire who bites Lucy. But, as Kathleen L. Spencer suggested, "Only with chronology does narrative emerge; only then does a collection of data turn into a hypothesis" (220). Therefore, no one witnesses Lucy being attacked by Dracula, and the scene is never described in the novel. Though there is no evidence that Dracula attacked Lucy, characters assume that Lucy was bitten by the vampire Dracula.

III

The question of why characters conclude that Dracula is the vampire arises. Though Jonathan Harker is not bitten by Dracula and returns to England, he is seduced by three female vampires in the castle of Dracula:

> Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer—nearer.

> I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. (42-43)

The fair woman goes on her knees and bends over him. He feels the touch of her two sharp teeth on his throat. In this scene, what is significant is that he is not bitten by her, though he feels her breath and the touch of her two sharp teeth. But, the next morning, he writes in his diary: "for nothing can be more dreadful than those awful women, who were—who are—waiting to suck my blood" (44). He believes that one of the three women made an attempt to suck his blood, even though he only felt touch of her two sharp teeth. But this is merely conjecture, because there is no description of his being attacked by either Dracula or any of the three women in his diary. Then, an inquiry arises here: why he presumes that Dracula is the vampire:

> There lay the Count, but looking as if his youth had been half renewed, for the white hair and moustache were changed to dark iron-grey; the cheeks were fuller, and the white skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature were simply gorged with blood; he lay like a filthy leech, exhausted with his repletion. (53)

When he finds Dracula in a wooden coffin in a vault, he is shocked at his rejuvenation. His mouth seems redder than before, and there are gouts of fresh blood on his lips, "which trickled from the corners of the mouth and ran over the chin and neck" (53). Although Jonathan has never observed Dracula sucking blood, his lips covered with gouts of fresh blood evoke a dreadful image. As Jonathan interprets the incident, there is the possibility that not only other characters but also readers of his diary, leap to the conclusion that Dracula is a vampire.

Let us turn to the scene in which Mina is attacked by Dracula, his second victim, in order to reveal how the characters come to believe that Dracula is the vampire. The scene leads:

> When she raised it, his white night-robe was stained with blood where her lips had touched, and where the thin open wound in her neck had sent forth drops. The instant she saw it she drew back, with a low wail, and whispered, amidst choking sobs:—
>
> "Unclean, unclean! I must touch him or kiss him no more. . . ." (248)

Mina cries "Unclean, unclean!" (248), when she sees the blood dripping from the wound in her neck. Since Mina saw the wound on Lucy's throat and read the whole connected narrative, she "knows" what a wound on the throat implies, so she loses her composure. But, a doubt emerges concerning whether or not Dracula is the perpetrator. Mina describes how she was bitten by the vampire:

> He placed his reeking lips upon my throat! . . . "I felt my

> strength fading away, and I was in a half swoon. How long this horrible thing lasted I know not; but it seemed that a long time must have passed before he took his foul, awful, sneering mouth away. I saw it drip with the fresh blood!" (251)

Just as Lucy falls into a trance and loses her memory, Mina, since she has undergone hypnosis, also merely remembers that Dracula has put his lips on her throat. When Dracula takes his lips away after a while, Mina sees that there is fresh blood on his lips. In this scene, Mina believes that she has been bitten by the vampire because she saw Dracula's lips covered with blood, not because she had a stabbing pain in her throat. That is to say, her recognition of being bitten by the vampire is based not on her experience but on visual information. In *Dracula*, since no one has observed that victims were bitten by a vampire, in the scene in which Mina believes that she has been bitten by Dracula, there is no disinterested party's testimony of observation. In other words, in the story of the "vampire" Dracula, this is the only scene in which his victim describes how she is bitten by the vampire. But, in the testimony of the victim, expressions such as "I was bitten by the vampire", and "Dracula sucked my blood" are not used here. That is to say, this is the tale of a vampire, but readers speculate that Dracula is the vampire by interpreting victims' wounds on their throat and vampire's lips covered with fresh blood. The wounds and the lips which are frequently described in the novel are a certain kind of device to produce the belief that Dracula is a vampire.

Although this chapter has investigated the process of creating the impression that Dracula is a vampire, the question emerges whether or not it is possible to demonstrate the existence of Dracula. There is the scene in which Dracula greets Jonathan with a "Good morning," when he is beginning to shave:

> I had hung my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder and heard the Count's voice saying to me, "Good morning." I started, for it amazed me that I had not seen him, since the reflection of the glass covered that whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment. Having answered the Count's salutation, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! (30-31)

The scene above suggests that it is difficult to prove the existence of Dracula because there is no reflection of him in the mirror.

Moreover, at the end of *Dracula*, there is a "Note" (326) Jonathan wrote seven years later:

> I took the papers from the safe where they have been ever since our return so long ago. We were struck with the fact, that in all the mass of material of which the record is composed, there is hardly one authentic document; nothing but a mass of type-writing, except the later notebooks of Mina

> and Seward and myself, and Van Helsing's memorandum. (326)

Since Dracula destroyed every authentic document including the wax cylinders of a phonograph, "nothing but a mass of type-writing" (326) by Mina remains as proof. The loss of materials which were written about supernatural incidents suggests the unreliability of the story.

This chapter has suggested that the novel *Dracula* has an obsessive concern with hysteria. Van Helsing had an attack of hysterics[46]:

> The moment we were alone in the carriage he gave way to a regular fit of hysterics. He has denied to me since that it was hysterics, and insisted that it was only his sense of humour asserting itself under very terrible conditions, he laughed till he cried, and I had to draw down the blinds lest anyone should see us and misjudge; and then he cried till he laughed again; and laughed and cried together, just as a woman does. (157)

As Gail Turley Houston has pointed out: "Studded with characters obsessively recording the fevers, nightmares, and illness that are circulated by the Count's business, *Dracula* is always in a state of suppressed or palpable hysteria" (121), so that not only Van Helsing but also other characters become hysterical in *Dracula*. That is to say, it is difficult to deny the possibility that the story of Dracula is a reverie created by mass hysteria.

The novel *Dracula* is narrated from multiple perspectives. It is composed of Jonathan's diary, Mina's diary, Lucy's diary, Seward's diary,

letters and telegrams characters send and receive, all of which contribute to the story of the vampire Dracula. This is the story of Dracula, but it is not narrated from his perspective, so in a sense, he is emasculated and merely his image remains. Moreover, the story of Dracula fuses and piles up "traditions and superstitions" (210) and becomes a text that contributes to the mythology of the vampire. [47]

Chapter 7

Madness in Reverse Colonization: Narrative Strategy in *The War of the Worlds*

I

Female madness in *Jane Eyre* is represented as an important element which is related to a political issue, and an international issue. On the other hand, in *The War of the Worlds*, male madness is represented as a significant element which is related to anxiety about reverse colonization. The subject of colonialism is implicit in *The War of the Worlds*. In fact, the concept of the novel comes from H. G. Wells's discussion with his brother about "the eradication of indigenous Tasmanians by Western colonists" (Arata 108). *The War of the Worlds* can be considered a study of the colonists who are colonized that aims to reveal how they react and transform under a stressful environment without civilization, religion, morality. Many readers in the late nineteenth century considered the Martians in *The War of the Worlds* as the British who invaded their colonies. In the late nineteenth century, there was anxiety about the purity and permanence of racial categories. Moreover, the rise of new rivals for the empire and the empire's terror of an impending colonial revenge provoked anxiety about "reverse colonization" (Arata 108): what had been represented as the "civilized" world was perceived as being at the point of being overrun by "primitive" forces (Arata 108). Although colonies in Africa and Asia were

economically and militarily inferior to imperial European countries, the British Empire confronted anxieties regarding invasion of their countries and colonization by primitive forces in order to establish a primitive empire. This anxiety is reflected in a number of literary works of that period: Bram Stoker's *Dracula*, H. Rider Haggard's *She* (1886), and Arthur Conan Doyle's *The Sign of Four* (1890). In H. G. Wells's *The War of the Worlds*, anxiety about the end of colonialism corresponds to anxiety about "reverse" colonization.

