THE DOPPELGANGER IN SELECT NINETEENTH-CENTURY BRITISH FICTION: FRANKENSTEIN, STRANGE CASE OF DR JEKYLL AND MR HYDE, AND DRACULA

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Résumé

Ce mémoire étudie les épitomés de la figure *doppelganger* en trois romans britanniques gothiques du XIXe siècle: *Frankenstein* de Mary Shelley, *Strange Case of Dr. Jekyll and Mr. Hyde* de Robert Louis Stevenson et *Dracula* de Bram Stoker. En utilisation avec les sources secondaires dont *The Origin of Species* et *The Descent of Man* de Charles Darwin, et *The Uncanny* de Sigmund Freud, je soutiens que le *doppelganger* symbolise les conventions sociales et les angoisses des hommes britanniques dans les années 1800. Grâce à un examen des représentations physiques et métaphoriques de la dualité et de la figure *doppelganger* dans la littérature primaire, je démontre que la duplicité était courante au XIXe siècle à Londres. En conclusion, les *doppelgangers* sont des manifestations physiques gothiques de terreur qui influencent les luttes avec bien séance, des répressions des désirs et des craintes de l'atavisme, de la descente et de l'inconnu dans le XIXe siècle.
Abstract

This thesis investigates the representations of the doppelganger figure in three nineteenth-century British Gothic novels: Mary Shelley’s *Frankenstein*, Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, and Bram Stoker’s *Dracula*. Using Charles Darwin’s *The Origin of Species* and *The Descent of Man*, and Sigmund Freud’s *The Uncanny*, I argue that the doppelganger symbolizes social conventions and anxieties of British men in the 1800s. By examining the physical and metaphorical representations of duality and the doppelganger figure in literature, I demonstrate that duplicity was commonplace in nineteenth-century London. I conclude that the doppelgangers are physical Gothic manifestations of terror that epitomize nineteenth-century struggles with propriety, repression of desires, and fears of atavism, descent, and the unknown.
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Introduction

In the nineteenth century, London prospered as one of the greatest cities in the world. Its urban growth attracted a vast range of travellers. In this sleepless city, the arts were affordable entertainment to foreigners as well as Londoners. Through literature, London became famously identified with enchanting balls, lavish dinner parties, afternoon teas, and cigars at gentlemen’s clubs. In contrast, the Gothic genre represented a much darker London where people were not what they appeared. This concealment of superficial and inner realities was epitomized in Gothicism, which cyclically “reemerges in times of cultural stress in order to negotiate anxieties for its readership by working through them in displaced (sometimes supernaturalized) form” (Hogle 194). Aware that the Gothic novel provided more than entertainment, nineteenth-century readers took pleasure in the genre’s ability to communicate unspoken truths. In brief, literary Gothicism serves as a means to understand the cultural stress and anxieties that plagues the broader society.

London in the 1800s witnessed abundant changes that included industrialization and scientific progress, the colonization of new territories, the dissipating influence of religion, the ascension of the middle class, and a massive population explosion as people traveled from the English countryside to seek urban areas or went abroad (McCord 56, 77, 213, 238, 435; Speck 60). These developments resulted in communal fears, stresses, and anxieties. In continuation of the Gothic tradition, nineteenth-century Gothicism was influenced by these social changes, and “the castles and abbeys of the eighteenth century [gave] way to labyrinthine streets, sinister rookeries, opium dens, and the filth and stench of the squalid slums” (Punter and Byron 21–2). This is the depiction that existed behind the façade of elegance and propriety that England and its urban centres were recognized for throughout the world. The described dark realities
consequently inspired the creation of Gothic novels that consisted of mystery and horror as well as enchantment and self-discovery. Gothic literature of this era was primarily duplicitous in its use of theme, tone, setting, literary devices, and characters, which together spoke to the underlying dichotomies of England, a country in which propriety and repression coexisted, and individuals lived hidden lives. For this reason, to expose the concealments of British men and their environments, nineteenth-century Gothic authors constructed narratives of repressed men with double lives, resulting in the birth of the doppelganger.

The doppelganger is a prominent character that is typically associated with the conventions of Gothicism. Gothic tales are stereotypically recognized by foreboding castles, the supernatural, and monsters. The eighteenth century saw the rise of the Gothic, where castles and churches were most often the setting of choice, which is famously evident in Horace Walpole’s *Castle of Otranto* and Matthew Gregory Lewis’ *The Monk* (Sturprich 62). In the 1700s, Walpole, Lewis, and others were influenced by Medievalism (“archaeology and ruins”) and Romanticism (“aspiration and mystery”), as well as by a reaction against formality and social order (Sturprich 74). Eighteenth-century British Gothicism entranced readers with the combination of “marvellous incidents and chivalric customs of romances, the descriptions of wild and elemental natural settings, the gloom of the graveyard and ruin, the scale and permanence of the architecture, [and] the terror and wonder of the sublime” (Botting, *Gothic* 24). Nonetheless, the turn of the century brought about a transformation in Gothic Romanticism, giving “way to terrors and horrors that are much closer to home, uncanny disruptions of the boundaries between inside and outside, reality and delusion, propriety and corruption, materialism and spirituality” (113). This transition in the Gothic genre created recognizable characteristics and traits dominant in each era; however, the generalized trademarks of dark environments, terrifying characters, and
repressed individuals are familiar in both periods. According to Botting, the nineteenth-century Gothic in particular expresses two intentions, the first being to entertain and terrify (1). Owing to popular archetypes such as nightmarish beings and blood-sucking vampires, Gothic fiction engaged readers who were primarily entertained by monstrous impossibilities. In addition to alluring readers, authors employed Gothicism as a cathartic medium to discuss the suppressed fears and desires of nineteenth-century British men. In spite of the obvious influence of the Romantic Gothic tradition of questioning social norms, Gothic literature in the 1800s contributed to this sensibility by showcasing society’s hidden abnormalities.

In order to interpret social repressions, Gothic writers employ different literary strategies that refrain from divulging truths until a particular climax in the novels. According to Jerrold E. Hogle’s introduction to *The Cambridge Companion to Gothic Fiction*, Gothicism was a renowned “pattern of hyperbolically verbalizing contradictory fears and desires over a possible ‘base’ of chaos and death” (5). The “chaos and death” to which Hogle alludes speaks to the Gothic author’s chief intention: to portray chaotic lives of thrills and near-death experiences in order to create amusement and suspense for readers. The desire to throw repressed fears and desires into sharp relief by “hyperbolically verbalizing” them is the Gothic author’s secondary intention of revealing social truths to readers. Like the hyperbole – as noted by Hogle – characters and literary devices are used in nineteenth-century Gothic to symbolize the secrets and duality of men through underlying social criticism. The most effective of these conventions is the Gothic doppelganger, which personifies repressed fears and desires while contributing to the evolution of Gothicism.

A doppelganger (or double-ganger) is defined as an “apparition of a living person; a double, a wraith” (“double-ganger”). A frequent misconception of the Gothic doppelganger is
that it symbolizes evil while its human double embodies good. However, doppelgangers are the simulacrum of humanity and each represents the “double of a living person,” so whether doppelgangers are good or evil depends entirely on the choices made by humans. In *The Poetics of Shadows: The Double in Literature and Philosophy*, Andrew Hock Soon Ng explains “that within [humans there] ... is the presence of *at least* two forces whose variety and disparity are essential inasmuch as they confer correspondence amidst difference” (39). Hock Soon Ng observes that humans often suffer crises of identity, where “two forces” always contradict and attempt to conquer one another. This clash of identities is evident in nineteenth-century men, as well as in the Gothic, and “became part of an internalised world of guilt, anxiety, [and] despair” (Botting, *Gothic* 10). The contradicting elements of British men and the Gothic genre are reflected in doppelgangers, which are the physical manifestations of the “internalised world.” In keeping with Hock Soon Ng’s theory that humans have “two forces” acting upon them, doppelgangers might be conceived as the physical manifestation of the conflicting forces acting within their respective human counterparts. Accordingly, the doppelganger figure is neither good nor evil, but rather embodies the hidden conflict between good and evil in men. The Gothic genre enables writers to communicate freedom from repressive forces, such as propriety, morality, and sexual barriers, while Gothic characters continue to struggle with their emotions. Doppelgangers, then, are the physical projections that epitomize the dark secrets of men who must predominantly fight the battle of good versus evil that is encountered internally, and not externally.

As symbolic representations of hidden secrets of the self, the doppelganger’s physicality varies in each Gothic novel. Doubles may take the form of monsters, werewolves, witches, vampires, aliens, robots, and more. Gothic doppelgangers are “the ‘return of the repressed’: the
embodiment of unbearable or unacceptable fears, wishes, and desires that are driven from consciousness and then transmuted into representations of monstrosity” (Hogle 198). The physical appearance of doppelgangers is the source of the terror in Gothic novels. The externalized despicability of Gothic doubles perpetuates fear while symbolizing social repression emphasized by the author. Some doppelgangers lack human distinguishing features and others are grotesquely deformed beings that induce repulsion and horror. In the essay “British Gothic Fiction, 1885 – 1930,” Kelly Hurley explains that doppelgangers have “vestiges of ... human identity, but [have] already become, or [are] in the process of becoming, some half-human other[s] – wolfish, or simian, or tentacle, or fungoid, perhaps simply ‘unspeakable’ in [their] gross, changeful corporeality” (190). The exaggerated physical grossness and/or animalistic characteristics of doppelgangers instill fear. Doppelgangers also embody the sins, deceits, and desires – the social ugliness – that humans repress. As a result of these characteristics, the nineteenth-century British Gothic popularized doppelgangers, causing the classic Gothic horror figures to become stereotypes and, unequivocally, part of popular culture.

Every period of the Gothic Tradition contributed a prominent theme or character that has helped define the Gothic. In The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells, Linda Dryden asks, “where would late eighteenth-century Gothic have been without its nasty Roman Catholics? A hundred years later, those cruel monks and nuns have given way to reptilian women, apelike doubles, decadent artists, [and] vampire aristocrats” (Dryden x). Dryden also portrays the eighteenth century as the age of the Religious Gothic, when emerging distrust of ecclesiastical social figures impelled authors to look to religion for a source of horror. A prime example of eighteenth-century Religious Gothic is, of course, Lewis’ The Monk., a novel in which the title character stalks a church in Madrid, obsessing over a beautiful young
woman, committing crimes that betray both religious oaths and social codes of conduct (Daffron 144). Dryden observes that the main difference between eighteenth and nineteenth-century Gothic is the variety in doppelgangers. The nineteenth century was “marked by growing fears about national, social and psychic decay,” consequently “producing some of [the] most enduring cultural myths, including Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde, Oscar Wilde’s The Picture of Dorian Gray and Bram Stoker’s Dracula” (Punter and Byron 39). Other acclaimed novels include Mary Shelley’s Frankenstein, Charlotte Brontë’s Jane Eyre, and James Hogg’s The Private Memoirs and Confessions of a Justified Sinner. All of these novels possess doppelgangers that shadow the innermost secrets of their human counterparts, symbolizing common repressions during this period.

This thesis will begin with an analysis of the significance of the doppelganger and will follow with an examination of the symbolism of duplicity in settings, plots, and characters in three nineteenth-century Gothic tales: Mary Shelley’s Frankenstein (1818), Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde (1886), and Bram Stoker’s Dracula (1897). In each story, doppelgangers subject protagonists to unforeseen horrors, while throwing into glaring relief that which is kept hidden within their human counterparts. In the preface to Frankenstein, Shelley admits that she had “endeavoured to preserve the truth of the elementary principles of human nature,” which is apparent in Dr. Victor Frankenstein’s desire to create (3, 23-24). Shelley’s strategy is not only to reveal Frankenstein’s desires in the physicality of the monster, but to show that there are consequences to acts against nature. The first chapter in Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde is titled “Story of the Door.” Immediately, Stevenson places importance on doors, a metaphor for concealment. In keeping with this line of symbolism, when Mr. Utterson and Mr. Enfield comment on “[t]he door, which was equipped
with neither bell nor knocker, [but] was blistered and disdained” (6), the novel’s tone regarding the mystery of Edward Hyde is perfectly set. Hyde — Jekyll’s doppelganger — is concealed behind a metaphorical door because he represents Jekyll’s repressed desires. However, in this passage, the door described is the cellar door that Hyde uses; thus, the description of the “blistered and disdained” door is also befitting of the doppelganger’s appearance. As in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde* showcases the secrets of men by means of a fearsome doppelganger as well. Similarly, in *Dracula*, the vampire epitomizes the repressions of men. Stoker vividly exemplifies this when Jonathan Harker witnesses Dracula wearing his “suit of clothes which [he] had worn whilst travelling” (57). Stoker describes Dracula wearing Harker’s conventional human clothes to suggest that the vampire is Harker’s doppelganger, and that Dracula, at one point, was human, too. Horror and secrecy are as integral to *Dracula’s* characters and plot as they are to *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde*.

Shelley, Stevenson, and Stoker’s novels each portray a distinctive doppelganger that reflects the time period of its creation; however, all three novels similarly display common conventions and traits of the nineteenth-century Gothic. Popular characteristics include atavism and the uncanny, which will both be discussed in reference to theories proposed by Charles Darwin and Sigmund Freud. In conjunction with an analysis of the Gothic texts and their doppelgangers, Darwinian and Freudian theories will support the proposal that doubles epitomize the anxieties and repressions of nineteenth-century British men. Since “humans are transformed into beasts … wolfish or simian creatures or unspecifiable human-animal things” in Gothicism (Hogle 196), Darwin’s *The Origin of Species* and *The Descent of Man* help to explain the atavistic characteristics of doppelganger figures. Darwinian theory will also be used to evaluate
the impact of evolutionary theories on nineteenth-century fears and anxieties reflected in the novels. Freud’s *The Uncanny* will contribute to understanding late Romantic and Victorian fears. There are critics who believe that “the double is almost always studied in relation ... [to the] Gothic, of which psychoanalytical criticism predominates,” which is why in Gothic literary criticism Freudian theory is often researched (Hock Soon Ng 1). Freud’s essay on the uncanny is invaluable to this examination of how repression of the self contributes to displacement and how fears and desires are manifested into physically monstrous formations.

These analyses of the doppelganger in the selected nineteenth-century novels will contribute to the existing research on Gothicism because my theories are solely based on the discussion of this figure alone. In my research, I have observed that English-language texts with the word “doppelganger” are seldom adopted (especially in titles) and that very few sources discuss the connection between doppelgangers and society. These sources include *The Cambridge Companion to Gothic Fiction* and Andrew Hock Soon Ng’s *The Poetics of Shadows*. Although this literature extensively discusses duality, the *doppelganger* is not explained in much detail or with many references to nineteenth-century Gothic novels. This thesis not only explains who the doppelganger is in the selected literature, but also how doppelgangers epitomize the unspoken, dark characteristics of a prominent period in England’s history. In an effort to remind readers of the symbolic significance of the doppelgangers and the particulars they represent, this thesis incorporates a similar bipartite pattern by providing explanations that are mainly in two-parts and thus reminiscent of the use of symbolism in the novels in question. This is evident in examples for which I will provide two sets of explanations or the repetition of key words. The motive for this structure is to represent the “double” in my analysis; although critics such as A.
A. Markley and Ruth Robbins and Julian Wolfreys discuss the double figure, I use language to further emphasize duality in the novels.

Other contributions to research on the doppelganger include my comparison of Mary Shelley’s late-Romantic novel, *Frankenstein* to Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* and Bram Stoker’s *Dracula*, both Victorian novels. Although the three novels are notable for featuring what remain among the most enduring doppelganger figures in popular culture, *Frankenstein* differs in many ways from the other two novels. However, as will be later argued, despite their differences, the three doppelgangers in question are alike in how they represent the repressions of men. The main objective of this thesis is to challenge previous theories that tend to focus solely on how the doppelganger figure is the sometimes “evil” double of the novel’s human protagonists. Although literary critics like Nina Auerbach and Cyndy Hendershot have connected doppelgangers to atavism, repression, and descent, this thesis attempts to push those pre-existing theories further in order to comprehend more fully the multifaceted role of doppelgangers in the nineteenth-century Gothic.

In this thesis I will reference Linda Dryden’s *The Modern Gothic and Literary Doubles* and Benjamin Eric Draffon’s *Romantic Doubles Sex and Sympathy in British Gothic Literature*. Dryden discusses the connections between history and fiction within the works of Robert Louis Stevenson, Oscar Wilde, and H.G. Wells. Dryden proposes that Victorian Gothic writings were influenced by various contemplative theories regarding the *fin de siècle*, allowing Gothic writers to capture turn-of-the-century fears within intricately constructed narratives. She produces links between history and fiction, making comparisons, for example, between Mr. Hyde and Jack the Ripper. This thesis will expand on Dryden’s study of Mr. Hyde and Jack the Ripper by using Jack the Ripper as an example of nineteenth-century criminality which is typified by the
doppelgangers in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. This will provide evidence that all three Gothic doppelgangers in question portray factual, dark, and horrifying activities that once existed in London.

Draffon references Shelley, Godwin, and Hogg to discuss the double figure. He examines the monster in *Frankenstein* as a doppelganger, emphasizing connections between the monster and Victor, while describing the importance and significance of the monster’s role in Mary Shelley’s fictional world. Draffon attributes various examples of historical significance to the monster as a doppelganger figure, which is a connection seldom studied in the Gothic genre. By cross-referencing to Draffon’s discussion of the double, this thesis will study how duality is symbolized throughout the texts. This means that the double is portrayed via characters and also literary devices, such as metaphors, allusions, and foreshadowing. Gothic authors used these literary devices to allow the double theme to resonate throughout the novels. Furthering Draffon’s examination of the historical significance of doppelgangers, this thesis will also investigate archetypes of duality in the texts. These archetypes are evident in the authors’ use of language throughout the texts, which will be discussed later.

Interestingly, both Dryden and Draffon contemplate atavism, and yet they make no examination of evolutionary theories in relation to popular Gothic works. This thesis will fill this lacuna by comparing and contrasting atavistic themes to theories of evolution in *Frankenstein*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Charles Darwin, author of *The Origin of Species* and *The Descent of Man*, is widely known for having established theories of humankind’s primitive ancestors and evolution. Prior to Darwin’s published works, existing fears of atavism and degeneration were frequent among characters in Gothic fiction. In this study, Darwin’s profiling of the primitive ancestor will be used to assess the atavism of the
monster in *Frankenstein*, as well as of Mr. Hyde in *The Strange Case of Dr. Jekyll and Mr. Hyde*, and the vampire in *Dracula*. All three characters exhibit traits of atavism that reflect nineteenth-century fears of degeneration.

In summary, this thesis will analyze *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* as all three possess doppelgangers that are symbolic of men’s repressions, while at the same time are described as being both atavistic and uncanny. These three nineteenth-century British Gothic novels will then be analyzed together with theories by Charles Darwin and Sigmund Freud in an examination of the symbolic literary purpose of nineteenth-century Gothic doppelgangers.
Chapter 1: The Gothic Doppelganger

Doppelgangers are most often introduced in settings that are described as dark and chilling, immediately suggesting the horrific nature associated with doubles. In Mary Shelley’s *Frankenstein*, a monstrous figure becomes the destined doppelganger to its creator, Dr. Victor Frankenstein. Robert Louis Stevenson is renowned for having created the most obvious story of the Gothic double in *Strange Case of Dr. Jekyll and Mr. Hyde*, where a valuable member of the community by day transforms into a terrorizing creature by night. The doppelganger from *Dracula* is the vampire himself, who transfigures from a wealthy Count to a murderous animal in mere seconds. Dracula is also the inevitable doppelganger of the Victorian men who pursue and hunt him. All three texts are metaphors for prominent nineteenth-century social anxieties and fears influenced by rules of propriety, advancements in science, atavistic theories, and the unknown. The doppelgangers of Dr. Victor Frankenstein, Dr. Jekyll, and the vampire hunters, I argue, reveal the repressed desires, pleasures, and sins of the late Romantic and Victorian man.

*Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula* are foundational novels in the Gothic canon of literature. All three narratives continue to engage readers and have inspired countless adaptations in literature, theatre, and film. The doppelgangers are classic Gothic archetypes, but are also identifiable characters that can transcend the pages of each novel. Hogle argues that Gothicism “has lasted as [long as] it has because [of] its symbolic mechanisms, particularly its haunting and frightening spectres, [which] have permitted [readers] to cast many anomalies in … modern conditions … over onto antiquated or at least haunted spaces and highly anomalous creatures” (*Gothic Fiction* 6). Gothic literature provides a means of criticizing particular social developments by adopting “symbolic mechanisms,” such as doppelgangers, to highlight the concerns and deficiencies of progress. The unfamiliarity that
exists in the novels also highlights the abnormalities and/or suppressions of both doppelgangers and their human counterparts. Despite the horrifying actions of Frankenstein’s monster, Hyde, and Dracula, readers may still feel empathetic towards doppelgangers because of the challenges, loneliness, pain, and suffering they are meant to endure. Furthermore, readers may also observe how doppelgangers represent something significant of a past society and culture. These novels are enduring achievements of Gothic literature with their vivid symbolic interpretations of the weaknesses of nineteenth-century men.

The aim of this thesis is to contribute to the existing research on the significance of doppelgangers in key nineteenth-century Gothic texts. In addition to what has already been discussed regarding doubles, I argue that Frankenstein’s monster, Hyde, and Dracula also epitomize past existing fears of scientific progress, descent, and the unfamiliar. This theory will be supported by direct quotes from the novels and from Darwin’s *The Origin of Species* and *The Descent of Man*, as well as Sigmund Freud’s essay, *The Uncanny*. In my research I have found that critics have seldom discussed theories from *The Descent of Man* and *The Uncanny* in conjunction with the novels by Shelley, Stevenson, and Stoker. Both the Darwinian and Freudian texts are invaluable to connecting the atavism and unfamiliarity in the novels with common nineteenth-century fears.

The identifiable characteristics of the doppelgangers in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* owe much to nineteenth-century British social anxieties. This chapter will therefore focus on the development and profiling of doubles in nineteenth-century Gothic literature and address the following questions: who is the doppelganger in nineteenth-century British Gothicism? What is the symbolic significance of this figure? And, finally, why is Gothicism the ideal genre for pursuing the “double” theme? In answering these questions, this
chapter will first discuss nineteenth century London’s duality, and consequently define and profile Gothic doppelgangers. Exposing London as “two cities” will help explain why doppelgangers appear in Gothic literature and how and why the city affected the social crisis of identities. Concentrating on how British men’s repressions in this era inspired Gothic doppelgangers, the profiling portion of this chapter will describe physical and psychological characteristics of doubles. An examination of the doppelgangers in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* demonstrate that doubles unmask nineteenth-century men’s struggles with repressed identities. The discussion of London’s duality and profiling doubles will support the main idea that Gothic doppelgangers embody British anxieties in the 1800s.

1.1. London’s Duality

The influence of nineteenth-century London was vital in the creation and development of Gothic doppelgangers. In *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*, British cities, towns, and natural landscapes are terrorized by Frankenstein’s monster, Edward Hyde, and Count Dracula. Even though the settings in *Frankenstein* and *Dracula* transport characters to places other than London, the city’s duplicity resonates in all three of the primary texts. In literary criticism pertaining to Gothicism, London is commonly described as being “two cities simultaneously” (Robinson xix). The duality of London prospered as the city burgeoned and “the poor became increasingly crowded into the filthy slums in the eastern part of the city while the merchant and the professional classes and the gentry established themselves in the fashionable suburbs in the west” (Cody, para.7). London’s class division defines where the city’s duality began. Even though nineteenth-century London valued propriety, the city’s reality tarnished and obscured how London was perceived. For instance, the gloominess of London had
“malodorous exhalations of all kinds [that] assailed the ... sensorium” (Robinson 52). This historical evidence shows that part of nineteenth-century London dwelled in poverty and suffocating odours. The negative perspectives of London combined with the inner demons of inhabitants are two powerful indicators as to why Gothic doppelgangers were prominent in literature of the 1800s.

During this period, London was often described as either majestic or corrupt. That is, “for privileged London society that underbelly [the corruption] was a threatening foreign presence, suggesting a city that manifested its own duality” (Dryden 44). Dryden describes London’s arising darkness and corruption as a “foreign presence,” which is interestingly reciprocated in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. The doppelgangers in these novels evoke foreign entities because they are unknowable apparitions that suggest mystery and terror. Moreover, the differentiations between a “majestic London” and a “corrupt London” inspired nineteenth-century poet William Wordsworth to write about duality. London's duality is effectively recognized in two strikingly vivid yet contradictory poems: “Upon a Westminster Bridge” and “London, 1802” (Voller, para. 1). The comparison of the two poems results in a theory that explains how and why doppelgangers were influenced by the duplicity of this period. A majestic London is envisioned in the second stanza of “Upon Westminster Bridge”:

The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air. (Wordsworth, lines 5-8)

Wordsworth’s impressionist vision of London calls forth the Romanticist’s appreciation for the world (Duiker and Spielvogel 420). London’s cityscape in “Upon Westminster Bridge” is
picturesque, evoking charm and beauty and the list of “ships, towers, domes, theatres, and temples” envisions a cityscape that is comparable to that of ancient Rome (Safina xxxvii; Gower 1-3; Allinson 50; Howard 16; Sutcliffe 30). This comparison to the Classical age emphasizes the perception of London’s grandiosity in the nineteenth century, recognizing the city’s growth and progress. In addition, the line which reads “all bright and glittering in the smokeless air” further portrays London as both ethereal and enchanting.

Despite nineteenth-century London’s attractive architecture, the city’s extended poverty and contamination defaced its aesthetic elements; this contaminated version of London is particularly evident in Wordsworth’s “London, 1802”. Contrary to “Upon Westminster Bridge,” “London, 1802” imagines a corrupt London. In this poem, Wordsworth first reflects on the city’s loss of virtue by exclaiming, “Milton! thou shouldst be living at this hour; / England hath need of thee: she is a fen / Of stagnant waters” (Wordsworth, lines 1-3). This second poem describes London’s cityscape as a contaminated environment. “Upon Westminster Bridge’s” impressionistic, “all bright and glittering” imagery disappears when Wordsworth announces that England “is a fen / Of stagnant waters.” Wordsworth’s “London, 1802” – dedicated to seventeenth-century poet John Milton – observes the transformations from seventeenth to nineteenth-century London (“John Milton”). Coincidentally, “Upon Westminster Bridge” and “London, 1802” were written in the same year – 1802, a date that also precedes the publications of the novels under study. This provides evidence that if Wordsworth observed London’s co-existent duality it may have also been obvious to others. For this reason, the city’s duality likely inspired Shelley, Stevenson, and Stoker’s narratives, and, ultimately, their characters.

Specifically, it is evident that London’s duality (majesty versus corruption) and decay is reflected by the doppelgangers. The poems are contradictory in how they visualize nineteenth-century
London, demonstrating the city’s duplicity. “Upon Westminster Bridge” and “London, 1802” were written before Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula, establishing that a powerful division characterized London, deeply influencing writers, such as Shelley, Stevenson, and Stoker.

1.2. The Representations of Duality in the Primary Texts

London’s evident duality influenced Gothic themes “about gender, sexuality, race, class, the colonizers versus the colonized, the physical versus the metaphysical, and abnormal versus normal psychology” (Hogle, Gothic 13). Mary Shelley’s Frankenstein is the oldest of the three novels, written in 1818 as part of the late Romantic Gothic with its strikingly vivid landscapes that evoke the sublime. Nevertheless, Frankenstein’s doppelganger suggests that nineteenth-century London’s duality influenced Shelley’s lasting Gothic narrative. The ugliness of Frankenstein’s monster, for example, echoes the contamination and decay of London described in Wordsworth’s “London, 1802.” This hideousness is evident when the creature comments on his appearance for the first time, “start[ing] back, unable to believe” that “[he] was in reality the monster” and admitting that he “did not yet entirely know the fatal effects of [his] miserable deformity” (Shelley 90). In this moment of reflection, the monster begins to understand his physicality, which comes to represent his creator and double. Therefore, it is “the moral ugliness of the hero [Frankenstein] [that] is personified in the form of the monster” (Coates 16). Although not British, Victor Frankenstein is portrayed as a man who attempts to adhere to the British conventions of propriety, and his doppelganger, the monster, serves as proof that he repeatedly fails to conform to social norms. In conjunction with his doppelganger, Dr. Frankenstein is the one character in Shelley’s novel that reflects Wordsworth’s observed aesthetic duality of London. Superficially, Victor Frankenstein appears to be a well brought-up and educated man,
but his innermost desires to create and defy nature are testimony to the secrets he hides from his family and friends. Frankenstein refuses to reveal to anyone his scientific experiments in his laboratory or how and why he decided to create a monster. The unnamed creature with its monstrous body subsequently conveys to readers Frankenstein’s inner demons. Frankenstein, like nineteenth-century London, decays from within, which is why his doppelganger is presented in a disfigured and hideous shape. Comparable to Wordsworth’s “London, 1802,” the monster represents contamination, poverty, and decay.

Written in 1886, *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson is an Urban Gothic, as the settings in the novel are confined to the narrow streets and seemingly claustrophobic buildings of London. Stevenson vividly portrays an urbanized, labyrinthine setting that is both duplicitous and dark. The novel is “a story about doors and the secrets they conceal and reveal,” where Stevenson notes unremarkable buildings to draw attention to hidden mysteries (Dryden 102). The descriptions of doors in Stevenson’s narrative are in fact allusions to duality, the doppelganger, and Jekyll’s repressions. The architectural duality in *Strange Case of Dr. Jekyll and Mr. Hyde* is reminiscent of William Wordsworth’s poems “Upon Westminster Bridge” and “London, 1802,” as well as the cliché “things are not always what they seem.” In the novel, there are instances where Stevenson attentively describes doors along city streets, for example, “[t]wo doors from one corner … [there was a] sinister block of building thrust forward … [that] was two storeys high; [and] showed no window, nothing but a door on the lower storey” (6). This symbolism of multiple doors suggests the duality of London, and that like Jekyll, others also lead double lives. Stevenson describes a setting that depicts normality, but further in the narrative it becomes obvious that London and its inhabitants both appear to conceal dark secrets behind “closed doors.” Stevenson therefore analyzes the secrets that men hide by means of the
character Dr. Henry Jekyll and by juxtaposing two versions of London that are inspired by the duplicitous reality of the city. The descriptions of doors in *Strange Case of Dr. Jekyll and Mr. Hyde* are important because they symbolize Jekyll’s metaphorical door which, when opened, leads to his doppelganger, Edward Hyde.

Heavily influenced by nineteenth-century duality and repressions, Bram Stoker created *Dracula* in 1897, exemplifying both Urban and Eastern Gothic. The text’s Urban Gothicism is evident in numerous locations in the novel, such as Whitby and London. The Eastern Gothicism in *Dracula*, however, displaces stereotypical Urban Gothicism by taking characters away from the accustomed city life to the unfamiliar regions of the East. Stoker included Eastern Europe in *Dracula* because orientalism was a cause for fear of the unknown in nineteenth-century London (“Romantic Orientalism”). Orientalism is a colonial perspective described as a divide between Western and Eastern Europe, in which Edward Said – well-known theorist of Orientalism – argued “that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized” (para. 2). This credence of division is why British citizens feared the East, allowing novelists like Stoker to explore the topic through fiction. *Dracula* is often examined by critics for its obvious underlying Orientalist themes; however, this thesis will focus on how Said’s defined juxtaposition of West and East provides an excellent addition to the novel’s thematic mystery, horror, and duality, too. The observation that *Dracula* shows evidence of both Urban and Eastern Gothic is what exemplifies the novel’s duality.

In contrast to the other two novels, *Dracula* has been described as “a compendium of fin-de-siècle phobias” (Auerbach 7). Comparing *Frankenstein* (written in the early 1800s) to *Dracula*, it is apparent that the beginning and end of the nineteenth century share similarities
regarding London’s collective fears and anxieties. In addition, Dracula transports readers through Gothic history, from an eighteenth-century castle, Romantic landscapes, and sublime aesthetics, to urban London, and in the end returning back to the Eastern Gothic symbolized by Castle Dracula. Stoker’s novel functions as a cautionary tale of what happens to unrepressed men, while simultaneously exemplifying several Gothic literary archetypes.

Regarding unrepressed behaviour in Dracula, the vampire mirrors the outcome of what would happen to men if submission to desires prevailed. Gothicism also projects the anxieties of British men onto the environment, which takes the form of symbolic darkness and horror in Dracula’s settings. The nightmarish settings of Dracula depict Wordsworth’s portrayal of a corrupt city in “London, 1802”; however, in Dracula it is the threatening Transylvanian vampire that causes the city’s corruption. Dracula’s threat to the British capital is noted in Mina Harker’s words to Van Helsing: “what terrible things there are in the world, and what an awful thing if that man, that monster, be really in London!” (Stoker 222). Mina’s words associate the vampire with the “terrible things” of the world, foreshadowing the monstrous and “terrible things” that will transpire because of the Count. While creating chaos in London, Dracula also epitomizes what happens when nineteenth-century British men are seduced by hidden pleasures and the fulfillment of desires.

Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula share many similarities and influences although they were written over the span of seventy-nine years. To this end, all three novels demonstrate male characters and doppelgangers that can be juxtaposed in the same way as William Wordsworth’s “Upon Westminster Bridge” and “London, 1802.” This contrast not only exposes how duality existed in London throughout the nineteenth century, but it also helps explain how the city’s duality inspired authors to create Gothic doppelgangers.
1.3. Doppelgangers: Character and Literary Device

Identifying doppelgangers is vital to understanding what repressed emotion the characters embody. Doubles are a significant part of literature, evident in most genres of fiction. Most importantly, the nineteenth-century Gothic doppelganger is part of a tradition of double narratives that has existed as far back as the fall of Satan in *Genesis* (Dryden 23). This evidence suggests that the authors under study were influenced by storytelling of all kinds in which themes of duality were prominent; one “need only think of Holmes and Moriarty, Van Helsing and Dracula, Marlow and Kurtz, Heyst and Jones” for examples of doppelgangers and doubles in fiction (Greenslade 73). In the nineteenth century, writers contributed to the literary double by integrating classic themes with archetypal Gothic elements. Gothic doppelgangers specifically were created in this period to provide novels with both character development and literary devices.