Darwinian evolution theory is applied to the depiction of Martians in *The War of the Worlds*; according to natural selection, only the brain remains a cardinal need, and thus the brain would "become a mere selfish intelligence, without any of the emotional substratum of the human being" (127).[48] Accordingly, in the novel, Martians are depicted as unearthly extraterrestrials whose bodies are simple and functional, though their relentless and brutal invasion reveals their amorality and the regression of their mental capacities.

On the other hand, for analysis of the biology of human beings under a particular and harsh circumstance, a peculiar perspective is enjoined in *The War of the Worlds*; as the victim of the Martians, the British are forced to be situated, "not at the top of the natural hierarchy, but in a middle position, the predator of lower nature" (Huntington 62) like "the vanished bison and dodo" (9) and exterminated Tasmanians. A correlation between Darwinian evolution theory and anxieties about imperialism can be seen in this "reversed" hierarchy.

The War of the Worlds is a tale of Martians invading the earth.

Although a series of central incidents are carried out by the Martians, they are never narrated by them. The story of the Martians' aggression is narrated from, according to one observer (Reed 205), the narrator's point of view. As Foucault showed in *Discipline and Punish: The Birth of the Prison*, the relationship between the observer and the observed represents the structure of power. In *The War of the Worlds*, first of all, the reverse of power and authority in British colonies implies a reversal of the position of roles; namely the observer is seen as an object. I will argue that the reversal of the position of roles in observation indicates the reversal of power and authority. This chapter thus investigates the observation of the narrator, who is confined in a ruined house, in order to reveal how he loses his power and authority. Next, the curate's madness and the narrator's insanity will be examined in order to suggest that the narrator's loss of reason undermines his reliability.

II

In *The War of the Worlds*, surveillance closely connect the power and authority the narrator grasps. In the opening scene, the narrator suggests that this world is observed "keenly and closely" by "intelligences", and human beings are scrutinized and studied like "the infusoria""with a microscope" (7). In this scene, there is the claim that man is observed, which implies a reversal of roles. The observer is now seen as an object. The reversal suggests the reversal of domination in the colonies. The power of the narrator is not only the power that the British have in the colonies. As the narrator of a first-person

retrospection narrative, the "I" is a solitary informant who holds authority as the narrator of the fictional world and fictional text. In such a fictional world, the observer has power over the narrated.

The power relationship between the observer and the observed in the first chapter in Book 2 represents the reversal of structure of power. The narrator and the curate, neither of whom are given names, lurk in the empty house in order to protect themselves against the Martians. As Parrinder pointed out, it is like a "camera obscura" (121), the empty house in which they are imprisoned evokes a closed space such as a prison and or an asylum. It is impossible for them to collect information about the invasion of the Martians until the curate finds "the triangular hole" (122) in the wall. Since the narrator and the curate dominate the description of the Martians from their peephole, seemingly, the Martians are under observation without seeing the narrator and the curate. On the surface, the structure of observation and power is established; they see everything about the Martians without being seen. However, the information that they collect is limited, because "The heavy beating sound was evidently just behind us, and ever and again a bright green vapour drove up like a veil across our peephole" (123). Sometimes, the view is obscured and besides, the "peephole" (141) is too small to grasp the whole picture of the invasion of the Martians; and their isolation from the outer world restricts their opportunity to gather information.

Since the narrator is imprisoned in the dark and ruined house, his perceptions become keen. As he testifies that "on the fourth or fifth night I heard a sound like heavy guns" (135), and he also mentions that

"Something was moving to and fro there, very quietly; every now and then it tapped against the wall, or started on its movements with a faint metallic ringing, like the movement of keys on a split-ring" (138-39), the Martins' destruction and butchery are described according to what he perceives, especially to what he hears. Furthermore, since what the narrator and the curate observe is limited, they have to depend on their perception and imagination in order to grasp precisely what happens outside. In addition, because "It says much for the impression the Martians had made upon me" (135), the Martians' brutal massacre influences the narrator's imagination and speculation. For this reason, what he conjectures is far from what actually happens. Since what he narrates is his supposition, which is based on the limited information that he receives from what he observes and hears, his narrative may be far from what actually happens in the world.

The relationship between an observer (man) and its subject (infusoria) embodies the mechanism of power and observation. Interestingly, even though the narrator and the curate have the advantage to observe the Martians without being seen, their observation of the Martians' brutality causes them to fear being seen by the Martians. The narrator explains his fear, "The arrival of a second fighting-machine drove us from our peephole into the scullery, for we feared that from his elevation the Martian might see down upon us behind our barrier" (131). Observation of the Martians' savage and brutal acts definitely cause the narrator and the curate to fear death. Moreover, the interactions of eyes implicitly suggest the relationship

between the narrator and the Martians; the Martians "see down upon us" (131), which symbolically represents the superiority of the Martians. In additional, the narrator declares that they confront the fear and terror that they will be observed by the Martians: "Fearful that we were observed, [I] crouched in a spasm of terror" (133). Therefore, the relationship between the observer and the observed is not strong and is easily reversed.

In *The War of the Worlds*, the tale is never narrated from the Martians' points of view. Accordingly, the Martians have no voice in the text. For this reason, while the narrative "I" monopolizes authority as narrator and observer as usual, it confronts difficulty in observation and narrating which is based on observation because it is mentally under the control of the Martians due to the fear that it will be colonized.

III

In late nineteenth-century literature, madness is represented as a crucial motif which is closely related to anxiety about reverse colonization. In *The War of the Worlds*, due to the Martians' invasion, the curate goes mad. As observer and object, the relationship between the narrator and the curate is established. The process by which the curate loses his mind is described from the narrator's point of view. The curate is a key figure to investigate how masculine authority over women and of predominant over subordinate races works in the novel, even though, like the artilleryman, his characterization of events is insufficient.

According to Foucault, the definition of madness has continually altered and remains unfixed since authority defines it (Foucault, *Discipline* 199). In general, as a society is established by law and discipline, one who resists those laws and disciplines is thrust into the periphery and considered to be a lunatic. As for the definition of insanity in the nineteenth century, sexual/racial differentials echo in the discourses on mental illness. Within the dualistic system of language and representation, in the nineteenth century, women were usually situated on the side of irrationality, inferiority, silence, and nature, while men were situated on the side of reason, superiority, discourse, and culture (Showalter, *Female* 15). On the other hand, male lunatics in late nineteenth century literature can be interpreted as signs of weakness, unmanliness, feminization, powerless and degeneracy. These signs of male/imperial inferiority reflect the anxiety of people confronted by the decline of the empire.

Under imprisonment, the development of the curate's selfishness and weaknesses are repeatedly described by the narrator: "I grew very weary and irritable with the curate's perpetual ejaculations, I tried of the sight of his selfish despair" (115). While the narrator sees himself as reasonable and vigorous enough to escape from the Martian's invasion, the curate is seen as "lethargic [and], unreasonable" (117). The narrator informs us that the curate is "as lacking in restraint as a silly woman" (131). And, the narrator shows us how the curate is unable to control his emotions. Since the curate has kept weeping for hours, the narrator "verily believe[s] that to the very end this spoilt child of life thought his

weak tears in some way efficacious" (131). The subordinate sex (women), children, and races were usually described with expressions that evoke their innocence, ignorance, and weakness in order to underline male/imperial superiority (de Grood 43). Such terms as "a silly woman" (131) and "spoilt child" (131) reflect the dominant ideology of empire in the nineteenth century. Here, the curate is figuratively represented as a womanly, childish figure/other in order to reinforce the narrator's mental and intellectual superiority. Furthermore, the curate's degeneration is revealed: "Practically he had already sunk to the level of an animal" (134). Then, the emergence of lunatics and eccentrics, in the case of the curate, is recorded by the narrator: "Slowly I began to realize the complete overthrow of his intelligence, to perceive that my sole companion in this close and sickly darkness was a man insane" (137). The images of his self-indulgence, childishness, invalidism, and degeneracy, which are discriminatory expressions used to describe people in the colonies, recur in the novel. Words and expressions for the ideology of imperialism are used in order to describe colonizers. Such expressions establish the power relationships between the narrator "I" as the observer and the curate as the object.

Like the curate, the narrator goes out of his mind because of the invasion of the Martians. The narrator, who observes the Martians killing many people by a heat ray in a moment, confronts difficulty in preserving his reason. He tells us, "The fear I felt was no rational fear, but a panic terror not only of the Martians but of the dusk and stillness all about me" (27). The narrator, in addition, suggests that "Such an

extraordinary effect in unmanning me it had that I ran weeping silently as a child might do" (27). What is important here is that the narrator also uses the expression "as a child might do" (27) in order to describe the process by which the curate goes mad. Since he observes the wretched and fearful spectacle at the site of the Martians' brutal slaughter, he is quite unmanned and cries like a child. Such behaviour implies that the narrator also fears retrogression.

Furthermore, after that, the narrator, due to horror and terror, is "strangely perplexed" (31) and finds it difficult to grasp the surrounding circumstances that he faces:

> A few minutes before there had only been three real things before me—the immensity of the night and space and nature, my own feebleness and anguish, and the near approach of death. Now it was as if something turned over, and the point of view altered abruptly. There was no sensible transition from one state of mind to the other. I was immediately the self of everyday again—a decent, ordinary citizen. (31)

The narrator's confession of "feebleness and anguish" (31) suggests that he experiences a feeling of loss of self.

In *The War of the Worlds*, the narrator insists that his insanity is temporary, not permanent: "His endless muttering monologue vitiated every effort I made to think out a line of action, and drove me at times, thus pent up and intensified, almost to the verge of craziness" (131); "for a moment I shared [the curate's] panic" (133); and "From certain vague memories I am inclined to think my own mind wandered a times" (137).

And, the narrator confesses that the death of the curate is the "final tragedy" (132), and he confronts difficulty in controlling his feelings. The narrator also indicates that the murder of the curate is understandable for "those who have been under the shadow, who have gone down at last to elemental things, will have a wider charity" (132) for his "brutality" (132) and "flash of rage" (132) in their "final tragedy" (132). As mentions above, he says that it is possible for generous and tolerant people to understand why he kills the curate in order to justify himself. The narrator, moreover, tells us, "It is disagreeable for me to recall and write these things, but I set them down that my story may lack nothing" (132) in order to reinforce the reliability of his narrative. But, his murder of the curate discloses his hidden "brutality" (132). Therefore, he faces difficulty in controlling his reason and emotion as a "decent, ordinary citizen" (31). His action reveals his forfeiture of reason and his retrogression.

Since there is a time difference between the narrator "I" and the narrated "I", the relationship between the observer and the observed emerges. Such a relationship makes it possible that the narrator narrates the past as a first-person retrospection narrative. Once this relationship has been established, it is possible for the narrator to narrate himself as he narrates the curate. But the relationship between the narrator and the object which makes it possible to narrate his past is doubtful because "the strangest thing" (172) happens in his narrative:

> And now comes the strangest thing in my story. Yet, perhaps, it is not altogether strange. I remember, clearly and coldly

> and vividly, all that I did that day until the time that I stood weeping and praising God upon the summit of Primrose Hill. And then I forget. (172)

The narrator indicates that the "strangest thing" (172) in his narrative is his loss of memory. Moreover, he suggests that "the next three days I know nothing" (173); in addition, he explains that "of all this I have no memory. I drifted—a demented man" (172). Due to his amnesia, his narration is undermined. Furthermore, people observe what he does when he lost his memory:

> I found myself in a house of kindly people, who had found me on the third day wandering, weeping and raving, through the streets of St John's Wood. They have told me since that I was singing some inane doggerel about "The Last Man Left Alive! Hurrah! The Last Man Left Alive!" (172-73)

In *The War of the Worlds*, the narrator's madness is represented as his loss of memory. Blanks in his memory are filled by what "kindly people" (172) observe. The narrator loses authority. He, moreover, is narrated as an object of observation, and, as the narrator, he also loses his reliability. Because a disinterested party repeatedly points out that the narrator loses his memory and that he is "a demented man" (172), his narrative becomes a mad man's narrative about the Martians' invasion. His insanity, in addition, undermines the reliability of his tale about the Martians' invasion.

IV

The narrator's insanity and the curate's madness graphically represent the fear and terror of "reverse" colonization. The Martians are killed by bacteria (168). John Batchelor analyzes the death of the Martians, and suggests that their death shows the superiority of human beings: "Humanity is an evolutionary hero; man survives conditions in which the Martians are doomed" (Batchelor 28). Apparently, the death of the Martians implicitly suggests a resurgence of the colonialist self and human superiority. However, the superiority of the Martians is undeniable because their invasion causes not only the destruction of "[cities], nations, civilization, progress" (154) but also inflicts traumatic damage on human beings as the narrator confesses: "I must confess the stress and danger of the time have left an abiding sense of double and insecurity in my mind" (179). Furthermore, he discloses that suddenly, daily spectacles "become vague and unreal" (180), and then he is overwhelmed by hallucination and nightmarish vision:

> Of a night I see the black powder darkening the silent streets, and the contorted bodies shrouded in that layer; they rise upon me tattered and dog-bitten. They gibber and grow fiercer, paler, uglier, mad distortions of humanity at last, and I wake, cold and wretched, in the darkness of the night. (180)

Despite the death of the Martians, the narrator seems to be mentally controlled by them. This nightmare reveals that the fear he felt during the Martians' invasion causes severe trauma after the Martians die and disappear. Due to the Martians' aggression, the narrator loses his power

as an observer and his authority as a narrator. Furthermore, because of the loss of the memory, he loses the past that he should narrate, which indicates disappearance of a reliable narrator who is able to control a fictional world. In addition, the disappearance of the reliable narrator undermines the narrative and the structure of traditional realism novels in the Victorian period. Wells is different from modernist authors such as Virginia Woolf who employed an innovative narrative strategy in her novels.[49] Therefore, Wells succeeded in using traditional realistic narrative, and consequently revealed its collapse. At the end of the nineteenth century, anxiety about reverse colonization in Great Britain is reflected in the undermining of the reliability of the first person narrator—authority and reliability in the fictional world as well tremble and end.

Chapter 8

The Decline and Fall of Humanity in the Representations of Madness in *The Island of Doctor Moreau*

I

In the first chapter and the second chapter, this dissertation has investigated female insanity in the maternal line. Both chapters have suggested that female insanity is described as an important element in *Jane Eyre* and *Lady Audley's Secret* in order to justify crimes Rochester and Lady Audley commits. In the third chapter, this dissertation has pointed out that madness is a hereditary disease in the Fawleys in *Jude the Obscure*. Therefore, not only Sue but also Jude and Little Father Time confront difficulty in preserving their sanity. In the fourth chapter and the fifth chapter, this dissertation has examined the representations of male insanity in *Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*. The dissertation has indicated that male madness relates to homosexuality. The fifth chapter has explored mass hysteria in *Dracula*. The sixth chapter has analyzed male madness in *The War of the Worlds*. This chapter has pointed out that the narrator's insanity implies that he is deprived of his reliance and authority. The final chapter of the dissertation will investigate representations of madness in *The Island of Doctor Moreau* because it is necessary to reveal that madness is transmitted to women, men, the narrator, and everyone in the *fin de siècle*.

Since H. G. Wells was a student of Charles Darwin's follower T. H. Huxley, Darwin's theory of evolution had an influence on *The Island of Doctor Moreau*, published in 1896. The theory of evolution suggests the possibility that humanity evolved from animals and can continue to develop until it becomes a near perfect creature like the Creator. Supposing that humanity evolved from animals, Doctor Moreau considers it possible for a human being to create a human from an animal using a scientific method such as vivisection. In *The Time Machine,* published in 1895 one year before *The Island of Doctor Moreau*, the main character travels to the future in a time machine and encounters developed human beings. Michael Sherborne points out the similarity and difference of the two novels: "Though *Doctor Moreau* shares some of the themes of *The Time Machine*, it is a much darker tale" (112).