The doppelganger is a mysterious character that provokes fear, scorn, and loathing. This is evident in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*, where the doppelgangers are prominent figures that inspire distrust. This judgement is based on classic Gothic elements that give doppelgangers a hideous, threatening, and/or strange corporeality. The appearances of doppelgangers incite fear and feelings of horror, sometimes instantaneously. This is evident in *Frankenstein*, in which readers are introduced to a doppelganger that has a detestable physicality consisting of “yellow skin [that] scarcely covered the work of muscles and arteries beneath,” in addition to a “shrivelled complexion, and straight black lips” (39). The creature’s enormous height also provokes fear. Unlike Hyde and Dracula, Frankenstein’s monster has no choice but to live in remote hovels, away from the unwelcoming human world.
In contrast, the physical appearance of the Edward Hyde doppelganger in *Strange Case of Dr. Jekyll and Mr. Hyde* inspires a different reaction than that caused by Frankenstein’s creature. Although Stevenson describes Hyde as “pale and dwarfish, [giving] an impression of deformity without any nameable malformation,” as a man with “a displeasing smile” (15), Hyde, unlike Frankenstein’s creature, has the ability to wander the streets of London freely, despite the uneasiness and suspicion he arouses in others. Bram Stoker’s Count Dracula is also described as a fiendish-looking doppelganger. However, when Count Dracula appears to Jonathan Harker for the first time in his castle, the Count seems human. Harker’s initial impression of his doppelganger is of “a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere” (Stoker 22). In contrast, the second meeting with Count Dracula differs when Harker observes the Count’s physiognomy. Dracula’s face was:

- a strong – a very strong – aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with a lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere ... The mouth ... was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips ...
- his ears were pale and at the tops extremely pointed. (Stoker 25)

This second description of Count Dracula exemplifies the typical Gothic doppelganger characteristics that are at first hidden. At an expeditious glance, Count Dracula – like Edward Hyde – appears human, which is evident in Harker’s initial description of the Count. Yet contrary to Frankenstein’s creature and Edward Hyde, the Count generates his own doppelganger in his ability to alter his shape, ranging from a vampire, wolf, bat, to mist. The ability of the doppelgangers to perform metamorphosis is a conventional nineteenth-century Gothic archetype.
that instills fear and dread in human protagonists and readers alike. The unusual characteristics of Frankenstein’s monster, Edward Hyde, and Count Dracula, are all elements that pertain to nineteenth-century Gothic horror. All three doppelgangers have an abnormality or uniqueness that isolates each of them from human characters in the novels. Gothic authors purposely create this division between doppelgangers and humans to intensify the unsuspecting mystery of the novels, and to be consistent with the theme of duality.

The Gothic doppelganger acts as an allusion in revealing nineteenth-century London’s social anxieties concerning ambitions, repressions, desires, and sins. The double symbolizes the hidden, questionable, and unfathomable traits belonging to British society. In Gothicism, doppelgangers threaten “bourgeois normality” and the “ordered notions of civilized humanity and rational progress” (Botting, *Aftergothic* 279). This threat is unmistakeably clear in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*, where doppelgangers terrorize society with no regard for consequences. The double purpose of nineteenth-century British doppelgangers is to address social criticism while remaining faithful to classic Gothic fundamentals. Gothic characteristics result in the doppelgangers being perceived as monsters. Etymologically, a “monster” is “something to be shown, something that serves to demonstrate (Latin, *monstrare*: to demonstrate) and to warn (Latin, *monere*: to warn)” (Punter and Byron 263), which ties together with the authors’ literary purpose – to both scare and to critique. Additionally, “from classical times through to the Renaissance, monsters were interpreted either as signs of divine anger or as portents of impending disasters” (263). Accordingly, Frankenstein’s creature, Edward Hyde, and Count Dracula, may be called monsters, because like all doppelgangers they are symbolic representations of the hidden ugliness of their human counterparts. In the novels, human characters refer to doppelgangers as monsters, which is ironic
because doubles are born from men’s psychological and physical repressions. This therefore suggests that the monstrosity attributed to doppelgangers is the result of the concealments of nineteenth-century British men.

Occasionally, the purpose of doppelgangers as literary devices is concealed by stereotypes belonging to the Gothic genre. Despite evidently “[being] about fear, localized in the shape of something monstrous which electrifies the collective mind” (Kavka 210), doppelgangers also have the ability to symbolize less obvious characteristics of their human doubles. Shelley, Stevenson, and Stoker purposefully balance popular Gothic conventions with literary devices that express social critique. For example, “the creature [in Frankenstein] is a ‘monster’ in that it/he embodies and distances ‘all that a society refuses to name’ – all the betwixt-and-between, even ambisexual, cross-class, and cross-cultural conditions of life that Western culture ‘abjests’” (Hogle, Neo-Gothic 186). Frankenstein’s creation transcends from being a typecast Gothic monster by intimating the concealments of men. Hogle confirms that Frankenstein’s monster represents aspects of nineteenth-century Western culture that are hidden. In the novel, Victor Frankenstein claims that “the world was to [him] a secret, which [he] desired to discover” (Shelley 21). This is ironic because Frankenstein rejects his creation and doppelganger, providing evidence that Frankenstein, like the late Romantic and Victorian men he arguably represents, rejects the quest for truth by opting for ignorance and denial.

Similar to Frankenstein’s monster, Edward Hyde in Strange Case of Dr. Jekyll and Mr. Hyde embodies despair over scientific progress. Shelley and Stevenson philosophically question the ethical dilemmas raised by the rapid scientific progress of nineteenth-century London. This progress included such discoveries as the invention of laughing gas, the truth about light waves, geology, and how to decipher the weather by studying cloud formations (“Science Timeline”,
These examples show how the prevalent advancements in science provided Gothic authors with context for their storylines. Like Shelley, Stevenson alludes to the disastrous consequences of scientific advancement. In Stevenson’s novel, Dr. Lanyon explains to Mr. Utterson his suspicions of Henry Jekyll’s meddling with science, admitting that “it is more than ten years since Henry Jekyll became too fanciful ... He began to go wrong, wrong in mind” (12). This comment introduces Jekyll as a scientific man who wields science for his own selfish purposes instead of for the greater good of society. Dr. Jekyll’s doppelganger is the product of the intensity of Jekyll’s desire to seek gratification of his hidden pleasures. Stevenson and Shelley criticize nineteenth-century London’s scientific pursuits in Frankenstein and Strange Case of Dr. Jekyll and Mr. Hyde, where “the double is manifested as a grotesquely primitive and bestial entity, one that exists beyond the realm of the rational despite its being a by-product of science” (Hock Soon Ng 166). By means of classic Gothic characteristics, Shelley and Stevenson distort logic and reasoning regarding science, encouraging readers to believe that Frankenstein’s monster and Edward Hyde are the horrifying result of scientific and technological progress.

Nineteenth-century British men were perceived to have been pressured by norms of propriety and consequently led lifestyles deemed appropriate by society. The fulfilment of desires was perceived as weak and wicked because it was deemed uncivilized, causing the repression of emotions. Authors like Bram Stoker created doppelgangers who contrasted civilized men with hedonistic monsters. This comparison is also exemplified in Mary Shelley’s Frankenstein and Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde. In regards to Dracula, Stoker’s vampire reflects the results of what happens when man succumbs to his desires. Count Dracula’s physicality and transfigurations are Gothic, but the vampire’s antagonistic role symbolizes and exaggerates the gratification of pleasures. Throughout Dracula,
the Count is always described in terms that connote sensuality, even in incidents evoking mystery and fright. Stoker describes Dracula as a sensual being to refer to how the men in the novel repress their sexual desires. For example, when Mina Harker first encounters Count Dracula in Piccadilly, she explains that “his face was not a good face; it was hard, and cruel and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s” (Stoker 205). Bram Stoker uses Count Dracula as a literary device to make evident the consequences of the fulfillment of desires. This freedom from sexual restraints and repression is also evident in *Strange Case of Dr. Jekyll and Mr. Hyde*, where Jekyll willingly changes into Hyde to indulge in pleasures and live without fear. These novels suggest “that the real problem is not the existence of some more primitive and passionate internal self, but the force with which that self must be repressed in accordance with social conventions” (Punter and Byron 41). The doppelganger Dracula represents the quest for freedom from society’s rules. Dracula, Edward Hyde, and Frankenstein’s monster are each symbolic of the primitive nature that is concealed and feared by men.

Doppelgangers have an important role in the nineteenth-century British Gothic due to the literary significance of each double in *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. As made clear through William Wordsworth’s poems, the dual nature of London instigated social duality, inspiring authors to create doppelgangers to epitomize the division of identities in late Romantic and Victorian men. In the effort to symbolize duality in their respective novels, Mary Shelley, Robert Louis Stevenson, and Bram Stoker employed the doppelgangers to not only augment fear and mystery, but to also emphasize why men hide their desires. By means of allusions along with literary and historical connotations, Shelley, Stevenson, and Stoker describe the consequences of defying propriety and conventions.
Chapter 2: Escaping from Propriety through Dual Lives

In this second chapter, the connections between duplicitous nineteenth-century British society and the male protagonists and doppelgangers in the novels will be analyzed. This chapter will examine how late Romantic and Victorian British constraints of propriety inspired authors to create characters with doppelgangers. For this purpose, there are two primary objectives to this chapter. First, an in-depth examination of metaphors, allusions, and words that evoke duality, and the descriptions of doppelgangers will explain the authors’ various interpretations of duality. This will also establish how Shelley, Stevenson, and Stoker characterized male protagonists with the same desires to escape social propriety by means of symbolic duality, and help understand how acts of violence and murder may be repressed and accepted. However, by observing “the unmasking of vice beneath the hitherto civilised surface” (Greenslade 74), the second objective of this chapter is to examine the similarities and/or associations between history and fiction. The reason for this juxtaposition is to support my hypothesis that there exists a connection between living unrepressed with acts of deviancy and criminality in the nineteenth century. This theory will be supported through a comparison of the three doppelgangers under study to Jack the Ripper.

The increase in East End criminal activity existed prior to the Ripper’s night prowling, and both Shelley and Stevenson effectively communicate this with Frankenstein’s monster and Edward Hyde. In addition, the possibility that Stoker’s villainous vampire was partly inspired by Jack the Ripper will be further examined. To emphasize the association between the Victorian killer and the doppelgangers, reference to secondary sources will define Jack the Ripper’s criminality. This will provide evidence that all three Gothic doppelgangers shadow factual, dark, and horrifying activities and personality traits that once existed. The comparative analysis
between the doppelgangers and Jack the Ripper will show that deviant behaviour was a consequence for men who defied social propriety as well as the established social norms. In the novels, the monster, Hyde, and Dracula reveal that in order to indulge in desires and live immorally, values, laws, and social rules must be challenged and, sometimes, rejected. By examining allusions that evoke duality, and by discussing criminality and Jack the Ripper, this chapter will analyze how Gothic doppelgangers epitomize the duplicity of men and their defiance of propriety.

In the texts under study, literary devices such as allusions, metaphors, foreshadowing, and symbolism, are vehicles of duality. Literary devices that convey the double are connected to doppelgangers because Shelley, Stevenson, and Stoker use them to allude to their protagonists’ conflicting identities of the self. Also, language implying duality is also extremely important to emphasize the doppelganger’s connection to the main character. Storylines with duality also assimilate the duality of nineteenth-century London, as well as personify the double identities that are affected by prevailing anxieties concerning social conformity and respectability. In Gothic tales of terror and mystery, authors use multiple means to convey the social demands and pressures related to proper lifestyles. To this end, nineteenth-century Gothic literature communicates narratives about people who conceal powerful desires to escape lives dominated by social conventions, leading them to shameful results. At the same time, as evident in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*, repression is deemed socially acceptable when the act of murder is what is hidden.

Chapter One, “The Gothic Doppelganger,” provided evidence that nineteenth-century London was a duplicitous urban metropolis, where there existed two coexisting cities, one majestic, and the other corrupt. However, the duality extended beyond the architectural
landscape into the city’s many male residents who longed to escape social norms and expectations, resulting in the pursuit of double lives. In an effort to explain how duplicitous lives are achieved, authors at times used nightfall to symbolize the concealments and secrets of men. Darkness is an element of Gothic terror providing readers with suspense and thrills as doppelgangers wander in the mysterious unfamiliarity of the night. Symbolically, night conceals truth, as it is a time when men can escape daytime façades. Shelley, Stevenson, and Stoker’s use of night imagery and other literary devices will be discussed in more detail further in this chapter.

Historically, nineteenth-century London was characterized by persistent criminal activities that triggered social fears often portrayed in Gothic novels (McCord 363). Linda Dryden observes that criminality did in fact thrive in London’s dark alleys where duality invaded the streets, “[which were] prowled by lascivious men in search of child [and adult] sex” as well as “by countless vagrants, drunks and criminals” (176). Such critical perspectives demonstrate how the Gothic became a medium to discuss everything that was undignified and immoral in late Romantic and Victorian society. As discussed in Chapter One, the corruption of London during this period represents the archetype of duality by realistically contrasting the architectural environment of magnificent “aristocratic mansions” with sinister “rookeries and opium dens” (188). Consequently, London was an excellent backdrop for the strange and terrifying criminal occurrences in *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula*.

Frankenstein’s creature is an archetypal Gothic doppelganger, manifested from the same influences of nineteenth-century London as Stevenson’s and Stoker’s novels. According to Marilyn Butler, the city’s apparent duality inspired Shelley, as she was both born and raised in London (ix). Even though Shelley first conceived *Frankenstein’s* plot “at the villa Diodati, near
Geneva,” the cultural stresses and anxieties of her homeland are symbolized throughout the text (Butler xxi). However, in Stevenson and Stoker’s novels, London is characterized with classic features of eighteenth-century and nineteenth-century Gothic. Comparable to the castles and abbeys of early Gothicism, London is full of hidden secrets, unrevealed passages, and unforeseen danger. In this way, *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula* reinvent the classic Gothic castle setting by extending the claustrophobic and eerie tones over an entire city.

London’s architecture proliferates in all three novels as a valuable vehicle to symbolize the duality of men who pined to satisfy passions and desires that were disdained by propriety. Stevenson, for instance, describes buildings in detail throughout his novel to illustrate the connection between architecture and concealments. He describes Hyde’s “east” abode for example, as “a certain sinister block … two storeys high; [with] no window … [and with] the marks of prolonged and sordid negligence” (6). First, Stevenson notes that Hyde’s home is on “the left side going east,” which implies nineteenth-century London’s duality of east versus west discussed in Chapter One (6). The latter description of the building showcases a mysterious home belonging to Edward Hyde. Stevenson’s approach to detail this architecture at the beginning of the novel suggests the abnormality of its owner and the suspicions regarding his home.

Using architecture to symbolize social concealments is what committed Gothic authors like Shelley, Stevenson, and Stoker to discuss the criminality that was associated with the release from repression. A historical example of the associations between duality, criminal behaviour, and doppelgangers is the notorious Victorian serial murderer, Jack the Ripper. Roger Luckhurst – in the introduction to Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* – explains that in 1888, “Jack the Ripper gripped the London population,” generating widespread horror, fear, and
panic, such as encountered in nineteenth-century Gothic narratives (xxix). Jack the Ripper appears to have been a dualistic man who has forever concealed his true identity. This infamous non-fictional villain terrorized London by escaping social regulations through an alternate identity and is a possible real-life doppelganger to a forever unknown counterpart.

2.1. Challenging Propriety and Social Conventions

Via enigmatic narratives, *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*, each portray London’s collective duality onto the main characters and doppelgangers. Although *Frankenstein* is not set in London, Shelley was able “to call attention to social problems and ‘cultural atrocities’” of the times (Markley 15), characterizing the doppelganger and creating metaphors for duality within the text. This is also evident in *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula*, in which doppelgangers, metaphors, allusions, and foreshadowing are all used as means for understanding cultural anxieties.

Shelley, Stevenson, and Stoker shocked readers with surprising secrets, terrifying doppelgangers, and nebulously and dark intricate settings. In *Dracula*, when Van Helsing confesses out loud, “They were made by Miss Lucy!,” he shocks Dr. Seward for the first time with the revelation that Lucy is the vampire who punctured the necks of children (Stoker 230). This outburst signifies the point in the novel where secrets begin to unveil, challenging Dr. Seward and his companions’ general mode of reasoning. The same occurs in *Frankenstein*. When Walton delivers “exclamations of grief and horror” and then beholds and describes the monster to be “gigantic in stature, yet uncouth and distorted in its proportions … [with] long locks of ragged hair … [and hands] … in colour and apparent texture like that of a mummy” (187), his common belief is altered, finally believing Frankenstein’s tale to be true. When Stevenson comments on the “labyrinths of [the] lamplighted city” in *Strange Case of Dr. Jekyll*
and Mr. Hyde, he is creating suspense regarding the crimes in the novel (13). Like Stoker and Shelley, Stevenson is shocking readers and at the same allowing the plot to develop and emphasize how settings affect the way characters think. In essence, the three authors desired to illuminate “the hypocrisy and ignorance” (Odell 250) of British men by creating selfish characters who were completely oblivious to truth, as well repercussions and consequences.

To criticize social frivolity, Shelley, Stevenson, and Stoker instilled prejudice and propriety in their male protagonists. For example, Victor Frankenstein, characterizes the late Romantic English gentleman. Even though Frankenstein has Genovese origins, his “male arrogance and [his] impulse to dominate” (Butler xli; Shelley 18) are characteristically British. When Marilyn Butler explains that Frankenstein’s traits are “observable domestically,” she implies that despite having been born in Geneva, the protagonist’s personality is stereotypically British (xli). Frankenstein’s apparent British disposition is noticeable in his discussion with Walton of his support of his father’s beliefs. He explains that “[a] human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or a transitory desire to disturb his tranquility” (Shelley 37). In this excerpt, Frankenstein portrays the British personality convention of repression to appear in control for appearances’ sake. Victor Frankenstein denies his passions to others, which is exaggerated throughout Shelley’s narrative when he vanishes for periods at a time and refuses to see his family. The reason why Frankenstein hides from his family and friends is because he knows that his obsession with creating another being is both uncommon and demented, opting for superficial pretences instead. His concern with superficiality is also noted in his best friend Clerval’s visit, following the monster’s birth. Victor confesses that he “dreaded to behold this monster; but [he] feared still more that Henry [Clerval] should see him” (Shelley 42). Upon Clerval’s arrival, Frankenstein
rapidly departs to ensure that his home is free from anything or anyone alien that may cause Henry to be suspicious of Frankenstein’s true self. Victor’s actions and behaviour symbolize the British man’s submission to sins and concealments, while he willingly appears to be something different. In *Frankenstein*, Victor’s self-inflicted solitude, depression, and resentment are the beginning of his escape from social propriety.

The duplicitous Dr. Henry Jekyll in *Strange Case of Dr. Jekyll and Mr. Hyde* is also concerned with appearances and the repression of desires. Jekyll symbolizes the scientific man who, like Frankenstein, manipulates science to fulfill narcissistic purposes. However, the difference between the two doctors is that Jekyll secretly succeeds in his scientific means to appease his repressed desires. Through the creation of Edward Hyde, Jekyll creates an outlet for his true self, while Frankenstein’s monster only conflicts with Victor’s internal passion to create life. The similarity is that both Frankenstein and Jekyll pursue solitude in order to avoid propriety and social expectations. This behaviour combined with their abusive use of science leads the two men to live sinfully. This is an inevitable consequence since both Frankenstein and Jekyll created their monsters in order to appease desires that society deemed unacceptable. Jekyll’s self-imposed solitude is also his first step to disregarding the expected social etiquette of a gentleman and doctor. Although Jekyll’s solitary existence is directly related to living immorally through his doppelganger, he at first falsely believes that his personality is never altered and that “[he is] in no sense a hypocrite” (Stevenson 52). This denial is evident when Jekyll persuades Utterson to believe that Hyde and he are separate entities with distinct goals and lusts, believing himself innocent of all of Hyde’s crimes. Nevertheless, Jekyll admits that for many years he had been “conceal[ing] [his] pleasures” (52). This exposes Jekyll’s hypocrisy and duality. However, although Hyde is a reflection of Jekyll’s repressed self, Henry Jekyll, in
comparison to Victor Frankenstein, is fully aware of his doppelganger’s purpose to satisfy both his needs and his passions. To this end, Jekyll’s suicide emphasizes the ultimate escape from propriety and double identities. However, although Hyde is an obvious reflection of Jekyll’s repressed self, this apish doppelganger also reflects the duality of two other characters: Mr. Utterson and Mr. Enfield. Using words that are reminiscent of Hyde, Stevenson describes Utterson as “backward” and “dusty,” and then Enfield as a “well-known man about town” (5; Luckhurst 184). In this paragraph, Stevenson suggests that the two men hide a possible homosexual relationship; and similar to Jekyll, Utterson and Enfield maintain their public refined pretences, while Hyde reflects their potential descent if they continue unrepressed. Stevenson clearly defines Utterson and Enfield’s homosexual relationship on the first page of the novel, explaining that “the two men put the greatest store by [their] excursions, counted them the chief jewel of each week, and not only set aside occasion of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted.” This text suggests that the “pleasure” that Stevenson refers to is the actual sexual exploits of the two men. Edward Hyde’s purpose in Strange Case of Dr. Jekyll and Mr. Hyde is to not only represent what is hidden in Jekyll, but to also symbolize what other British men keep secret too.

Dracula differs from the other two texts because the Count represents his own doppelganger in addition to being the destined double to the male protagonists in the novel. However, Stoker also continues the theme of late Romantic and Victorian preoccupations with superficiality and propriety. The doppelgangers in Shelley’s and Stevenson’s stories reflect what occurs when desires are no longer repressed, in the same way in which Count Dracula symbolizes the consequences of one who has “lived” the transcendental escape from propriety to moral corruption. This instance of transcendence is evident in the momentous death of Count
Dracula, in which Mina describes the Count’s face, with “a look of peace, such as [she] never could have imagined might have rested there” (Stoker 442). The Count, as a vampire, is the primeval, ultimate example of a “man” completely consumed by the fulfillment of hedonistic desires. The intensity of Count Dracula’s passion for blood is evident in the castle scene where Dracula’s “eyes blazed with a sort of demoniac fury” at the sight of blood on Harker’s wounded neck (Stoker 34). To the Count, blood is the ultimate aphrodisiac, which is evident in his reaction to the sight of blood and explains why he consumes so many lives. However, once the vampire doppelganger is dead, the human Count can finally rest peacefully in his long-awaited death, as he is now rid of his previous evil. By the end of the novel, Stoker distinguishes the Count from his doppelganger to exemplify the consequences of a character free from morality, virtue, and social propriety.

In contrast, Jonathan Harker frequently exemplifies British customary propriety, as well as fear of things that are unknown. This is apparent in Harker’s first night in Transylvania, where “[he] did not sleep well” and “had all sorts of queer dreams” because “[there] was a dog howling all night under [his] window, which may have had something to do with it; or it may have been the paprika [in his food]” (Stoker 6). Even after having witnessed the “very mysterious and not by any means comforting” dispositions of the villagers and having been chased by “a ring of wolves,” Harker continues to reason that his nightmares are a result of the howling and/or paprika in his food (9, 19). Ignoring the warnings he receives from the villagers and the supernatural-like behaviour of the wolves, Harker portrays composed Victorian reasoning that at first is unperturbed by the unfamiliarity of his environment. As more questionable circumstances occur – the dog in Whitby, Lucy’s death, Renfield’s behaviour – Harker and company’s logic slowly begins to dissipate, and their level-headedness and devotion to social conventions begin
to fade (Stoker 85; 98; 194). In *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde*, logic gives way to unconcealed desires and doppelgangers, and in *Dracula* reason fades in the protagonists’ pursuit of Count Dracula – their mutual doppelganger. This passionate hunt attracts the men away from conventions, where their reasoning gives way to anger, crime, and violence. As *Dracula* progresses, the British gentlemen ironically become more like the “zoophagus (life-eating) maniac” and patient, Renfield (Stoker 88), unknowingly influenced by Count Dracula, and therefore challenging social rules of conduct in order to take revenge on the Count. Shelley, Stevenson, and Stoker each employ recognizable Gothic traits in *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* to address moral hypocrisy, obsessions with superficial appearances, and the ignorance of the self to exemplify British duplicity, and the challenges of propriety.

### 2.2. Language and Literary Devices

Shelley, Stevenson, and Stoker creatively capture London’s duplicity through fantastically vivid descriptions of people, places, and events, while employing words that evoke “double” and “two” to emphasize duality. Consequently, how language and literary devices are exercised to illustrate duality in *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* will also be examined. The analysis of symbolism in the three texts will demonstrate how the characters under study have anxieties regarding escaping constraining social regulations. Accordingly, the examination of the historical significance and the use of symbolic words in *Dracula, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Frankenstein* will contribute to a greater understanding of Gothic doubles.
2.2.1. *Frankenstein: Allusions to Survival, Science, and Creation*

*Frankenstein* is abundant in literary devices that include historic allusions and symbolic language. Marilyn Butler argues that the most powerful allusions are that “the Creature’s career works on two levels, as a survival-story like Robinson Crusoe’s, and as an allegorical account of the progress of mankind over aeons of time” (xxxix). By the nineteenth century, readers were likely familiar with Daniel Defoe’s early eighteenth-century classic, and therefore understood the allusions to *Robinson Crusoe* and to the Bible. However, there is one significant difference between *Frankenstein* and Defoe’s novel – Crusoe survives his lonesome fate, while Frankenstein’s monster does not (Defoe 278, Shelley 191). One way in which Crusoe and the monster are alike is in their instinct for survival. To allude to the monster’s humanism Shelley purposefully characterizes the creature with this human “Robinson Crusoe” trait. Frankenstein’s monster, like Crusoe, also maintains a determined passion for survival. For example, the monster’s first action is to find shelter from the weather as well as from the violence of humans and educate himself about his surroundings (Shelley 84). This sequence is also evident in *Robinson Crusoe*, where Crusoe’s first task is to create a shelter (Defoe 47). The similarities between Robinson Crusoe (a human) and Frankenstein’s creature (a monster), exemplifies the inborn survival instinct of both characters, demonstrating the humanity of Victor’s hated doppelganger. Unfortunately, Victor’s rejection and hatred of the doppelganger has him remain forever alone and intolerable of the deficiencies of humankind. Ironically, the doppelganger physically represents the immoral, flawed, and repressed side of Victor Frankenstein while, at times, demonstrating more humanity than his creator.

As previously mentioned in Butler’s passage, *Frankenstein* contains a biblical allegory about the creature’s first days on earth. After reading John Milton’s *Paradise Lost*, the monster
admits that, “[l]ike Adam, [he] was created apparently united by no link to any other being in existence” (Shelley 105). Despite this similarity, the monster accepts the differences between Adam and himself, as “[Adam’s] state was far different from [his] in every other respect” (105). Shelley’s portrayal of a disfigured Adam symbolizes Victor Frankenstein’s failed attempt at creating life. Frankenstein’s product of science – his doppelganger – may also symbolize the development of scientific advancements in the nineteenth century (McCord 88). However, it is clear that Frankenstein’s pursuits of scientific discovery are intertwined with his dark desire to “play God’ or usurp divine powers” through the act of creation by technological means (Baldick 43). Frankenstein believes himself to be a god, thinking he “could bestow animation upon lifeless matter” (Shelley 36); nonetheless, he fails to create a being with physical human beauty. In Frankenstein’s controversial act of creation, he instead gives birth to his doppelganger, a creature who alternately reflects Victor’s hidden moral monstrosity. In his struggle to abide by social propriety, Frankenstein creates a horrific monster that henceforth becomes a classic nineteenth-century Gothic archetype. Frankenstein’s failed creation symbolizes the dangers concerning the pursuit of technology and science. The novel’s theme of science puts emphasis on possible nineteenth-century social misconceptions regarding scientific and technological advancements.

In *Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll corrupts science in order to disguise and give himself the opportunity to fulfill selfish desires at the expense of others (Stevenson 54). Stevenson’s mid-nineteenth-century novel exemplifies a possible evolution of modern science, contributing to the collective fear of the horrors associated with progress and creation. Like Shelley, Stevenson demonstrates a biblical reference in Jekyll’s act of creating Hyde. Similar to Frankenstein, Jekyll believes that science endows him with the godly power to create. Likewise,
Stoker shows evidence of combining scientific theory with religious allusions in his novel, *Dracula*. The villain, Count Dracula, is unearthly and inhuman, but also godly; and like Frankenstein and Jekyll, the vampire creates. The Count’s act of creation is evident in his nightly visits to Mina Harker, where he would grab “her by the back of the neck, [push] her face down on his bosom,” and force her to consume his vampire blood (Stoker 333). Count Dracula’s design to conceive more vampires is also associated with Darwinian science, which will be further discussed in the following chapter. By forcing Mina to drink his blood, Dracula attempts to create another vampire. This passage shows how Dracula, like god, creates others in his image. In *Frankenstein*, as in the other novels, the progress of science in the nineteenth century is intertwined within biblical allusions reflecting a possible social fear of science and the dissolution of religion’s power and influence. As science evolved, Gothic novels contributed to a chaotic social imagination, where humans were endowed with gifts of creation, which consequently initiated corruptive perceptions of the biblical story of Genesis.

Mary Shelley also advances the narrative in *Frankenstein* by contrasting cause and effect. This approach is another creative direction Shelley pursues to portray duality in the novel. For example, the creature addresses Frankenstein while proving his progress in education, showing that despite his horrific appearance, he is actually an intelligent being. Here, the creature admits that he is “malicious because [he is] miserable,” which displays the monster’s logic, growth, and vulnerability (Shelley 19). When the creature acknowledges the cause and effect of his behaviour he demonstrates intelligence that Frankenstein never believed possible. In this scene, where “maker” meets “created,” man meets doppelganger, the creature’s understanding of the association between “malicious” and “miserable” is Shelley’s approach to interjecting duality into the monster’s language (19). To this effect, Shelley appropriates duplicity not only in the
linkage between the two adjectives, but also in the irony of the creature’s words. The monster is “malicious” because he is “miserable,” yet Frankenstein is also malicious because he is selfish. This is evident in Frankenstein’s pursuit of unethical and immoral science and his obsession with being a creator. In turn, Frankenstein’s scientific effort is “conducted in the shadow of guilt and concealment” (Baldick 51). Chris Baldick refers to Frankenstein as illogical, which reinforces the belief that the monster has a more-than-human logical thought process. By means of allegories, allusions to science, and cause and effect, Mary Shelley is able to show readers the consequences of what happens when men deny social propriety for what end up being sinful pursuits. The moment Frankenstein decides to pursue the act of creation, he escapes a civilized lifestyle.

2.2.2. Cain’s Heresy and the Symbolic Language of Dr. Jekyll and Mr. Hyde

In the Gothic thriller Strange Case of Dr. Jekyll and Mr. Hyde, Robert Louis Stevenson expands on the creational science theme that Mary Shelley pursues in Frankenstein. Stevenson also applies imagery and symbolism as a means to explore duality, and to create references to Dr. Henry Jekyll’s duplicity. In “Story of the Door,” the first chapter in Strange Case of Dr. Jekyll and Mr. Hyde, Stevenson makes his first literary biblical allusion when Mr. Utterson admits that he “‘incline[s] to Cain’s heresy’” (5); this implies the novel’s duality before Henry Jekyll is introduced. In the explanatory notes, Roger Luckhurst notes that “Cain is The Bible’s first murderer, [for] killing his brother Abel” (184). This allusion foreshadows the connection between Jekyll and Hyde, and the eventual murder of the doppelganger, as well as the obvious duality that permeates throughout the novel. Luckhurst suggests that Utterson’s confusion is “an early sign that conventional biblical meanings may be inverted in the tale” and then further clarifies that “Utterson might be misremembering his Bible, since it is Cain who goes to the
devil, not Abel (184). Utterson’s misinterpretation alerts readers to the mystery that encompasses Jekyll and Hyde, which elicits suspicion regarding the latter’s actions throughout the novel. The allusion to Cain suggests possible interpretations, the most apparent being that Hyde is like Abel, and Jekyll represents Cain, even though it is possible to argue that Hyde is Cain and Jekyll is Abel as well. Connecting Hyde to Cain of course symbolizes his demonic nature. However, because Jekyll is Hyde’s creator, the doppelganger’s criminality only exists based on Jekyll’s repressions. Like Cain, Jekyll is undoubtedly in control of his “brother” – or double – which is apparent in Hyde’s conclusive death by Jekyll’s own suicide.

Utterson’s misinterpretation of the biblical story in which Abel goes to the devil instead of Cain is the second allusion. Utterson’s discussion of Cain and Abel foreshadows the doubts regarding Jekyll and Hyde throughout the novel. Stevenson effectively has readers question the identities of both Jekyll and Hyde, and the allusion to Cain and Abel sets the tone for this suspicion. The third allusion of the inverted “Cain’s heresy” is that it parallels how Hyde is Jekyll’s “inversion.” First, according to the study of genetics, “inversion” is the “reversal of the order of the genes in a chromosome segment as compared with the corresponding segment of a normal homologous chromosome” (“inversion”). This reversal of genes symbolizes the paradox of Jekyll and Hyde in the novel, as science is what converts Jekyll’s genes to become Hyde. The doppelganger is the reversed “chromosomal segment” of Jekyll, and the novel’s science allows the doctor to alter his genetics so that he becomes someone different. Second, the word “inversion” derives from Latin’s invertere, which means “to turn outside in” (“invert”). Considering Hyde is a physical manifestation of Jekyll’s hidden repressions, the doppelganger indisputably is Jekyll’s inner self. Stevenson’s allusion to “Cain’s heresy” is the first
demonstration of the evolving theme of duplicity in *Strange Case of Dr. Jekyll and Mr. Hyde* that is suggestive of the novel’s double characters and their secrets.