Certainly, the Time Traveller and Edward Prendick have similar experiences: both encounter evolved human beings and transcend time and space. However, there is a large difference between them. Their mode of travelling beyond time and space differs; while the Time Traveller travels to the future by time machine and encounters developed people, Prendick encounters the Beast People, animals artificially evolved by Doctor Moreau's vivisection on an island. As Lyn Pykett points out, "Moreau's beast-men are represented as savage, primitive, black, colonized subjects" ("Sensation" 228). The island of Doctor Moreau evokes a colony where Caucasian people dominate coloured races. Moreover, Doctor Moreau's death and the failure of his

experiment are closely connected to anxiety about the decline and fall of the British Empire that the contemporary reader confronted in the late nineteenth century. Investigating representations of madness in *The Island of Doctor Moreau*, this chapter will demonstrate that there is a relationship between the representations of madness and the anxiety about the retrogression of humanity itself.

II

Edward Prendick encounters the Beast People who have been vivisected by Doctor Moreau, in order to evolve from animals into human beings. Doctor Moreau "can be viewed as a small-scale version of that other White-Bearded Designer, the Judeo-Christian God of Genesis, who—if we grant is existence—has made the whole biosphere into his house of Pain" (Ruddick 199). Moreover, as Michael Draper suggests, "Moreau is not a merely demonic figure. His goal is a heroic one, to create a more rational race, less subject to their physical sensations" (45). Although a hundred thousand years have passes for the evolution of humanity from animals, Doctor Moreau's vivisection amazingly brings it to the Beast People just for ten years. Doctor Moreau manipulates the Beast People as human beings, using vivisection and hypnotism. However, the Beast People evoke ugliness because they differ from common people.

As John Glendening indicates, in *The Island of Doctor Moreau*, "Chance, contingency, unpredictability, indeterminacy: these elements, inherent in Darwinism, reflect the novel's involvement with evolutionary

theory" (40). When Prendick is shipwrecked, he is rescued by the crew of the *Ipecacuanha*. On the ship, he encounters a man whose physical appearance differs from that of common people: "He was, I could see, a misshapen man, short, broad, and clumsy, with a crooked back, a hairy neck, and a head sunk between his shoulders. He was dressed in dark blue serge, and had peculiarly thick coarse black hair" (13).[50] Furthermore, "He turned with animal swiftness" (13) when he heard the bark of a fierce dog. Prendick now describes his facial features:

> The black face thus flashed upon me startled me profoundly. The facial part projected, forming something dimly suggestive of a muzzle, and the huge half-open mouth showed as big white teeth as I had ever seen in a human mouth. His eyes were bloodshot at the edges, with scarcely a rim of white round the hazel pupils. There was a curious glow of excitement in his face. (13)

The face of the peculiar man is black and ugly and his distinguishing features are far from human; his nose is clearly the muzzle, and in his half-open mouth, there are big white teeth which evoke a brute animal and beast. Moreover, in his face is an expression of peculiar excitement, which is closely related to unhuman wildness and brutality. As David Punter says, "The 'black-faced' attendant is, of course, literally black-faced because he is himself a beast-man" (252-53). The black-faced man is far from human, and is close to a degenerate people. Therefore, it is possible to read clearly a wild trace in the black-faced man, which humanity has never had. Darwin's theory is based on the hypothesis that

creatures are changeable, and they spend a long time in evolution. Human species gradually evolved from the apes. Therefore, human evolution and the progress of time are closely connected. Like a stratum and a fossil, if it is possible to reveal the progress of time from the artificial evolution of the animals that Doctor Moreau vivisected, the trace of wildness and brutality in the black-faced man displays the progress of evolutionary time from animal to human.

In late nineteenth-century literature, a character's animal-like degeneracy was closely related to representations of insanity. This being the case, it is possible to suggest that an animal that has been artificially evolved into a man has a connection with insanity. Prendick finds an unnaturalness and ugliness in the face of the black-faced man. He also feels that the man behaves like a wild animal, but the captain of the ship describes the black-faced man:

> "I wish I'd never set eyes on your infernal island. What the devil . . . want beasts for on an island like that? Then that man of yours . . . Understood he was a man. He's a lunatic. And he hadn't no business aft. Do you think the whole damned ship belongs to you?"
>
> "Your sailors began to haze the poor devil as soon as he came aboard."
>
> "That's just what he is—he's a devil, an ugly devil. My men can't stand him. *I* can't stand him. None of us can't stand him. Nor *you* either." (16)

The captain calls the black-faced man "a lunatic" and "a devil." (16) In

general, the definition of insanity comprises extremely unusual attitudes and simpleminded behaviour. The behaviour of madmen deviates grossly from what is socially acceptable in a community. In the scene mentioned above, not only the captain but also the crew of the ship encounter difficulty in accepting the black-faced man; he is obviously ugly and abnormal. His ugliness is so conspicuous that people on the ship all consider him a lunatic. That is to say, the captain and the crew of the ship recognize the artificial evolution by Doctor Moreau's vivisection as madness.

III

After Doctor Moreau, Montgomery, and M'ling are murdered by the Beast People, Prendick survives on the island and lives together with the Beast People for ten months. In May, he discovers that the language spoken by the Beast People has changed and their behaviour has become peculiar:

> It was about May when I first distinctly perceived a growing difference in their speech and carriage, a growing coarseness of articulation, a growing disinclination to talk. My Ape Man's jabber multiplied in volume, but grew less and less comprehensible, more and more simian. Some of the others seemed altogether slipping their hold upon speech, though they still understood what I said to them at that time. Can you imagine language, once clear-cut and exact, softening and guttering, losing shape and import, becoming mere lumps of

> sound again? And they walked erect with an increasing difficulty. Though they evidently felt ashamed of themselves, every now and then I would come upon one or other running on toes and finger-tips, and quite unable to recover the vertical attitude. They held things more clumsily; drinking by suction, feeding by gnawing, grew commoner every day. I realized more keenly than ever what Moreau had told me about the "stubborn beast flesh." They were reverting, and reverting very rapidly. (122-23)

The animals vivisected by Doctor Moreau have evolved into the Beast People. It has taken them 10 years to evolve from animals into humans. When they degenerate, they are "reverting very rapidly" (123). As mentioned above, degeneracy and madness are closely related in the *fin de siècle*.[51] As to the connection between degeneracy and insanity, in the case of the Beast People, one question naturally arises here: whether is their degeneracy connected to madness? Their retrogression, in the progress of evolution, is a reversal of the stream of time; in other words, it means the retreat of time. However, if, after they degenerate, the Beast People become normal animals, the degeneracy from extraordinary evolution means a process of transformation from the Beast People to animals, or the way for restoration of normalcy.

On the island, Prendick lives with the Beast People. Like them, he, too, changes spectacularly: "My clothes hung about me as yellow rags, through whose rents glowed the tanned skin. My hair grew long, and became matted together. I am told that even now my eyes have a strange

brightness, a swift alertness of movement" (124). Prendick's transformation is not only in his physical appearance but also his "eyes have a strange brightness" and "a swift alertness of movement" (124). This change obviously indicates his change, or, to a wild state.

IV

Prendick, who turns feral, thinks that "One unclean rag was about me, my hair a black tangle. No doubt my discoverers thought me a madman" (129). Prendick escapes the island when he is rescued by a ship. As Prendick predicts, the captain and crew of the ship who deliver him consider as below:

> Neither the captain nor the mate would believe my story, judging that solitude and danger had made me mad. And fearing their opinion might be that of others, I refrained from telling my adventures further, and professed to recall nothing that had happened to me between the loss of the Lady Vain and the time when I was picked up again—the space of a year. (129)

Since Prendick pretends to have amnesia, in the Introduction written by his nephew Charles Edward Prendick, he is diagnosed by psychologists as follows: "His case was discussed among psychologists at the time as a curious instance of the lapse of memory consequent upon physical and mental stress" (5). Just as the black-faced man is called a lunatic by the captain on the ship, the crew who rescue Prendick consider him mad because his physical appearance is unusual and what he has experienced

on the island is difficult to understand. Since Prendick does not want the crew to consider him insane, he pretends that he has lost his memory. That is why psychologists make the diagnosis of amnesia.