Duality is also evident in the descriptive accounts of the weather in Stevenson’s visual interpretation of London. Stevenson creates suspense by describing darkness, which is demonstrated in the following passage: “[it] was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face” (34 – 5). The first line of this passage is subject to multiple interpretations, one of which is a possible literary allusion to the “Ides of March,” perhaps referring readers to the well-known “date of Julius Caesar’s assassination in 44 BC” (“Ides of March”). This is a historically memorable date in literature, most often applied in references to omens of death. For this purpose, Stevenson could possibly be suggesting dying, foreshadowing Jekyll’s approaching doom. The month of March is also the first month of spring, symbolic of life and rebirth. This interpretation is undoubtedly ironic, for even though Jekyll gives birth to Hyde, he also instigates the death of his doppelganger and himself. In the last line – “flecked the blood into the face” – Stevenson illustrates the novel’s Gothic horror while establishing the setting’s cold weather.

Another example of words that evokes duality is in the conversation between Utterson and Poole about Hyde. Suspicious of the believed possible murder of Jekyll by Hyde, Poole describes his deductions to Utterson: “‘well, sir, it went so quick, and the creature was so doubled up, that I could hardly swear to that ... but if you mean, was it Mr. Hyde? – why, yes, I think it was!’” (Stevenson 39). The word “doubled” in this passage is employed to describe Hyde’s countenance, associating him with duality. Also, describing someone as “doubled up” implies that the character may be confused, restless, or agitated, which is the state of Hyde,
whose mind is home to two identities. Consequently, Hyde’s behaviour gives evidence of the inner “double” struggle between Jekyll and doppelganger Hyde. The usage of the word “doubled” is another way of referring to the novel’s and Jekyll’s duplicity. To this end, Stevenson effectively applies allusions and foreshadowing to depict the duplicitous nature of Dr. Henry Jekyll, whose impropriety is manifested as Edward Hyde.

*Strange Case of Dr. Jekyll and Mr. Hyde* is an explicit example of how Stevenson was influenced by “the literature of the double [which] became one of the privileged ways of exploring the mysteries of the modern self” (Luckhurst xv). Stevenson’s novel has references to duality in each paragraph and page, as a result, scrutinizing the repressions of nineteenth-century British man. However, there are times when imagery of duality in the novel is seemingly small and insignificant, such as when Stevenson applies the conjunction “and” to couple two adjectives, verbs, or nouns. Examples of this technique include “cut and dry,” “age and colour,” “sick and white,” and “we could and would” in one brief passage (7). These four demonstrations of how Stevenson controls the word “and” to emphasize coupled words help allude to Jekyll and Hyde’s duality. The language of characters also displays the novel’s duality by using repetition. Whether using a repetitive pattern described in the previous example, or repeating words for emphasis, it is clear Stevenson carefully chose his words for a distinctive purpose. This is also apparent when Jekyll says, “I am painfully situated, Utterson; my position is a very strange – a very strange one” (Stevenson 19). By repeating “very strange” twice, Stevenson suggests duality by means of repetition. This passage has a second interpretation that conveys Jekyll’s bittersweet feelings regarding his transformations into Hyde. Like Hyde, Jekyll freely indulges in pleasures while discarding any preoccupation with social conventions. However, as Hyde’s gratifications “soon [begin] to turn towards the monstrous,” Jekyll’s attitude towards his doppelganger changes
(57). Unlike scientist Victor Frankenstein, who fears and detests his created doppelganger, Henry Jekyll’s hatred for Hyde only exists in his loss of control. Jekyll consequently fears his desires for transformation, and is horrified that he ultimately will be unable to remain as the façade of Jekyll.

2.2.3. Castle Dracula and Powerful Imagery in Stoker’s Novel

Bram Stoker’s Count Dracula demonstrates what happens when repressed men appease their passions and desires. This is conveyed through symbolic encounters between Jonathan Harker and the vampires, and foreign settings. Chris Baldick describes Dracula as “a tale of an overreacher who seeks both immortality and exemption from the moral responsibilities of ordinary mortals” (146). The immortal Dracula in turn believes that common social regulations are not applicable to him. Count Dracula’s presence in the novel brings unethical, immoral, and strange happenings to many lives. Despite differences of profession and social class, the five characters are literary personifications of late nineteenth-century men. Between the publication of Frankenstein and Dracula, several historical changes in London occurred, yet the social expectations of men remained relatively unchanged. This is evident in the themes of duality that the three novels share. Like Frankenstein and Strange Case of Dr. Jekyll and Mr. Hyde, Stoker’s Dracula conveys duality through language to symbolize Count Dracula as the novel’s doppelganger who entices the male characters away from social conventions of propriety.

However, Bram Stoker differs from Shelley and Stevenson in his approaches to Gothic writing. For instance, Stoker’s use of language has subtle, duplicitous implications. At one point, Harker explains his encounter with Transylvanians on his way to Castle Dracula, noting that the villagers “all made the sign of the cross and pointed two fingers towards [him]” (Stoker 11). This passage may sound like an inconspicuous encounter, but in actuality, it is Stoker’s subtle
introduction of duality in Harker’s first venture into the unknown European East that creates horrific experiences causing his demeanour to change. Despite being resourceful and self-sufficient in England, Harker’s inability to understand the foreign language is an indication of the division that has begun to take place within Harker. Stoker purposefully notes that “two” fingers, not one, were pointed at Harker. From this moment forward, double imagery continues throughout Dracula, as Harker and company are threatened by the vampire.

Reminiscent of Mary Shelley’s setting imagery in Frankenstein, Bram Stoker devotes detailed passages to the picturesque landscapes of Eastern Europe. The evocation of beautiful imagery is common in nineteenth-century Gothicism and is a method for authors to express a novel’s theme. In the first chapter, Stoker describes a scene that in turn foreshadows the novel’s duplicity and the darkness that arises in Harker’s first encounter with Count Dracula. This occurs when Harker observes:

the Pass opening out on the eastern side. There were dark, rolling clouds overhead, and in the air the heavy, oppressive sense of thunder. It seemed as though the mountain range had separated two atmospheres, and that now we had got into the thunderous one. (Stoker 14)

The description of the separation of “two atmospheres” is reminiscent of Strange Case of Dr. Jekyll and Mr. Hyde, as the language here also purposefully evokes duality. Harker describes darkness and the sensation of oppressiveness which captures the Gothic element of fear.

The weather is also a frequently employed symbolic device in Gothicism, as exemplified in Stevenson’s novel. When Stoker describes the “dark, rolling clouds overhead” and the “oppressive sense of thunder,” he implies the ominous circumstances that await the unfortunate Jonathan Harker in Castle Dracula (14). Lastly, there are two implications concerning the
description of atmospheric division in which Harker proceeds into the “thunderous one.” The first suggestion regarding Harker’s descent into a “thunderous” atmosphere is a metaphorical path that leads Harker to Count Dracula. The inclement weather foreshadows Harker’s life after his first encounter with the head vampire. The word “thunderous” indicates the fearful impact of chaos, darkness, and horror that Count Dracula brings upon the characters in the novel. The second explanation of the atmospheric division essentially describes the separation of the soul, which is discernible in Jonathan Harker as well as the other male characters in Dracula. Stoker incorporates imagery and metaphors that are suggestive of the separation of identities that occur in the novel. Once the doppelganger appears in London, the men who pursue him appear changed by the vampire’s influence on their lives, forgoing social conduct for a relentless hunt. To this end, Dracula exemplifies how the release from propriety is only possible in the shadow of true horror, or in this case, the chaos that the Count creates.

Jonathan Harker’s division between his gentlemanly façade and his inner desires is first revealed in the memorable scene with the three seductive vampire women. In this scene, Harker is mystified by the sexual freedom the three vampires possess as he dazedly admires the alluring “great dark, piercing eyes” of the first two, and the “wavy masses of golden hair and eyes like pale sapphires” of the third seductress vampire. Harker then describes all three “with brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips.” The female vampires cause Harker to feel “uneasy, [with] some longing and at the same time some deadly fear.” Harker additionally admits that “in [his] heart [he felt] a wicked, burning desire that [the three vampire women] would kiss [him] with those red lips” (Stoker 48). As they discuss who will be the first to “kiss” him, Harker experiences “an agony of delightful anticipation” and closes his “eyes in a languorous ecstasy” and waits “with beating heart” (49). Harker’s hidden sexual
passions and desires surface in his eagerness and willingness to have the vampires “kiss” him, exposing his loss of restraint over his repressed sexuality. In Castle Dracula, he is unconsciously given the opportunity to escape social propriety in the presence of the enchanting vampires, who seduce his hidden sexual passion from inside of him. Count Dracula’s appearance at this scene’s end symbolizes Harker’s duplicity, personifying the potential outcome of his submission to hedonistic passions and pleasures.

Like Stevenson and Shelley, Stoker effectively conveys dualism by means of doppelgangers, symbolism, imagery, language, and scenarios that evoke the double. In Dracula, Harker’s first journal entries chronicle his affairs in Transylvania, showing readers the effects of Castle Dracula on both his personality and behaviour. Stoker appropriates symbolism that foreshadows the division of identities that he has designed to occur throughout the narrative. Frankenstein’s monster, Hyde, and Count Dracula, are the literary realizations of what Shelley, Stevenson, and Stoker perceive would happen when men succumb to temptations and desires. In the primary texts, the fearless doppelgangers are the fictionalized representations of what freedom from propriety may look like. In this way, authors frighten readers with these possibilities, but at the same time demonstrate restrictive rules that cause repression of the self.

2.3. Criminal Associations between Gothic Doppelgangers and Jack the Ripper

As London’s population expanded in the nineteenth century, the segregation between rich and poor intensified, creating a notorious surge in criminality that is often characterized in Gothic storytelling. Evoking Gothicism, on September 23, 1888, in the paper Reynolds, Leonard Wells wrote:

And so, ‘mid the brooding darkness, stalks murder with baleful mien:

Rich man, stay from your folly, gaze on your Frankenstein!
Do you dream you can keep him ever here in the squalid East?
Have you fear lest his face may peer’ mid the flowers of your life-long feast?
Then, in your frenzied trembling, you would draw from your well-loved hoard;
For those who dare cope with the monster you would offer a rich reward;
But little your reck, while you fondly deem your pampered life secure,
Tho’ the Horror slinks in the silence thro’ the squalid homes of the poor. (quoted in Dryden 37)

In this poem, Wells makes reference to Mary Shelley’s doppelganger from *Frankenstein* to explain the factual criminality that existed in late Victorian London. However, Wells’ passage also effectively addresses the correlation that existed between Gothic literature and Jack the Ripper. Despite there being years between Shelley’s publication and the Whitechapel murders, there is a vivid connection between the infamous murderer and Gothic doppelgangers. The Ripper is associated with Gothicism because of his similarities in physicality and behaviour to the fictitious creatures of the night. In fact, Gothic literature was “indispensable to popular media portraits of the Ripper,” which is evident in the diversity of Gothic texts that were directly influenced by the real criminal, like Bram Stoker’s *Dracula* for instance (Davison 149). From the moment in which Jack the Ripper ravaged the dark streets of London, the murderer echoed and inspired the monsters of nineteenth-century Gothicism. In this way, many similarities exist between the doppelgangers and Jack the Ripper, such as the ease with which the killer completely disregards social and criminal laws, and the fact that he is associated with having created the fear and terror that was most often discovered in the dark shadows described in Gothic literature.
Jack the Ripper’s murderous lusts are evocative of Gothic terror. He is a literal example of a person with a double life. For this reason, the unknown identity of Jack the Ripper caused authors, journalists, politicians, merchants, and others to obsess over the identity of the Ripper. However, according to surviving documents regarding his crimes, it is apparent that he escaped social constraints via his violent criminal acts. His crimes altered London to be “perceived as a Gothic space,” and the Ripper “came to represent the sinister duality of late nineteenth-century metropolitan society” (Dryden 43). For this reason, Jack the Ripper is a historical representation of a Gothic figure.

In their novels, Shelley, Stevenson, and Stoker each applies the theme of hidden identities, where doppelgangers’ horrific physicality and personality capture the duality of late Romantic and Victorian men. Accordingly, Gothic doubles are reflections of the monsters that lay dormant and repressed within the individual. The frightening phenomenon that was Jack the Ripper demonstrates the “denial of the [truth] that the Monster is [in fact human],” exemplifying the “monstrous abilities [of people]” (Davison 164). Victor Frankenstein, for instance, refers to his doppelganger as a “demoniacal corpse” and a “filthy daemon to whom [he] had given life” (Shelley 40, 56). Frankenstein is blind to his inner monstrousness and believes that the physical repulsiveness of his doppelganger is what makes him a fearsome monster. This example from *Frankenstein* shows the physical qualities of a monster that may sometimes have been hidden in men. However, the progression of cruelty in Frankenstein’s creation emphasizes the evolution of the “monster” in both the creature and Victor Frankenstein. Shelley often alludes to Frankenstein’s inner monster, such as when Victor admits that he was “the true murderer [of William, and he] felt the never-dying worm alive in [his] bosom, which allowed of no hope or consolation” (Shelley 68). Frankenstein’s “never-dying worm” is a reference to his guilt about
both the murder of his little brother and the death sentence that Justine receives. Victor thus represses William and Justine’s deaths because of the guilt he carries. In this case, the repression of the truths regarding these murders prevents Frankenstein from being viewed as a “madman” (Shelley 61). However, in classic nineteenth-century Gothic style, Shelley challenges the “monster” ideal by incorporating demonic and evil qualities into both Frankenstein and his doppelganger.

As mentioned earlier, Frankenstein’s creation is the physical reflection of his inner abominations. Jack the Ripper, like Frankenstein’s doppelganger, is a manifestation of the monstrosity of humans, which is why both Jack the Ripper and Frankenstein’s creature “have proven to be highly adaptable, seemingly eternal, popular culture icons” (Davison 165). The Ripper and the monster, as archetypes of horror, are identifiable in their actions. For example, the monster is a murderer when he grasps “[William’s] throat to silence him” and quickly kills the child with superhuman strength (Shelley 117). Despite the fact that Frankenstein’s doppelganger murders are a product of his creator’s rejection, it is this criminality that is comparable to the actions of Jack the Ripper, who will be forever renowned for his “series of atrocious crimes” in 1888 (McCord 464). Jack the Ripper’s existence and actions give threatening evidence that humans’ repressed inner monsters may sometimes break free. Even though Frankenstein’s monster is his self-made doppelganger, the creature’s unrepressed hatred towards humans and eventual criminal behaviour exemplifies duality of the self.

Robin Odell in *Ripperology: A Study of the World’s First Serial Killer and a Literary Phenomenon*, notes that “Jack the Ripper was, and remains, a creature of the shadows” (254). In 1886, two years before the fearless predator Jack the Ripper came into existence, Stevenson published *Strange Case of Dr. Jekyll and Mr. Hyde* in which shadowy Edward Hyde was
introduced. Consequently, the associations between Hyde and Jack the Ripper wildly flourished in 1888, as people began to believe that Jack the Ripper’s true self was an escapist from propriety, like Jekyll. Roger Luckhurst explains that nineteenth-century journalists actually regarded that “‘[t]here certainly seem[ed] to [have] [been] a tolerably realistic impersonification of Mr. Hyde at large in Whitechapel’” during the Jack the Ripper murders (xxix). Hyde, as Odell explains, was also a “creature of the shadows,” which is one of the reasons why the connections between the Ripper and Hyde burgeoned in the late 1800s. Edward Hyde’s first introduction in Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde is “about three o’clock of a black winter morning” (Stevenson 6). This first reference to darkness gives evidence of Hyde’s shadowy nature, which is a quality that Jack the Ripper also possessed. However, there is a further eerie point of comparison between Hyde and Jack when Utterson explains to Mr. Guest that he has acquired a document with “a murderer’s autograph.” The murderer to whom Utterson refers is Edward Hyde, and the doppelganger’s signature is comparable to the believed documents and/or letters that Jack the Ripper famously signed and sent to Scotland Yard to taunt and confuse them (Yost 71).

In the expansive collection of literature regarding Jack the Ripper, there are numerous associations with Stevenson’s Gothic doppelganger. For example:

in the wake of Annie Chapman’s murder at the hands of the Ripper, the Globe, on September 1888, invoked Stevenson’s story: ‘Life – or rather death – was imitating art, because the “obscene Hyde” took no more “intense delight in murder for murder’s sake” than did the Whitechapel assassin.’ (Dryden 81)

This example demonstrates how journalists tended to make allusions to Strange Case of Dr. Jekyll and Mr. Hyde in comparison to Jack the Ripper’s brutal murders in London 1888. Jack
and Hyde are similar because they have hidden identities and because they have each escaped constraints to appease their murderous lusts. Like the Ripper, Jekyll represses his true identity – or the identity of Hyde – so that he may continue his “relations with his friends, [becoming] once more their familiar guest and entertainer” (Stevenson 28). Like Frankenstein, Jekyll represses the murder of Carew in order to be at peace, instead of suffering from both agony and guilt. Similar to how doppelgangers are archetypes of horror, Jack the Ripper is a historical emblem for both terror and monstrosity and represents the stereotypes of the double in his murderous and fiendish obsession for blood. Unfortunately, years of curiosity and meticulous research have yet to identify Jack the Ripper’s true identity and whose inner monstrosities this double represented.