One question now arises: whether is Prendick mad or sane? Because "The delusions of the insane come on after some physical or moral shock" (Bucknill 83), after returning to society, Prendick feels a strong anxiety and fear about what he has experienced on the island:

> They say that terror is a disease, and anyhow I can witness that for several years now, a restless fear has dwelt in my mind, such a restless fear as a half-tamed lion cub may feel. My trouble took the strangest form. I could not persuade myself that the men and women I met were not also another, still passably human, Beast People, animals half-wrought into the outward image of human souls; and that they would presently begin to revert, to show first this bestial mark and then that. (130)

A dreadful fear Prendick faces is that the men and women he encounters are, in fact, beasts vivisected from animals into humans, and that, someday in the future, they will retrogress and show their animality and brutality. Because of this fear, Prendick harbours a delusion in relation to the experimentation conducted by Doctor Moreau on his island:

> And I go in fear. I see faces keen and bright, others dull or dangerous, others unsteady, insincere; none that have the calm authority of a reasonable soul. I feel as though the animal was surging up through them; that presently the

> degradation of the Islanders will be played over again on a larger scale. I know this is an illusion, that these seeming men and women about me are indeed men and women, men and women for ever, perfectly reasonable creatures full of human desires and tender solicitude emancipated from instinct and the slaves of no fantastic Law—beings altogether different from the Beast Folk. Yet I shrink from them, from their curious glances, their inquiries and assistance, and long to be away from them and alone. (130)

Prendick confronts a dreadful fear and delusion based on what he has experienced on the island. This fear and delusion reveal that he has become mentally deranged. However, there is no evidence to prove that the cause of his madness has been his experience on the island. His madness is related to degeneracy, which is connected with anxiety about the atavism of humanity that people confronted in the late nineteenth century.

V

In *The Island of Doctor Moreau*, since Prendick observes the creation of humanity by Doctor Moreau's vivisection, which is a deviation from the social norm, he has a mental breakdown. Prendick's insanity is considered one response to the anxiety that the contemporary people of late nineteenth century confronted. Showalter states: "Like other figures of *fin-de-siècle* fiction, Moreau is attempting to separate reproduction—creation—from sexuality ("Apocalyptic" 80). To create

human beings by Doctor Moreau's vivisection denies the creation of humanity through the relationship between men and women. That is to say, humanity created by vivisection shakes the system of marriage based on heterosexuality, which supports patriarchy in the nineteenth century. As this dissertation has investigated the relationship between representations of male insanity and homosexuality in the fourth chapter and the fifth chapter, an alternating personality is depicted as a crucial device for implying homosexuality in the *fin de siècle*. Concerning homosexuality, male homosexual desire is depicted in English literature before the *fin de siècle*. Seemingly, patriarchy played an important role in supporting morality during the Victorian period. However, the collapse of patriarchy is undeniable. Because of the diversification within society, Darwin's theory of evolution, and homosexuality, patriarchy in the Victorian period had already become hollow. The creation of the Beast People by vivisection suggests the emergence of a new society that separates from Victorian society forever.

Conclusion

This dissertation has discussed representations of madness, gender and their literary cultural representations in *Jane Eyre*, *Lady Audley's Secret*, *The Return of the Native*, *Jude the Obscure*, *Strange Case of Dr. Jekyll and Mr. Hyde*, *The Picture of Dorian Gray*, *Dracula*, *The War of the Worlds*, and *The Island of Doctor Moreau*. Then, what is madness? The definition of madness is unfixed as Roy Porter states:

> . . . the fact that the language, ideas and associations surrounding mental illness do not have scientific meanings fixed for all time, but are better viewed as "resources" which can be variously used by various parties for various purposes. What is mental and what is physical, what is mad and what is bad, are not fixed points but culture-relative. (*Social* 10)

Various aspects of madness are found not only in psychiatry but also in literary and artworks in the Victorian period. Therefore, inaccurate genetic inheritance theories spread so widely that it was believed women were more likely to suffer from a nervous collapse than men and, moreover, maternal insanity tended to be inherited by daughters more frequently than by sons. Beliefs in psychiatry about the transmission of insanity affected feminine madness described in *Jane Eyre*, *Lady Audley's Secret* and *Jude the Obscure*. In *Jane Eyre* and *Lady Audley's Secret*, the representations of female madness functions as a literary convention. The image of female insanity is an important motif that

promotes idealized femininity developed by men (i.e. women are weak, obedient, and inferior to men). In literature, madness is an essential device for characterization and the development of the plot.

Due to lack of reason and sound mind, male lunatics encounter difficulty in depicting their thoughts and experiences. For this reason, lack of logic and coherence is often found in lunatics' narrative in *Dr. Jekyll and Mr. Hyde* and *The War of the Worlds*. Simultaneously, their insanity symbolizes the fragility of authority. The narrative "I" in *The War of the Worlds*, loses his power and authority, and becomes an object that is defined as an inferior other, like Bertha, because of his insanity.

Nevertheless, as previously discussed in *Jane Eyre*, female madness is perpetually represented, interpreted, and narrated as a literary convention. Similarly, in late nineteenth century fiction, male lunatics are also frequently depicted. These depictions are considered reflections of the anxiety of reverse colonization and the increasing fragility of the British imperial domination in the late nineteenth century. Such descriptions can be found in Bram Stoker's *Dracula*, H. G. Wells' *The War of the Worlds*, and *The Island of Doctor Moreau*.

This dissertation has analysed the relationship between madness and marriage. In *Jane Eyre*, *Lady Audley's Secret*, *The Return of the Native*, and *Jude the Obscure*, authors deal with marriage based on heterosexuality. Those novels show that matrimonial lives come to an end. In *Jane Eyre* and *Lady Audley's Secret*, madness is a significant element in justifying the bigamy of Rochester and Lady Audley. In *Lady Audley's Secret*, it is ambiguous whether Lady Audley is truly mad or

sane. On the contrary, in *The Return of the Native*, her marriage's collapse induces Eustacia to become depressed. Madness is described as an inherited disease for the Fawleys in *Jude the Obscure*, while, in *Jane Eyre* and *Lady Audley's Secret*, Bertha and Lady Audley go mad because the maternal side of their respective families emerged in their psyche. Because of hereditary madness in the Fawleys, Jude and Sue are unsuitable for marriage. Therefore, they decide to live together in a free union, which suggests that an impasse in the matrimonial system emerged as a form of madness in the late nineteenth century.

Conversely, in *Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, female characters are portrayed as marginal characters, and marriage is not pivotal in those novels. Most of the characters are unmarried men, and one of them is a divorced man. In both novels, characters have less interest in matrimonial relationships, and instead they prefer male bonds; male madness is closely connected with homosexuality. In male bonds in literature, female characters are excluded from the masculine world. In *Dracula*, the main characters are gratified with their marriage at the end of the novel. But, Lucy's wish to marry three suitors is interpreted that she has a sceptical view of monogamy based on heterosexual. Additionally, Dracula is a peculiar character who can increase the number of his vampires by himself. Such a particular faculty indicates his sexual inclination; he is bisexual.

H. G. Wells mainly portrays male characters in *The War of the Worlds*, and *The Island of Doctor Moreau*. In *The War of the Worlds*, the narrator "I" is a married man, but his wife only appears at the beginning

and the end of the novel. In *The Island of Doctor Moreau*, human life is created by vivisection, without marriage or sexual intercourse. For the patriarchy, a marriage system based on heterosexuality is a fundamental element. Vivisecting animals to create human beings implies the collapse of the patriarchy based on a heterosexual matrimonial relationship. For this reason, patriarchal society is unsteady. The decline and fall of the society and humanity reflect anxieties contemporary people confronted in the late nineteenth century. To create human beings by vivisection suggests that a new society differs from the present one. In the nineteenth century, bigamy, homosexuality and bisexuality were illegal. Madness, therefore, was necessary to conceal such crimes. Madness was used as a device for describing concealed desires that characters have.

Representations of madness and narrative strategies have been examined in this dissertation. The transition from realism to modernism in narrative arts has allowed for the depiction of insanity from different angles. With the advent of modernism, the lunatic became able to describe his or her insanity. In late Victorian literature, madmen gradually became the narrative subject and, thereby, acquired the ability to narrate their insanity. In the period, lunatics were transformed from objects to subjects, involving representations of insanity, even though the definition of madness is unfixed and uncertain. However, because Victorian literature is stylistically realistic, authors confronted difficulties in depicting insanity. Female lunatics in early Victorian literature were not given the ability or opportunity to

narrate their stories.

In *Jane Eyre*, a mad woman, Bertha Mason, is depersonalized and defined or redefined by others; she is characterized, perpetually interpreted, and narrated by these others. Since power brands insanity, authority is closely related to individual identities and the definition of insanity. In *Jane Eyre*, feminine insanity and identity are based on Rochester's view, which symbolizes authority. Rochester authorizes the meanings of words used by servants, and they are considered as a fundamental element of his power in Thornfield Hall. The narrator, Jane, effectively uses the words authorized by Rochester to describe the mad woman in the attic. For this reason, Bertha is defined by Jane, which implies Bertha's subordination, inferiority, and ferocity. Seemingly, Jane is forced to obey a male discourse. But it is obvious that, as the narrator, Jane seizes the verbal authority to create a fictional world. Bertha's insanity and Jane's idealized self-portrait contribute to the understanding that Jane is innocent, concealing her bigamy and adultery.

Like Bertha, in *Lady Audley's Secret*, Lady Audley is a mad woman because madness is a hereditary disease in the maternal line. Unlike Bertha, however, Lady Audley can confess her insanity. While it is undeniable that Bertha is a mad woman, it is ambiguous whether Lady Audley is mad. In *Lady Audley's Secret*, like *Jane Eyre*, Lady Audley's madness is a significant device used to justify her crimes, to save Sir Michael's reputation, and to maintain his honour. In *The Return of the Native* and *Jude the Obscure*, the main characters have mental disorders

because they face difficulties in their marriages. While, in *Jane Eyre* and *Lady Audley's Secret*, female madness in the maternal line is depicted conventionally, in *Jude the Obscure*, madness is portrayed as a significant factor that closely connects characters' personalities, lives, personal relationships, and family. In other words, madness can be observed in various aspects of their lives.

In *Strange Case of Dr. Jekyll and Mr. Hyde*, Hyde is, like Bertha, shut up within the narrative discourse. The strange case is narrated from different perspectives—Utterson's, Enfield's, Lanyon's, and Jekyll's—which suggests that there is no absolute fact or truth behind the case narrated from these perspectives. Stevenson invents an innovative style of narration to describe a double personality. Wilde portrays a double personality in *The Picture of Dorian Gray*. Regarding a narrative strategy, Wilde depicts a split personality, which is different from Stevenson's description of a double personality.

In *Dracula*, a first-person and realistic narrative style is adopted to relate records of supernatural phenomena. Through *Dracula*, like Bertha and Hyde, what Dracula says is limited, and the lack of the narration of his own story is undeniable. Like *Strange Case of Dr. Jekyll and Mr. Hyde*, *Dracula* is narrated from multiple perspectives. It is composed of Jonathan's diary, Mina's diary, Lucy's diary, Seward's diary, letters and telegrams, all of which contribute to the story of the vampire, Dracula. Dracula is an imaginary specter created by mass hysteria.

H. G. Wells employed a first-person and realist narrative style to describe madness in *The Island of Doctor Moreau* and *The War of the*

Worlds. In both novels, absurd stories are narrated by unreliable narrators because they go mad. Although the introduction is written by his nephew, Charles Edward Prendick, *The Island of Doctor Moreau* is narrated by Edward Prendick. Since Prendick observes the creation of humanity in Doctor Moreau's vivisection experiments, he has a mental breakdown. His madness is considered one response to the anxiety that contemporary people in the late nineteenth century confronted. *The War of the Worlds* is a tale of Martians invading the earth. Though a series of central incidents are carried out by the Martians, they never narrate themselves, like Bertha, Hyde and Dracula. The story of the Martians' aggression is only narrated from the point of view of the narrator, a philosophical writer. Due to the Martians' invasion, the narrator goes mad. He loses his power as an observer and his authority as a narrator. Because of his loss of the memory, he forgets the past that he should narrate, which suggests the disappearance of a reliable narrator with the ability to control a fictional world. The disappearance of the reliable narrator undermines the narrative and the structure of realism in the Victorian period. Anxiety about the end of colonialism in Great Britain is reflected in the undermining of the reliability of the first person narrator at the end of the nineteenth century.

Since the definition of insanity is closely related to authority, the influence of psychiatry and neurology emerged in its definition. Therefore, the difference and inequality in sex unsurprisingly disappeared in the late nineteenth century, and the representations of feminine and masculine madness are different from those in early Victorian literature.

Consequently, lunatics are transformed from the object/other to the narrator/self; in other words, they acquired the potential to narrate their own insanity with new narrative strategies, some of which are observed in modern fiction of the twentieth century.

Notes

[1] Regarding multiple selves, critics have argued that in nineteenth-century literature "doubleness" and double names are a key motif evoking homosexuality, see Showalter, *Sexual* 105-26. Jill L. Matus investigates interactions between *Strange Case of Dr. Jekyll and Mr. Hyde* and contemporaneous ideas about the multiple self as developed by the Society for Psychical Research. See Matus, *Shock* 160-82.

[2] See William Parry-Jones, *The Trade in Lunacy: A Study of Private Madness in England in the Eighteenth and Nineteenth Centuries* (London: Routledge &Kegan Paul, 1972)49-50. And J. Mortimer Granville, *The Care and Cure of the Insane* (London: Hardwicke & Bogue, 1877)1: 142 and 2: 230. See Showalter, *Female* 259.

[3] Initially, in his letter to Eduard Bertz, on 2 June in 1893, George Gissing wrote that he accepted that "the readjustment would bring 'sexual anarchy' for a time" (Korg 186) because it was necessary for women to receive the same education as men for "social peace" (Korg 185). He considered that "sexual anarchy" would not become a serious threat or destroy anything of value. See Korb 185-86.

[4] The literary definition of female writers of *fin-de-siècle* fiction covers a wide range and is unfixed. For example, in the classification of a collection of women writers of *fin-de-siècle* fiction as presented in *Daughters of Decadence: Women Writers of the Fin de Siècle* (London:

Virago, 2008), edited by Elaine Showalter, her selection of *fin-de-siècle* writers is also various and cosmopolitan; she includes female authors from England, Ireland, India, South Africa, Europe, and America. In general, *fin-de-siècle* writers were cosmopolitan. For instance, George Egerton was born in Australia; Sarah Grand was born in Ireland; and Olive Schreiner was born in Cape Colony. Furthermore, Henrik Ibsen and his literary works had a great influence on not only intellectuals but also authors of the *fin de siècle*. In 1889, Ibsen's *A Doll's House* was performed in London's Novelty Theatre. George Bernard Shaw, Eleanor Mark, Olive Schreiner, Edith Lees Ellis and Emma Frances Brooke were in the audience. See Ledger 79.

5. New Woman fiction was written by both female and male authors. Thomas Hardy, George Moore, George Bernard Shaw, Henry Rider Haggard and Grant Allen are regarded as conspicuous male writers of New Woman fiction. See Sally Ledger and Roger Luckhurst 75-76.

6. *Ophelia* (1851-52) by John Everett Millais is one of the most popular Victorian paintings symbolizing feminine purity and chastity.