Nineteenth-century Gothicism is proof that the London populace had a fascination with real-life horrors. During the time of the mutilations and murders committed by Jack the Ripper in 1888, “[t]he Victorians’ ‘morbid interest’ in newspaper reports of gory murders and beyond, testified to a public desire for horror” (Dryden 60). The survival of Gothicism depended on the public’s fascination for horror, which is clear in the successes of *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde*. Bram Stoker eventually discussed Jack the Ripper in connection to his great Gothic novel, *Dracula*. Stoker published *Dracula* almost a decade after Jack the Ripper had ended his murderous rampages around London. However, both fear and terror had yet to disappear from the British population. For this purpose, Stoker desired:

to place his narrative within an actual historical context. [And] referring to Dracula’s demonic London transactions, [he wrote]: ‘I state again that this mysterious tragedy which is here described is completely true in all its external respects .... This series of crimes has not yet passed from the memory – a series of
crimes which appear to have originated from the same source, and which at the
time created as much repugnance in people everywhere as the notorious murders
of Jack the Ripper.’ (Davison 148)

Stoker declares that the vampire’s crimes in London were directly related to those of Jack the Ripper. This association suggests the possibility of a vampire’s existence in nineteenth-century London. Indeed, this is demonstrated in accounts of the 1888 murders, in which it was said that “Jack’s ‘inner vampire’...‘possessed’ him during his gruesome acts of murder” (Davison 164). Count Dracula and Jack the Ripper share an insatiable lust for blood, which is why the two figures of Victorian horror are often examined in conjunction.

The satiating need for blood is a prominent theme in Stoker’s Dracula, in which the Count’s survival relies on drinking it. This is evident when Mina finds the Count “bending over the half-reclining white figure [of Lucy]” (Stoker 112). This is one of many passages that shows how the Count consumes a human’s blood and connects Count Dracula to Jack the Ripper. The image of a “long and black” figure, silently attacking the “half-reclining white figure” of Lucy, resonates with symbolism of the Ripper, who was a “figure in the shadows [who waited] to claim his next victim” (Eddleston xi). Comparably, what is stereotypically known about Jack the Ripper and Count Dracula is their lustful need to consume lives in brutal and horrifying events – both historical and fictitious. In addition, the image of Dracula’s corrupt and sexualized “black” physicality threatening the “white figure” of Lucy, also indicates how the vampire sometimes fed on innocence, purity, and virginity. In this way the Count differs from Jack the Ripper, even though Stoker evidently connected the two horrifying Victorian characters. Count Dracula, unlike Henry Jekyll and Victor Frankenstein who repress murders due to guilt, lives completely unrepressed; not human, he kills without consequences or feelings. For this reason, Dracula is a
stylized and fantastical Gothic interpretation of who Jack the Ripper could have been. Consequently, despite having been written before 1888, *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde* were influenced by London’s criminality that Jack the Ripper infamously later came to embody. However, Stoker’s confirmation of the relationship between fictional Count Dracula and historical Jack the Ripper shows the possibility that the vampire is Stoker’s characterization of the Victorian serial killer. Only through his novel was Stoker able to imagine Jack the Ripper with a physical appearance, personality, and a history.

Frankenstein’s monster, Edward Hyde, and Count Dracula each possess uncanny characteristics that are comparable to Jack the Ripper. The grotesque monstrosity of Frankenstein’s creature is the physical embodiment of the abominations of humans. Edward Hyde is a figure of the shadows that prowled the dark London streets for pleasures. Both are characterizations of someone like Jack the Ripper. Once in London, Count Dracula’s devilish desire for blood can only be sated through murder, reminiscent of Jack the Ripper. Despite having terrorized London after *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde* were published, this analysis of Jack the Ripper associates Gothic doppelgangers in the novels with the vicious Victorian criminal who has come to represent the criminal activity and duality of nineteenth-century London.

The importance of propriety is demonstrated in the examination of characters in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Victor Frankenstein rejects social expectations by pursuing his passions to create. Henry Jekyll discovers extreme scientific means so that his repressed pleasures can be released. The men in *Dracula* risk sanity and social reputations when the vampire invades London. According to the authors, the only approach to escaping social conventions is through Gothic dualism, which is effectively
established throughout the novels. As discussed in the beginning of this chapter, authors take advantage of various techniques and approaches to capture the theme of duality in Gothicism. In this way, authors enabled readers in the 1800s to visualize the inner monstrosities that lurked in the shadows of men. For this purpose, the examination of Jack the Ripper as the archetype of criminality demonstrates how Shelley and Stevenson each applied criminal-type characteristics to Frankenstein’s monster and Edward Hyde, while Stoker was deeply affected by existing social horrors induced by the Ripper, and therefore persuasively portrayed them in Count Dracula.

Gothicism is a genre that is directly influenced by social propriety. To this end, Gothic literature enables readers to escape and therefore imagine a world free from rules, expectations, laws, etiquette, and propriety.
Chapter 3: Evolutionary Theory and the Doppelganger

Doppelgangers, asides from reflecting repressed desires, also represent the arising social “disinterested zeal for scientific advancements” (McCord 88). In the novels, this apathy is exaggerated in hypothetical possibilities that the “disinterest” of science stemmed from either ignorance and/or fear. In the mid-1800s, London was affiliated with a category of science that addressed evolutionary theories, which earned the majority of the population’s attention because it “conflicted with religious belief” (355). This type of science was also controversial since it challenged the common perception of humanity’s origins, and therefore was believed to oppose “dogmatic faith in the literal truth of the biblical account of the Creation” (355).

In relation to Gothic literature, this public reaction only provoked “the repressed [to] inevitably [resurface]” in nightmarish plots “through the imagery of disease, contamination and degeneracy” (Robinson 52). In light of both speculative evolutionary and devolutionary perspectives, Gothicism horrified readers by combining scientific theories apropos of man’s lowly origins with classic Gothic archetypes. However, despite the rising theoretical criticism concerning evolution and devolution in the nineteenth century, Gothic literary critics believed that there already existed an anxiety towards atavism as “society [already seemed] to manifest” what would appear to be “degenerate symptoms in ever increasing profusion” (Greenslade 17).

By applying William Greenslade’s comment to the Gothic literature of this period, it is apparent that both evolution and atavism are prominent themes. Mary Shelley, Robert Louis Stevenson, and Bram Stoker each address humanity’s origins, primitivism, and degeneracy through the plots, protagonists, and doppelgangers in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. In the novels, the evolution and descent themes suggest the male protagonists’ division of self, which is clear when contrasting the men with their doppelgangers.
Frankenstein’s monster, Edward Hyde, and Count Dracula are Gothic archetypes with the evident characteristic of degeneracy that supports the novels’ theme of evolutionary (and devolutionary) science. Concerning the mutual anxieties towards atavism, there is the judgement that England’s nineteenth century is “an era profoundly tormented by the impact of science upon cultural values” (Moss 128). Accordingly, this chapter will examine themes of atavism in the novels, as well as the symbolic degeneracy of both protagonists and doppelgangers; this symbolism will therefore determine how doubles in fact reflect anxieties concerning scientific progress in the nineteenth century. In this examination, this chapter will analyze passages from the novels in conjunction with two pivotal evolutionary texts of the time: Charles Darwin’s *The Origin of the Species* (1859) and *The Descent of Man* (1871). Consequently, passages from *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde,* and *Dracula* will be analyzed through the lens of Charles Darwin’s theories of evolution to provide evidence concerning the primitiveness of the male characters and their doppelgangers (Moore and Desmond xi). By examining the Gothic texts, the analysis will also place emphasis on evolutionary science by personifying extreme and imagined perspectives of humanity’s origins and progress.

As in nineteenth-century Gothicism, Charles Darwin’s evolutionary texts also present perspectives of the double. For example, James Moore and Adrian Desmond explain that “[i]n one light, *[Descent of Man]* was an expression of Darwin’s own liberal sensitivities” but, “[i]n another view he was pushing savages down towards the apes” (xxxix). This passage suggests the possibly hypocritical perspective of Darwin; on one side Darwin considered himself a liberal, while at the same time, associated “savages” with apes – humanity’s theorized primeval form. This paradoxical perception illustrates the appropriateness of examining his evolutionary texts in the analysis of doppelgangers. Comparable to the men of science in the novels, Darwin is also a
paradoxical individual, described as a “respectable persona among the urban gentry [who] [disguised the] materialist and evolutionist” (Moore and Desmond xii). Similar to Victor Frankenstein, Henry Jekyll, and the men of Dracula, Charles Darwin was also believed to maintain dualistic tendencies of a different sort, which is an unexpected connection between Darwin and the Gothic figures.

The first chapter of this thesis analyzed the duality of nineteenth-century London’s environment; the second chapter examined literary devices and criminality, while this third chapter will discuss why and how the fear of evolutionary science resonates in Shelley’s, Stevenson’s, and Stoker’s respective novels. Since “[d]uality and the Gothic become expressed through the physical manifestation of the degenerate souls,” the doppelgangers in Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula emphasize the connection between Gothicism and Darwinism since Darwin predominantly discusses degeneracy (Dryden 146). To clarify, the doubles in these texts exude the Darwinian degeneracy and atavism, as well as the theme of evolutionary science. Consequently, this discussion will determine how atavism and degeneration are two ideas that create fear to drive the plots of the novels while influencing the physicality and behaviour of characters and doppelgangers. This chapter will examine atavism to illustrate the seldom-made connections between evolutionary theory and the popular novels by comparing atavistic themes to the theories of evolution that resonate in Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula. Furthermore, this chapter discusses how atavism and degeneracy is observable over the course of the nineteenth century, and not solely a fin de siècle phenomenon as per Linda Dryden’s perspective in The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells. With support of not only Darwin’s The Origin of Species, but also The Descent of Man, I argue that the men and doppelgangers in the novels are more than
physic

al examples of descent. They are literary embodiments of collective anxieties and fears regarding evolutionary theories.

3.1. Lamarck, Cuvier, and Pre-Darwinism in *Frankenstein*

In modern perspectives, Darwinism is acknowledged as the most well-known paradigm of evolutionary theory. For decades, popular culture has cast Charles Darwin “in the role of a familiar folktale hero … who [left] home and, after a long journey to exotic lands, return[ed] home with a great treasure (in Darwin’s case, knowledge)” (Bowdoin Van Riper 43). This viewpoint has contributed to the assumption that all evolutionary theories began with Darwin’s voyage to the Galapagos, inspiring the publication of *The Origin of Species* (Bowdoin Van Riper 43). Contrary to this presumption, Darwin was not the only evolutionary theorist of the Romantic and Victorian eras, nor was he the first to discuss humanity’s origins. In actuality, the 1700s are credited to have “opened the doors to evolution” thanks to two men: Jean-Baptiste de Monet de Lamarck and Georges Cuvier (Spangenburg and Moser 129). Both scientists are recognized – even by Darwin – to have made ample contributions to evolutionary theory. Lamarck was “among the first to have the courage to set forth the idea that species are not fixed, but transformed from generation to generation over time” (Spangenburg and Moser 130). On the other hand, Cuvier opposed “Lamarck’s evolutionary ideas,” believing “that the functions of all portions of an animal’s anatomy and physiology were so completely integrated that no change could take place from generation to generation without disturbing the balance” (Spangenburg and Moser 136). Consequently, despite what popular culture insinuates, Lamarck and Cuvier’s eighteenth-century theories preceded, and influenced, Charles Darwin. For this reason, the doppelgangers in the novels can be examined using Darwinian Theory because his works are an amalgamation of pre-existing influences.
Written in 1818, *Frankenstein* is the only novel of the three that was written before *The Origin of Species* and *The Descent of Man*. However, it is evident that Shelley was acquainted with Lamarck, Cuvier, and other evolutionary theorists and scientists, and “was perhaps bent on an impressionistic and composite group-portrait of the established science of the day as her readers knew it” (Butler xxxi). *Frankenstein* demonstrates how British society seemingly repressed concerns regarding evolutionary debate, while exposing readers to a degenerate monster that exemplifies humanity’s atavistic origins. Frankenstein’s monster symbolizes Shelley’s desire to critique an eighteenth-century, and possibly a nineteenth-century, interest in evolution that existed prior to Darwinian Theory. There also exists a development between the doppelganger from *Frankenstein* and the doppelgangers in *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula*. In Shelley’s novel, the doppelganger inhabits its counterpart’s body or feeds from it to survive. This observation may be related to the evolutionary influence that existed before Darwinism, which is why evolutionary concepts in *Frankenstein* appear sometimes to anticipate *The Origin of Species*. Whether Charles Darwin had read or was influenced by Gothic texts such as *Frankenstein* is undetermined; nevertheless, metaphorically, Darwin’s evolutionary theories are truly “Frankenstein-esque” because they explain that humanity’s evolution was influenced by different species over time. Accordingly, Shelley’s novel and Darwinian Theory can be conjunctionally analyzed. For example, Hurley observes that:

> the theory of evolution described the human body not as an integral wholeness, but as a kind of Frankenstein monster, patched together from the different animal forms the human species had inhabited during the various phases of its evolutionary period. (195)
Hurley suggests that evolution, as per Darwin’s writings, demonstrates that humans have been pieced together based on “different animal forms” throughout the course of history. This representation associates Darwinism with Mary Shelley’s *Frankenstein*, showing that although *Frankenstein* predates *The Origin of Species* and *The Descent of Man*, the three are still comparable in an analysis of humanity’s atavism.

### 3.2. Darwinian Theory and the Doppelganger

Although they followed already existing evolutionary discussion, Darwin’s theories are still presently considered to be “easily the most readable and approachable of the great revolutionary works of the scientific imagination” because of his direct and straightforward language and power of observation (Burrow 11). For these reasons, despite the criticism that *The Origin of Species* received upon its publication, “Darwin’s writing is in fact considerably above the general polemical standards of the time: [it is] calm, reasoned, mild and unrhetorical in tone, yet capable of rising to the occasion” (12). J.W. Burrow declares *The Origin of Species* to be one of the most pivotal and ground-breaking books of the nineteenth century that discusses natural selection, while *The Descent of Man* focuses on the similarities between humanity and other species, specifically apes. Darwin’s second book confirms the fears of atavism that surfaced when *The Origin of Species* was first published. Interestingly, Darwin did not believe in the general idea regarding humanity’s origins, and certainly did not “fear that an ape ancestry would debase humanity” (Moore and Desmond xxiii). The majority of British people distrusted Darwin’s ideology concerning humanity’s origins, criticizing both him and his theories, as they did with previous evolutionary discussion. Darwin unintentionally “[gave] voice to [the] popular fears associated with his theory when he relate[d] that many kinds of monkeys [had] a strong taste for tea, coffee, and spirituous liquours,” as well as an enjoyment for “smok[ing] tobacco...
with pleasure”” (Hendershot 98). In this way, Darwin’s examination of apes only encouraged fears about the barbarity and possible descent of humans. The doppelgangers from the novels are distinctively and characteristically barbaric and primitive in physicality and certain actions in comparison to the human protagonists. However, the doppelgangers and their counterparts all represent the primitiveness of humankind in various conceptions. While the doppelgangers are atavistic befitting of Gothic archetypes, the men in the novels represent the descent that occurs when pleasures and desires are performed.

3.3. The Interference with Nature in *Frankenstein*

In *The Origin of Species* and *The Descent of Man*, Darwin discusses the differences between “savages” and the average nineteenth-century British man. In the editor’s introduction to *The Origin of Species*, Burrow explains that “[i]n Asia, Africa and the Pacific [in the 1800s] there were backward people (a phrase with an evolutionary ring) [who were] to be brought within the orbit of the world’s markets and taught their necessary subordination to the white man” (44). Burrow’s reference suggests that the common British judgement regarded other races as both “uncivilized” and “barbarous.” These apprehensions are the unfortunate result of the existing cynicism of an imperial world-view that perpetrated the notion that other cultures are primitive. This perspective set forth a general understanding that foreigners were “backward people” and, therefore, degenerates. On the contrary, Darwin believed that no differences exist between “savages” and the “civilized,” because both, in actuality, are “fellow creatures descended from Adam” (Moore and Desmond xx). James Moore and Adrian Desmond’s reasoning resonates with the previous discussion in Chapter Two that connects Mary Shelley’s *Frankenstein* to the Genesis Biblical creation story. In Shelley’s novel, Victor Frankenstein and his creature aesthetically represent what Moore and Desmond refer to as the “civilized” and the
“barbaric,” which concludes that the “barbaric” monster is in fact a descendant from Adam, just like Victor, the “civilized” man. However, in *Frankenstein*, once Victor eludes propriety in his scientific and passionate research, his desires to create make him comparable to God and Adam. This reasoning is consistent with Darwinian Theory where both Victor Frankenstein and his doppelganger exemplify the barbarism that is associated with humanity’s origins.

In Shelley’s novel, there are many instances where Victor Frankenstein’s behaviour is reminiscent of his doppelganger and/or other species. The similarities between Frankenstein and his monster and/or animals can be compared to Darwinian Theory. For instance, Frankenstein appears more animal than human when he is described “gnash[ing] his teeth” and “[grinding] them together” in the same way that his monster performs this action (Shelley 116). Throughout the text, Victor Frankenstein is shown performing this anxious habit on several occasions; once, for example, with Walton, “as if impatient of the weight of woes that oppresse[d] him” (14); in another moment, Frankenstein visits Justine in prison, and admits to grinding his teeth (67). On both occasions, Frankenstein appears to be suffering emotionally, and this action allows readers to understand the doctor’s frustrations. However, Shelley also describes the monster as having the same tendency. For example, the monster admits that “the feelings of kindness and gentleness, which [he] had entertained but a few moments before, gave place to a hellish rage and gnashing of teeth” (116). This mutual cathartic expression identifies the monster, Frankenstein’s “son,” with the same behavioural characteristics. According to Darwinian Theory, the “gnashing” of teeth can be explained as an inherited behavioural trait. In the chapter “Variation under Domestication” in *The Origin of Species*, Darwin suggests that the “less strange and commoner deviations may be freely admitted to be inheritable” (76). To this end, the
“gnashing” of teeth, despite being a seemingly animalistic action, is still explained to be an inheritable trait to express unrepressed emotions.

In *Frankenstein*, this behaviour also alludes to the emotional similarities between Victor and his doppelganger. At one point in the novel, Walton describes “[Frankenstein’s] eyes [to] have generally an expression of wildness, and even madness” (Shelley 14). A similar emotional outburst is evident in Frankenstein’s monster, when he confesses giving “vent to [his] anguish in fearful howlings” (111). Frankenstein and his doppelganger both suffer emotionally throughout the novel despite being accepted as different species. In the chapter “Mental Powers” in *The Descent of Man*, Darwin explains that “the lower animals, like man, manifestly feel pleasure and pain, happiness [as well as] misery,” and adding that “[t]error acts in the same manner on [animals] as on [humans], causing the muscles to tremble, the heart to palpitate, the sphincters to be relaxed, and the hair to stand on end” (89-90). For these reasons, even though Victor Frankenstein believes he is above his creation in the evolutionary scale, the two share behavioural characteristics that evoke their similarities more than their differences. In these two examples Shelley characterizes Frankenstein with traits that the monster shares. These examples from *Frankenstein* are also relatable to Darwin’s discussion of the physical similarities between humans and other animals in *The Descent of Man*, where he explains that “[f]rom the first dawn of life, all organic beings are found to resemble each other in descending degrees” (397). Darwin’s understanding is that all animals, including humans, resemble one another, which helps to explain one reason why Victor Frankenstein and the monster are equal beings despite their extreme physical differences.

Frankenstein’s duality is exemplified by his ambitious and studious nature, secretive scientific experiments, and guilt-ridden criminality, or, his inner primitiveness (Shelley 22, 36).
Shelley identifies Frankenstein with characteristics of the stereotypical nineteenth-century scientist, because “[w]here science was concerned, [she] was necessarily a populist: she had to use what the public knew, and what moreover they knew with their emotions as well as their intellects” (Butler xxx). In this way, Victor Frankenstein symbolizes the Gothic “scientist,” who is a man with lucrative scientific pursuits. In the novel, Frankenstein obsesses over natural science, creating an atavistic monster in the process (Shelley 22). The monster’s birth only emphasizes Frankenstein’s own hidden, existing atavism, such as when Victor admits that “[he] became the same happy creature” when he was with his friend, Clerval (51). The word in this passage which can be associated with atavism and Darwinian Theory is “creature.” According to the etymological definition of the word, “creature” originated in Middle English and was ironically used to mean “a created thing or being” (“creature”). This is ironic because Frankenstein describes himself as a “creature,” yet the “created” in the novel is the monster. Conversely, the definition of “monster,” can be appropriated to describe one who is “of repulsively unnatural character, or exhibiting such extreme cruelty or wickedness as to appear inhuman,” which is easily applicable to Frankenstein’s personality (“monster”). Victor’s monstrous cruelty is observed in his immediate rejection of the creature by “[escaping], and [rushing] down stairs” and taking “refuge in the courtyard” as his creature instinctively attempted to reach out to him (Shelley 40). In this scene, despite the creature’s “demoniacal corpse,” it is Frankenstein who in fact exemplifies the characteristics of a “monster” when he demonstrates cruelty towards his creation.

Regarding the inner monstrousness of humans, Darwin explains in “Manner of Development” in The Descent of Man’s that “[m]onstrosities, which graduate into slight variations, are likewise so similar in man and the lower animals, that the same classification and
the same terms can be used for both” (48). Darwin’s theory about monstrosities can be applied to Shelley’s *Frankenstein* for two reasons. The more obvious analysis is that Frankenstein’s doppelganger is the physical representation of his monstrosities, which is why the monster is a degenerate in appearance. Meanwhile, in an explanation that is less Gothic-sounding, Frankenstein, who is supposedly the “higher animal,” portrays the same monstrosities as the creature; for instance, he selfishly begs Walton and his crew to risk their lives in a hopeless pursuit of the monster (Shelley 177). In the manner in which both Frankenstein and his doppelganger sacrifice the lives of others for their own motives, the two characters demonstrate the Darwinian perspective that monstrosities do in fact exist in all species. This suggests the possible repressed acts of monstrosities that also exist in the stereotypical nineteenth-century man that Victor Frankenstein epitomizes in the novel, as well as the unrepessed behaviour of the monster.

In *The Origin of Species*, Darwin theorizes that “new races of animals and plants are produced under domestication by man’s methodical and unconscious power of selection, for his own use and pleasure” (283). This Darwinian Theory is evocative of *Frankenstein*’s theme of creation even though Darwinian Theory appeared after Shelley’s publication. In this passage, Darwin explains the power of natural selection that he believed humans unconsciously contributed to without realization. For example, natural selection is suggested in Frankenstein’s memorable decisive words in which he cries, “[l]ife and death appeared to [him] ideal bounds, which [he] should first break through, and pour a torrent of light into our dark world.” Frankenstein then resumes by vowing that “[a] new species would bless [him] as its creator and source; [and that] many happy and excellent natures would owe their being to [him]” (Shelley 36). Victor’s desire to become god-like is apparent in this passage, which is once again evidence
of the novel’s creational theme. Frankenstein’s belief and aptitude for natural sciences encourages him to accept that he has acquired the knowledge and power needed to create life. Despite his conscious decision to conceive, Frankenstein – in comparison with Darwin’s theory – actively takes part in natural selection. However, instead of the defined Darwinian “unconscious power of selection,” the character of Frankenstein exaggerates the hypothesis of a human who intensely meddles with natural selection to fulfill “his own use and pleasure.” In creating a character that interferes with nature, and desires to create life as a god, Shelley foreshadows how the evolving science of the period could be wielded inappropriately and selfishly. The death of Frankenstein’s doppelganger further symbolizes how the interference of humans in natural phenomena may bring about the extinction of a species.

3.4. Atavism and Descent in *Strange Case of Dr. Jekyll and Mr. Hyde*

In nineteenth-century British Gothicism, characters’ doppelgangers sometimes represent cultural debates of the period. For example, Darwin’s *The Origin of Species* and *The Descent of Man* instigated tumultuous theorizing among creationists who opposed Darwin and his supporters’ evolutionary beliefs (McCord 355). However, one debate that is frequently apparent in Gothicism addresses how Darwin’s publications also instigated theorists to link criminality with atavism, although there was no evidence that Darwin supported this type of speculation. Unlike Shelley’s *Frankenstein*, Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* and Stoker’s *Dracula* were each written following Darwin’s publications (Hahn Rafter 93). Stevenson’s novel in particular was written more than twenty years after *The Origin of Species* and nearly ten years after *The Descent of Man*. These dates suggest that Darwinian discussion may have influenced Stevenson’s novel.
An examination of *Strange Case of Dr. Jekyll and Mr. Hyde* reveals narrative evidence of a debatable connection between criminal behaviour and Darwin’s theory of humanity’s origins. Dryden comments on this connection when she explains that “city life [is] linked to a tendency to degeneration,” adding, “degeneration [is] perceived to be evidenced by physical deformity and mental illness” (8). As per this critical perspective, the character of Edward Hyde epitomizes how nineteenth-century London seemingly became associated with degeneration. Hyde’s physicality in the novel is befitting of Darwin’s theory that “man is descended from some less highly organized form,” suggesting the atavistic nature of the apish doppelganger (Darwin, *Descent* 676). In *Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson critiques the speculation regarding atavism and Darwinism, suggesting that devolution was perhaps connected to the deficiencies of nineteenth-century London (Luckhurst xxx). Dryden explains that:

[d]egeneracy was linked to decadence, and the ‘disease’ [of decadence] was perceived to cross social boundaries, offering a threat to the nation as a whole. This in turn led to fears that the ‘condition’ of degeneracy could be hereditary, and hence the entire human race could be heading toward extinction. (Dryden 10)

In accordance with Dryden’s perspective, because degeneration became connected to Darwin’s theory of origins, the nineteenth-century British population concluded that behavioural concerns in London were connected to humanity’s primeval form. Reading Stevenson’s novella comparatively with Darwinian Theory, it appears that humanity’s evolution instigated fears of devolution as well.

In *Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson connects Darwin’s theory of “survival of the fittest” to the character Jekyll and his doppelganger Hyde. Darwin explains in *The Origin of Species* that “all organic beings are striving,” and, therefore, “if any one species
does not become modified and improved in a corresponding degree with its competitors, it will soon be exterminated” (147). In this passage, Darwin discusses what must happen in evolution for one species to survive over another, explaining that one must either adapt to changing circumstances or become extinct. This perspective is evident in all three novels, where the doppelgangers become extinct directly and/or indirectly at the hands of humans who are the reigning champions in a Darwinian competition of survival of the fittest. In *Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll and Hyde, despite their mutual extinction, are symbolic of the battle for survival between humans and animals. Stevenson demonstrates this struggle between man and doppelganger, who are in fact the same individual. Accordingly, Jekyll’s actions against Hyde towards the end of the novel fulfills Darwin’s description of one who “will be soon exterminated” of two “organic beings.” This is evident when Jekyll confesses that “[h]e had now seen the full deformity of that creature that shared with him some of the phenomena of consciousness, and was co-heir with him to death, deciding that Hyde must die, and therefore, he must too” (Stevenson 65). Despite the fact that neither Jekyll nor Hyde survive, there is an obvious Darwinian influence in their mutual struggle to live.

In Stevenson’s novel, Edward Hyde’s ape-like distinction depicts the Darwinian influence on this character. Darwin popularly theorized that there is a close likeness between humans and apes, and Hyde effectively reflects this connection. Hyde’s behaviour, personality, and physicality are each described in terminology that indicates Hyde’s animalistic primitiveness. For example, Poole refers to Hyde as “that masked thing like a monkey” (39). In this sentence, Poole directly compares Hyde to an ape, alluding to Hyde’s duality by describing him as a “masked thing.” A mask hides the individual, demonstrating they are different from who they claim to be. This is why Poole refers to Hyde in this manner. Similarly, Utterson listens
to the sounds of Hyde walking and comments that “the steps fell lightly and oddly, with a certain swing, for all they went so slowly” (39). This description depicts Hyde’s atavistic mannerisms as ape-like. Stevenson’s detailing of Hyde’s swing and slow walk are essential to the novel in order for Utterson and Poole to guess that Jekyll has been replaced by his doppelganger. Hyde’s ape-like physicality is evocative of Darwinian Theory, specifically in *The Descent of Man*, where Darwin explains that “[m]an still bears in his bodily frame the indelible stamp of his lowly origin” (Darwin 689). Considering Darwin’s statement, Hyde exemplifies Jekyll’s descent by means of his countenance and physicality. In Stevenson’s portrayal of humanity’s degeneracy, he reflects Darwinian Theory of the commonness between humans and apes.

Towards the end of Stevenson’s novel, Henry Jekyll becomes both ashamed and repulsed by Hyde’s actions, even though it is Jekyll’s less-civilized desires that Hyde reflects. Jekyll’s scientific aspiration was to create a doppelganger that would allow him to pursue his pleasures in disguise, and by doing so, create a creature of degeneracy. Hyde’s apish behaviour is also demonstrated when Jekyll explicitly refers to “the apelike tricks that [Hyde] would play [on him]” (65). The description that follows this citation details Hyde’s actions in a childish and immature manner. Like an animal, Hyde reacts without the reasoning skills that supposedly separate humans from animals, another clue to Hyde’s degeneracy. Afraid of his degenerate doppelganger, Jekyll comes to the realization that he must exterminate Hyde, killing himself in the process. The death of Jekyll and Hyde demonstrates Darwin’s perspective concerning survival. In *The Origin of Species*, Darwin asks whether “individuals having any advantage, however slight, over others, would have the best chance of surviving and of procreating their kind” (130). In *Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll’s ability to decide Hyde’s fate symbolizes the problem solving, reasoning, and logic of humans, which is considered to be a
distinguished advantage over other species. This observation is befitting of Darwin’s comments in *The Descent of Man* in which “man” is described as supported by “his intellectual faculties,” “his social habits,” and “his corporeal structure” (Darwin 67-68). This explanation supports the theory that Henry Jekyll’s reasoning skills and logic are that of the species from the higher rank in the evolutionary chain. Yet the fact that Jekyll does not survive is symbolic of the possible future of humanity. In Jekyll and Hyde’s deaths, the “disease of decadence” is rejected by Stevenson, who emphasizes that class, power, and intellectual abilities cannot prevent descent. This of course is most apparent in Jekyll. Jekyll’s overpowering impulse to be Hyde is an indication that all humans are under threat of extinction. Consequently, Jekyll’s suicide is Stevenson’s way of suggesting the fragility of the human race and therefore symbolizes humanity’s possible subjection to future degeneracy and devolution.

When *Strange Case of Dr. Jekyll and Mr. Hyde* was published, Hyde’s atavism symbolized London’s duality in the 1800s, in which “the vast population contained elements of the beast” (Dryden 44). As was discussed in Chapter Two, in the section on criminality, some men of nineteenth-century London repressed desires and pleasures that stimulated people to escape propriety and indulge in sins. However, according to the earlier Darwinian citation, all humans have animalistic attributes because humanity descends from primitive ancestors and is primitive still in its impropriety. In Stevenson’s novel, Hyde symbolizes both Dryden’s and Darwin’s points of view because he is perceived as a bestial man of sin and a descendant of the primitive. Stevenson demonstrates both perspectives when “Jekyll’s eye fell upon [his] hand,” which was once “professional in shape and size … large, firm, white and comely” but had become the “lean, corded, knuckly” hand of Edward Hyde, with “a dusky pallor and thickly shaded with a swart growth of hair” (58). This scene in *Strange Case of Dr. Jekyll and Mr. Hyde*
illustrates Jekyll’s loss of control over his doppelganger. Jekyll creates Hyde to explore his
impropriety but instead discovers his own degeneracy in the process. When Jekyll notices his
transformed hand, it is the grasp of a primitive animal that he discovers. To explain this
occurrence in evolutionary terminology, Darwin theorizes that:

[b]y considering the embryological structure of man – the homologies which he
presents with the lower animals – the rudiments which he retains – and the
reversions to which he is liable, we thus learn that man is descended from a hairy,
tailed quadruped. (Darwin, Descent 678)

This statement shows truth behind Stevenson’s passage in which Jekyll discovers Hyde’s hand
in the place of his own. Jekyll portrays the self-awareness concerning man’s “quadruped”
descent.

The consideration of humanity’s past primitiveness is epitomized in Jekyll and Hyde
because Stevenson was fully aware of the fear that this Darwinian concept would ensue in his
Gothic tale of the double figure. When comparing to the other two novels, Robert Louis
Stevenson’s doppelganger, Hyde, resembles the physical features of an ape more tellingly than
Frankenstein’s monster and Count Dracula. This of course is to be expected in Frankenstein
since the novel predates Darwinian Theory. Jekyll and Hyde allude to nineteenth-century
anxieties regarding atavism, while at the same time symbolizing fears into corporeal shapes.

3.5. Darwinian Bestiality in Dracula

The influence of Darwinian Theory is evident in Stevenson’s Strange Case of Dr. Jekyll
and Mr. Hyde, where speculation about Darwinism and atavism is communicated in the novel’s
theme and characters. In the “post-Darwinian world,” says William Greenslade, “[t]he idea of
degeneration was an important resource of myth,” and was “bound up with the huge economic,
social and cultural changes which took place in the major industrialised European states – [such as] Britain” (1, 15). Greenslade explains the impact of Darwinism on how England’s social and cultural advancements created anxieties of what the future would bring. Society no longer rejected Darwinian texts, but considered them, and by doing so, wondered whether science and technology was a part of humanity’s survival in natural selection. This idea would therefore mean that humans were not unique creations but inevitably animals in Darwin’s concept of the “survival of the fittest.”