7. While, in feminist criticism, Bertha is considered as a symbol of feminine oppression, she is considered an essential figure who embodies the conflict between the Empire and its colonies in post-colonial criticism. See Gayatri Chakravorty Spivak, "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry* 12 (1985): 243-61; Susan Meyer, *Imperialism at Home: Race and Victorian Women's Fiction* (Ithaca: Cornell UP, 1996). In terms of feminine insanity in the Victorian period, many critics have examined and pointed out Bertha's

representations. See Helen Small, *Love's Madness: Medicine, the Novel, and Female Insanity* (Oxford: Oxford UP, 1996); Jane Wood, *Passion and Pathology in Victorian Fiction* (Oxford: Oxford UP, 2001).

[8] All quotations in the chapter are from *Jane Eyre*. Ed. Richard J. Dunn. New York: Norton, 2001. Numbers of pages are included in parenthesis.

[9] Interactions of eyes in *Jane Eyre* are more complex and slightly different from Foucault's theory of univocal and oppressive gaze and power.

[10] For example Elaine Showalter, *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (Princeton: Princeton UP, 1977); *The Female Malady: Women, Madness, and English Culture, 1830-1980* (London: Penguin, 1987); Sandra M. Gilbert, and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale UP, 2000).

[11] All quotations in this chapter in *Lady Audley's Secret* are from the Oxford world classic edition of *Lady Audley's Secret*. Ed. David Skilton, Oxford: Oxford UP, 1998. Numbers of pages are included in parenthesis.

[12] As Jeanne Fahnestock suggests, "The bigamy novel in particular is usually seen as a subcategory of the popular sensation genre of the 1860s" (47). Braddon also had a bigamous relationship with John Maxwell.

[13] Arthur Ladbroke Wigan wrote *A New View of Insanity: The Duality of the Mind* (London: Longman, Brown, Green and Longman,

1844). The case of Mary Reynolds, the young American woman, became one of the most famous instance of divided consciousness during the nineteenth century. Robert Macnish reported her case in *The Philosophy of Sleep* (Glasgow: W. R. M'Phun, 1836). William S. Plumer also reported "Mary Reynolds: A Case of Double Consciousness" in *Harper's New Monthly Magazine* in 1860. See Taylor and Shuttleworth 123-28.

[14] All quotations in this chapter in *The Return of Native* are from *The Return of Native*. Ed. James Gindin. London: Norton, 2005. Numbers of pages are included in parenthesis.

[15] In comparison with the Norton edition, the Oxford edition, which is based on the edition in 1878, focuses on the financial difficulty Eustacia confronts:

> "I can't go, I can't go," she moaned. "No money; I can't go and if I could, what comfort me? I must drag on next year as I have dragged on this year, and the year after that as before. How I have tried and tried to be a splendid woman, how destiny has been against me! . . . I do not deserve my lot! . . . " (Hardy, *Return* 341)

[16] Although Hardy disagreed with Sue's categorization as the New Woman, he was interested in women writers in the *fin de siècle*. In particular, *Keynotes* (1893) written by George Egerton was much admired by Hardy. In fact, similarities between Hardy and women writers of the *fin de siècle* are often mentioned. For instance, similar issues and problems are depicted as key motifs in both Hardy's works and *fin-de-siècle* fiction; they were both influenced by Henrik Ibsen, a

famous Scandinavian naturalist. Hardy himself had interest in Ibsen's drama and he watched Ibsen's *Hedda Gabler* (1890) in 1891 and 1893. See Hardy, *Life* 245 and 272; Showalter, Introduction viii; and Ledger 79.

[17] As for the characterization of Sue Bridehed and the New Woman in the nineteenth century, see Boumelha 135-56; Goode 100-13; Wood 199; and Ingham, *Authors* 149-52.

[18] The quotation continues: The differences in personality to be ignored. [This idea was to some extent carried out in the novel *The Well-Beloved*, the poem entitled "Heredity", etc](Hardy, *Life* 226).

[19] In *Fiction and Repetition: Seven English Novels* (Cambridge: Harvard UP, 1982), J. Hillis Miller discusses the motif of heredity and pedigree in the chapter 5 "TESS OF THE D'URBERVILLES: Repetition as Immanent Design" and in the chapter 6 "THE WELL-BELOVED: The Compulsion to Stop Repeating *Tess of the D'Urbervilles, The Well-Beloved.*" Tess O'Toole points out, in *The Well-Beloved, Tess of the D'Urberville*, and *A Laodicean*, that traditional pedigree is one factor to arrest the opposite sex, see O'Toole 123-24. Moreover, Tamai Akira's suggestive article "Little Father Time and *Fin-de-Siècle* Literature: An Essay on *Jude the Obscure*" treats the motif of heredity and faces in Hardy's literary works, see Tamai 47-83.

[20] Bullen points out: "Alfred Wallace, August Weismann, Herbert Spencer and William Galton" (83) contributed to science magazines at that time. Bullen, probably, might make a clerical error: it was Francis Galton.

[21] Family lineage and facial resemblance between ancestors and their descendants depicted in Hardy's literary works reflect his intellectual curiosity about heredity and pedigree. In his poetry such as "Heredity" (*Variorum* 454), "The Pedigree" (*Variorum* 460), and "Family Portraits" (*Variorum* 919), the motif of heredity and pedigree is used:

> I AM the family face;
> Flesh perishes, I live on,
> Projecting trait and trace
> Through time to times anon,
> And leaping from place to place
> Over oblivion.
>
> The years-heired feature that can
> In curve and voice and eye
> Despite the human span
> Of durance—that is I;
> The eternal thing in man,
> That heeds no call to die. (*Variorum* 454)

[22] In "Dame the Sixth—Squire Petrick's Lady By the Crimson Maltster," delusion depicted as an inherited mental disorder transmitted from a grandmother to her daughter and her granddaughter shifts the tone from a fancy of the protagonist to the reality he confronts at the end of the story.

[23] All quotations in this chapter in *Jude the Obscure* are from *Jude the Obscure*. Ed. Dennis Taylor. London: Penguin,1998. Numbers of

pages are included in parenthesis.

[24] Elain Showalter points out that "Little Father Time, in my view, can best be understood in the contexts of the feminist protest fiction of the period, and of its conventions relating to the prematurely aged and psychologically disturbed syphilitic child" ("Syphilis" 108).

[25] Walter Pater discusses Leonard da Vinci's *The Mona Lisa* (1503-06) in *The Renaissance: Studies in Art and Poetry*. Comparing Little Father Time's face, the picture of Dorian Gray, and *The Mona Lisa*, Akira Tamai points out that they are similar in some respects (Tamai 52–55, 70–74).

[26] See Swearingen 11 and Dury 239.

[27] See Stevenson, *Letters* 189 and 198, Matus, *Shock* 160-82 and Dury 237-52.

[28] See Stevenson, *Letters*: 331-34 and Swearingen 101.

[29] All quotations in this essay in *Strange Case of Dr. Jekyll and Mr. Hyde* are from *Strange Case of Dr. Jekyll and Mr. Hyde.* Ed. Katherine Linehan. New York: Norton, 2003. Numbers of pages are included in parenthesis.

[30] See Malchow 112 and Walkowitz 206.

[31] See Luckhurst, Introduction xiv and Baldick 146.

[32] Annette Cozzi describes the relationship between Jekyll and Hyde as below: Jekyll/Hyde embodies "the relationship between the British and the Irish" (143). Patrick Brantlinger points out that Imperial Gothic expresses "anxieties about the ease with which civilization can revert to barbarism or savagery and thus about the weakening of

Britain's imperial hegemony" (*Rule* 229). Imperial Gothic represents anxieties about reverse colonization and the loss of power the British Empire faced in the late nineteenth century. The anxiety of reverse colonization is represented as the projection of the increasing fragility of the Empire's imperial prestige and its terror of an impending colonial revenge. Therefore, Jekyll embodies the increasing fragility of the Empire's imperial power, while young and vivacious Hyde represents colonies which roughly become prosperous. That is to say, Jekyll and Hyde are the incarnate anxieties that contemporary people confronted.

[33] Jekyll/ Hyde is interpreted as a conflict between the professional and working classes. See Ruddick 191.

[34] See Arata 40, K. Miller 211 and Luckhurst, Notes 185.

[35] Marlow in Joseph Conrad's *Heart of Darkness* (1902) is also an unreliable narrator. Mad narrators are used in Henry James's *The Turn of the Screw* and H. G. Wells's *The War of the Worlds.*

[36] Eve Kosofsky Sedgwick points out that "In *The Picture of Dorian Gray* as in, for instance, *Dr. Jekyll and Mr. Hyde*, drug addiction is both a camouflage and an expression for the dynamics of same-sex desire and its prohibition: both books begin by looking like stories of erotic tensions between men, and end up as cautionary tales of solitary substance abusers" (*Epistemology* 172).

[37] On 5 July 1890, a reviewer for the *Scots Observer* criticizes the implication of homosexuality in *The Picture of Dorian Gray*, stating, "if he can write for none but outlawed noblemen and [a] perverted telegraph-boy, the sooner he takes to tailoring (or some other decent

trade) the better for his own reputation and the public morals" ("From" 372). Wilde responds to the editor of the *Scots Observer* with, "Each man sees his own sin in Dorian Gray. What Dorian Gray's sins are no one knows. He who finds them has brought them" (*Letters* 373). Concerning homosexuality and *The Picture of Dorian Gray*, there are critical essays: Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: U of California P, 1990); Elisa Glick, *Materializing Queer Desire: Oscar Wilde to Andy Warhol* (Albany: State U of New York P, 2009); Ed Cohen, "Writing Gone Wilde: Homoerotic Desire in the Closet of Representation." *PMLA* 102. 5 (1987): 801-13; Christopher Craft, "Come See About Me: Enchantment of the Double in *The Picture of Dorian Gray*." *Representations* 91. 1 (2005): 109-36; Simon Joyce, "Sexual Politics and the Aesthetics of Crime: Oscar Wilde in the Nineties." *ELH* 69. 2 (2002): 501-23; Vicki Mahaffey, *States of Desire: Wilde, Yeats, Joyce and the Irish Experiment* (Oxford: Oxford UP, 1998); Claude J. Summers, *Gay Fictions: Wilde to Stonewall: Studies in a Male Homosexual Literary Tradition* (New York: Continuum, 1990).

[38] All quotations in the chapter are from *The Picture of Dorian Gray*. Ed. Michael Patrick Gillespie. New York: Norton, 2007. Numbers of pages are included in parenthesis.

[39] Anne Varty points out that "It did for homosexuality what *Thérèse Raquin* had done for heterosexuality. And while the same-sex passion that drives the plot of the novel results in two terrible *crimes passionelles*, the murder of Basil Hallward, comparable to the murder of Camille in *Thérèse Raquin*, and the suicide of Dorian, comparable to the

deaths of the lovers at the end of Zola's novel, homosexuality is also represented as a force of possible redemption, with a noble pedigree" (113).

[40.] Iain Ross indicates that "Dorian is the *erastês* (lover) of Harry, Harry the *erômenos* (beloved). In classical Athens the convention was that the *erastês* should be a grown man, the *erômenos* an adolescent or ephebic boy, the elder paradoxically the slave of the younger (*Symposium*, 183a-b). But Dorian is Henry's slave. There is a precedent for this role reversal: in the *Symposium* the glamorous Alkibiades recounts how, when he was Sokrates' *erômenos*, he was driven to attempt to seduce him like an *erastês* (*Symposium*, 222b). Dorian's relationship with Henry is a decadent re-enactment of Alkibiades' with Sokrates" (168).

[41.] Simon Joyce states that "Since that text is given to him by Lord Henry, the alignment of Wotton/Wilde and Dorian/Douglas seems clear enough" (511).

[42.] Jean-Martin Charcot (1825-93) "was by no means exclusively preoccupied with hysteria. He was, first and foremost, a passionate neurologist (hence his soubriquet, the 'Napoleon of the neuroses')" (Porter, *Madness* 137). In addition, Charcot examined not only women who suffered from hysteria. As Elaine Showalter indicates that "At the Salpêtrière there was even a special wing for male hysterics, who were frequently the victims of trauma from railway accidents" (*Female* 148), he also had a look at hysteric men. Bram Stoker boastfully listed Charcot as a prominent visitor to the Lyceum in his *Personal*

Reminiscences of Henry Irving (1906) (171).

[43] All quotations in this chapter in *Dracula* are from *Dracula.* Ed. Nina Auerbach and David J. Akal. New York: Norton, 1997. Numbers of pages are included in parenthesis.

[44] In *Carmilla* (1871) written by Sheridan Le Fanu, when the heroine was attacked by the vampire, the vampire bit her breast not her throat (Le Fanu 126).

[45] A blood transfusion is interpreted as sexual intercourse. Lucy receives blood transfusions from Arthur Holmwood, John Seward, Van Helsing, and Quincey Morris, which implicitly suggests that her desire for polyandry is fulfilled.

[46] Henry Maudsley makes reference to hysteria:

> An attack of acute maniacal excitement, with great restlessness, rapid and disconnected but not entirely incoherent conversation, sometimes tending to the erotic or obscene, evidently without abolition of consciousness; laughing, singing, or rhyming, and perverseness of conduct, which is still more or less coherent and seemingly willful, — may occur in connection with, or instead of, the usual hysterical convulsions. (234)

[47] As to *Dracula* and myth, Chris Baldic pointed out that "After *Frankenstein* and *Dr Jekyll and Mr Hyde*, the third nineteenth-century horror story of mythic proportions, Stoker's *Dracula*, is again a tale of an overreacher who seeks both immortality and exemption from the moral responsibilities of ordinary mortals" (146). David Punter, moreover,

suggested as below: "The use of the term 'myth' to describe a work of written literature is open to abuse, but if there is any modern work which fits the term adequately, it is *Dracula*, if on the grounds of reception alone" (256).

[48] All quotations in this chapter in *The War of the Worlds* are from the Penguin edition of *The War of the Worlds*. Ed. Patrick Parrinder, London: Penguin, 2005. Numbers of pages are included in parenthesis.

[49] Virginia Woolf depicted a victim of shell shock, Septimus Warren Smith, in *Mrs Dalloway* (1924). Using free indirect speech, Woolf described the delusion of Septimus:

> So he was deserted. The whole world was clamouring: Kill yourself, kill yourself, for our sakes. But why should he kill himself for their sakes? Food was pleasant; the sun hot; and this killing oneself, how does one set about it, with a table knife, uglily, with floods of blood,—by sucking a gas-pipe? He was too weak; he could scarcely raise his hand. Besides, now that he was quite alone, condemned, deserted, as those who are about to die are alone, there was a luxury in it, an isolation full of sublimity; a freedom which the attached can never know. (78-79)

[50] All quotations in this chapter in *The Island of Doctor Moreau* are from Penguin edition of *The Island of Doctor Moreau*. Ed. Patrick Parrinder, London: Penguin, 2005. Numbers of pages are included in parenthesis.

[51] Creeping is familiar imagery that evokes reversion to a beast or

wild animal in visual and verbal works during the *fin de siècle*. Crawling or creeping is a familiar motif depicted in *fin-de-siècle* fiction. For example, Morlocks in *The Time Machine*, Kurtz in *Heart of Darkness*, and José Silvestre in *King Solomon's Mines* (1885) all creep. Animal-like features in humans are interpreted as signs of a grotesque criminality or degeneracy in neo-Darwinist theories. In particular, beastliness and lack of human nature contribute to representations of the boundary between race, class, sexuality and gender in *fin-de-siècle* gothic literature. Monstrous and subhuman figures are frequently depicted in *fin de siècle* gothic literature (for example, Dr. Jekyll/Mr. Hyde, Kurtz, Dracula, Salome and Dorian Grey). Dr. Jekyll/Mr. Hyde, Kurtz, and Dorian Grey are mad men. See Hurley 120 and Halberstam 3.

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