Bram Stoker, like Robert Louis Stevenson before him, also created a doppelganger that interpreted a post-Darwinian perspective in which Count Dracula is “animal rather than phantom” (Auerbach 7). Post-Darwinism provides an explanation in the world of nineteenth-century Gothicism, where feared doubles are not only eerie animalistic creatures of the night but representations of humanity’s origins as well. About *The Origin of Species*, Burrow comments that Darwin had once “written in his notebook” that “[a]nimals may partake from our common origin in one ancestor” and that “we may be all netted together” (41). Stoker adopted this particular Darwinian characteristic in his horrific tale. In Stoker’s novel, Victorian men pursue the atavistic vampire in a battle for survival, which, like *Strange Case of Dr. Jekyll and Mr. Hyde*, depicts Darwin’s “survival of the fittest.” Despite this, Dracula and the men who hunt him all have common animal ancestors. This is established since the vampire is a hybrid descended from humans, and humans are descendants of animals.

In Stevenson’s novel, there are numerous allusions linking Hyde to apes that reflect Darwin’s opinion regarding the close resemblance of primates to humans. Similarly, in *Dracula*, the vampire is described as undergoing various animalistic transformations that characterize his atavism. Each time Count Dracula appears in the novel, other characters have difficulty
differentiating his actual form. For example, when Mina first unknowingly beholds Count Dracula, she admits that “[w]hat it was, whether man or beast, [she] could not tell” (Stoker 112). This scene depicts Count Dracula’s duality in his ability to be perceived as both human and animal; it also reflects his symbolic representation of the degeneracy of humans. Like Hyde, Dracula’s beastly characteristics are significant because British society was also characterized with a repressed beastliness. For this reason, because the vampire is a representation of humanity’s unrepressed hedonistic pleasures, he is continuously compared to other animals.

The vampire’s connection to several bestial forms such as the wolf and bat insinuates the Darwinian primitiveness of the Count in his pursuit of pleasure. Bestiality is also characterized in the character of Renfield. Of the human male characters in the novel, Renfield – a pronounced lunatic – is described in the most brutish, animalistic, and primitive terms, reflecting Darwinian Theory. He is said to eat flies and spiders, and to eat sparrows raw (Stoker 85-87). In addition, Renfield is considered insane because he does not fit the portrait of a stereotypical Victorian man; however, his unrepressed personality is a sign of his social descent. Count Dracula and his animal metamorphoses support Darwin’s theory in *The Descent of Man*, in which he elucidates that “[a]ll the bones in [man’s] skeleton can be compared with corresponding bones in a monkey, bat, or seal” (22). Darwin’s explanation that the skeleton of the monkey and bat are similar to that of a human describes Count Dracula extraordinarily well. Stoker’s vampire is a figure that resembles a human, which means that he personifies the possible primate ancestry of humanity. At the same time, Darwin’s explanation of the similarities between a human and a bat’s skeleton is reminiscent of Dracula’s ability to transform into the dark winged creature. In popular culture, the vampire is most often recognized by his transformations into a bat and his aristocracy as a Count. In addition, Stoker’s interpretation of Dracula as an aristocratic Count exemplifies that
degeneracy affects all classes. In Stoker’s novel, this change from vampire to bat creates terror; however, the possibility that Stoker was also influenced by Darwin’s comparisons between animals and humans is conspicuous.

In Dracula, the characters – whether major or minor – all appear to be somewhat aware of the atavism in humans. An example with a minor character is in the interview with the Zoological Gardens’ keeper Thomas Bilder in which he points out that “‘there’s a deal of the same nature in us [humans] as in them theer animiles’” (Stoker 165). Bilder’s observation on humans’ likeness to animals is very much Darwinian. In addition, Bilder’s colloquial dialect symbolizes that he is part of a less-educated social class in comparison to the educated men among Dracula’s pursuers. Renfield, in his apparent lunacy, is also subjected to the stereotypes of a middle-class system. From a Darwinian perspective, “intellectual faculties” correspond with the class-system based on natural selection (Darwin, Descent 153). In The Descent of Man, Darwin explains:

> [o]f the high importance of the intellectual faculties there can be no doubt, for man mainly owes to them his predominant position in the world. We can see, that in the rudest state of society, the individuals who were the most sagacious, who invented and used the best weapons or traps, and who were best able to defend themselves, would rear the greatest number of off-spring. (153)

This observation is portrayed in Stoker’s Dracula in which the academic men, with their “intellectual faculties,” succeed in killing the Count. Whether it is Bilder’s lack of education as indicated in the earlier passage, or his folkloric wisdom, he is still able to understand the animalism of humans. Bilder’s comment evokes Darwinian science because it demonstrates how Darwin’s evolutionary theories may have influenced all social classes in the nineteenth century.
Notwithstanding, Darwin explains in *The Origin of Species* that in “each new variety or species, during the progress of its formation, [the animal] will generally press hardest on its nearest kindred, and tend to exterminate them” (154). In *Dracula*, the vampire exemplifies this need to “exterminate” the human race for his own survival. Even though Count Dracula’s desire for blood is a horrific feature of Stoker’s tale, this desire is also the vampire’s Darwinian animal survival instinct. At the same time, Count Dracula’s characteristic atavism symbolizes the men’s fear of the possible social degeneracy instigated by the pursuit of desires and passions.

In Stoker’s novel, the most terrifying aspect of Dracula is his physical appearance. He is described most often in words that are suggestive of vicious animalistic predators. For example, when Dracula is discovered in Mina Harker’s bedroom he is described with “white sharp teeth, behind the full lips of the blood-dripping mouth, [that] champed together like those of a wild beast” (Stoker 333). In this scene, Count Dracula is referred to as an animal, which is comparable to how Stevenson describes Edward Hyde in *Strange Case of Dr. Jekyll and Mr. Hyde*. This passage is also reminiscent of Mary Shelley’s *Frankenstein*. The description of Dracula’s teeth is similar to how Victor Frankenstein and the monster are often described with their gnashing teeth, as discussed earlier. In *The Origin of Species*, Darwin posits that “no organism would develop an organ harmful to itself but useful to others” (23). The earlier passage in which the vampire’s sharp teeth and lips are described also supports a Darwinian theme in which Dracula’s fangs are a survival tool instead of a Gothic stereotype. To this end, Dracula’s teeth are suggestive of the “organ” explained by Darwin; this justifies the vampire’s need to feed on blood for survival. Dracula’s canine-like teeth have a dual purpose: to create fear, and to apply a Darwinian context to the doppelganger.
The vampire is also the degenerate double of the unknown human Count, which consequently alludes to the inner-monstrosities of man. The vampire side of the Count, according to Darwinism, would be an expression of the unexpected modifications of natural selection. In *The Origin of Species*, Darwin explains that:

> [i]t is, however, far more necessary to bear in mind that there are many unknown laws of correlation of growth, which, when one part of the organisation is modified through variation, and the modifications are accumulated by natural selection for the good of the being, will cause other modifications, often of the most unexpected nature. (134)

Accordingly, in *Dracula*, Stoker explores the “unknown laws of correlation of growth” by means of the vampire archetype. Based on what the novel explains, the vampire feeds on blood and forces others to feed on blood to procreate (Stoker 112, 333). This manner of survival, though “unknown” in Darwinian terms, is the process by which the Count’s doppelganger – the vampire – must survive. Furthermore, this method of survival is “for the good of the being,” which causes the Count to suffer endlessly until his and his doppelganger’s eventual death. The Count suffers because his doppelganger forces his undead body to feed on blood, a process that leads to the death of many humans. In close examination of Bram Stoker’s *Dracula*, it is apparent that the novel, like *Strange Case of Dr. Jekyll and Mr. Hyde*, tapped into post-Darwinism in the characterization and description of an atavistic vampire. Count Dracula’s atavism only illustrates the distinction between the men who hunt him and the man he once was, showcasing the bestial and primitive nature of humanity’s origins as illustrated by a Darwinian perspective.

When Charles Darwin published *The Origin of Species* and *The Descent of Man* in the nineteenth century, the repressed anxieties concerning humanity’s possible descent created an
immediate reaction. Robert Louis Stevenson and Bram Stoker published novels that seemingly reflect social perspectives based on Darwinian criticism. Stevenson and Stoker created Edward Hyde and the fearsome vampire as the atavistic doppelgangers to Henry Jekyll, the Count, and the men who hunt the vampire in Dracula. Darwinian interpretations of the doubles communicate the ‘‘malaise’’ that seemed to typify the fin de siècle, that of degeneracy and the fear of reversion to a primitive ‘‘other’’ (Dryden 76). Even though Darwin’s naturalist scientific theories instigated society to articulate fears concerning degeneration, they justify and explain Gothic stereotypes in popular culture in evolutionary terms. Pre-Darwinism equally explains the impact of this evolving science on nineteenth-century British society. Contrasting Dryden’s theory, pre- and post-Darwinism in the novels clearly reflects a century of phobias regarding degeneracy, not only “fin de siècle” phobias. Mary Shelley’s Frankenstein is evidence that the anxieties regarding the origins of humans were also present at the beginning of the nineteenth century, partly due to pre-Darwinian evolutionary theorists, such as those of Lamarck and Cuvier. Monstrous doppelgangers embody the inner animal of men, which is evident in Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula. The doppelgangers are portrayed in a language that evokes atavism, symbolizing the threat of human devolution. Even though Shelley pursued a pre-Darwinian theme in Frankenstein by representing the degeneracy of Victor’s double, Stevenson and Stoker were affected by Darwinian perspectives in writing Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula, communicating and criticizing the fear of atavism in a Gothic environment. Shelley, Stevenson, and Stoker explore the fears of evolutionary theories to produce compelling and terrifying narratives that include degenerate monsters, as well as warnings about humanity’s past and future.
Chapter 4: The Mysterious Uncanny as a Dualistic Plot Device

One of the classic trademarks of Gothic literature is the displacement of conventionality. The Gothic challenges society’s perceptions of social normalcy while stirring a relentless fear that alters the individual’s concerns with morality and vice. Authors accomplish this through a literary device most often associated with fantastical literature. The uncanny – defined as that which is “partaking of a supernatural character; mysterious, weird, uncomfortably strange or unfamiliar” (“uncanny”) – is a symbolic instrument that contributed to the eerie tones and settings of Gothic novels. The praxis of the uncanny – sometimes an adjective that describes the unknown or unfamiliar – was applied by Shelley, Stevenson, and Stoker to address social dualism in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. The doppelgangers emphasize the uncanny as they are repeatedly introduced in unfamiliar environments that are simultaneously dark, foreboding, mysterious, suspicious, and intriguing. Nineteenth-century conventions and norms of propriety are therefore challenged by the emerging doppelgangers in the novels, and also by “the sense that things are not as they have come to appear through habit and familiarity” (Punter and Byron 283). The unknown in the novels “challenge all rationality and logic” that Victor Frankenstein, Henry Jekyll, and Dracula’s hunters once practiced (283). The unknown also symbolizes what these characters have repressed about themselves, which is why Shelley, Stevenson, and Stoker created monstrous doppelgangers that mirror the unfamiliar in the individual. The uncanny is a literary device that emphasizes dualism in the novels in which doppelgangers encapsulate the paradox of the self and the environment.

Gothicism engages readers’ attention when social conventions are interrupted by mysterious, supernatural threats. The uncanny in a Gothic novel resonates because it places
emphasis on “the story of the failure of maintaining the norm,” pressuring Gothic heroes to confront exceptional and unusual challenges to their accustomed social normalcy (Hendershot 217). In order to confront the norm, Shelley, Stevenson, and Stoker created elaborate plots of mystery and intrigue, peopled by characters destined to encounter the unlikely, the unimaginable, and the unknown. In this way, Gothicism revealed hidden truths of the self with its readers. The uncanny in Gothic fuelled the public’s desires for fantastical and romantic fiction, where extraordinary circumstances and devastations plagued ostensibly ordinary people (Cook 162). To this extent, the presence of the uncanny enabled Gothic authors to critique society in narratives where main characters are threatened by two unknown presences, which are exemplified in *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. The first unknown presence is the doppelgangers; these monsters, ape-like beings, or vampires, all dwell in a mysterious darkness throughout each novel while in pursuit of freedom, fulfillment of desires, and survival. As was examined in Chapter One, doppelgangers are the literary embodiment of social anxieties, fears, and concealments. These creatures symbolize what is unfamiliar to the novels’ protagonists, and therefore reflect the common inherent human fear of the unknown. Second, the uncanny also represents the fear of what lies hidden within each individual. Shelley, Stevenson, and Stoker utilize the uncanny to shock characters and readers, as well as to foreshadow men’s repressions.

Intrigued by the psychology of the unconscious and repression, Freud wrote *The Uncanny* which highlights the double within the individual and in society, as well as in Gothicism (Haughton xli-xlii). In the following chapter, the symbolic usage of the uncanny will be extensively analyzed to discuss the challenges of nineteenth-century social conventions and to contribute to a thorough understanding of doppelgangers’ significance in Gothic literature.
analysis discussing Freud’s theories in relation to uncanny circumstances in the novels, I argue that the unfamiliar is connected to duality, as well as to the internal conflicts of individuals and their environment. I will also argue how the uncanny in the novels contributes to the Darwinian otherness of the doppelgangers, which is best explained with context from Freud’s *The Uncanny*. Preceding the individual discussions of the uncanny in each of the three novels, this chapter will first examine how Shelley, Stevenson, and Stoker suggest development of psychology in the novels, which is crucial to the understanding of how the unknown is interpreted via Freudian theory.

The purpose of the uncanny is to place emphasis on Gothic settings, plots, and characters in the same way as the other devices discussed in the previous chapters. Consequently, the uncanny also reinforces late Romantic and Victorian duality and symbolizes the era’s prevalent repressions. In *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, Ruth Robbins and Julian Wolfreys explain that both the “uncanny doubleness and alienation ... are [some] of the most characteristic forms of nineteenth-century gothic,” which is “concerned with what David Punter calls ‘the problem of the liberation of repressed desires’” (61-2). This is one of many scholarly opinions that describe the uncanny as the Gothic literary device that best exemplifies the social repressions of nineteenth-century England. In Gothic novels, the uncanny (or unknown) tends to explore the “unfamiliar familiarity while also conveying overtones of the archaic and the alien in their grotesque mixture of elements viewed as incompatible by established standards of normality” (Hogle, *Gothic Fiction* 7). Hogle’s paradoxical statement of “unfamiliar familiarity” clarifies how questionable daily activities can become once the “alien” in an individual overpowers the norm-abiding and logical self. This explanation applies to the novels, where the protagonists are drawn in by the uncanny and
consumed by the “familiar” that lies within the “unfamiliar.” The “unfamiliar familiarity” also exists within the individual, which is evident in the characters Frankenstein, Jekyll, the vampire hunters, as well as the Count himself. The unknown is vital to Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula because it anticipates the encounters with the doppelgangers. To contribute to this discussion of the unknown in the novels, Sigmund Freud’s The Uncanny will be examined to better understand the significance of the “unfamiliar familiarity” of the characters, their doppelgangers, and their geographical environments.

4.1. Shelley, Stevenson, and Stoker and early Freudian Psychology

The uncanny in geographical environments occurs when an individual feels confused or distraught by their surroundings without explanation or reason. This type of uncanny is clearly identified in the novels, in which seemingly conventional lives are torn apart by unmanageable circumstances in their environment. Freud details his personal account of experiencing the uncanny:

[s]trolling one hot summer afternoon through the empty and to me unfamiliar streets of a small Italian town, I found myself in a district about whose character I could not long remain in doubt … [and] was [then] seized by a feeling that I can only describe as uncanny. (144)

In this narration, Freud also explains that even though he was lost in a foreign town he repeatedly returned in confusion to the same area, provoking a “feeling of helplessness” and “the same sense of the uncanny” (144). Freud’s allegorical, and possibly “Gothic-esque” experience, suggests both psychological and environmental forms of the uncanny; the psychological is represented in his worry and doubt, and the environmental is exemplified by the unfamiliar Italian town. These two types of uncanny are also evident in Frankenstein, Strange Case of Dr.
Jekyll and Mr. Hyde, and Dracula. Eric Savoy explains that “Gothic literature is committed to representing that fearful ‘uncanny’ as it reappears in arresting figures that partake generally of the ‘monstrous’” (171). This is comparable to Freud’s personal account in the manner in which he later explains that he “hastily left the narrow street at the next turning” after observing the “heavily made-up women … at the windows of the little houses” (144). The remark about the women having “heavily made-up” faces suggests how the uncanny affected Freud’s logic, possibly only seeing the women as “arresting figures” (144). Freud further explains that he was continually and mistakenly drawn back to the women in his wanderings (144) possibly out of curiosity, or partly due to desire. These two very different motivations imply that the uncanny can sometimes reveal hidden truths. Freud may have been curious about the women, but his unrepressed desire may have also been a reason for his return. At the sight of the prostitutes, Freud experiences an invitation to transgress propriety in a moment where repression (or lack of it) and the uncanny come together.

How the uncanny transfigures one’s logic causing despair, fear, and illogical thinking is also represented in how the doppelgangers symbolize the unknown in the novels. This is evident in such scenes as those in which Frankenstein sees the shadow of his monster in the alps, when Dr. Jekyll wakes up to a transformed hand, or when Harker awaits entrance to Castle Dracula (Shelley 56; Stevenson 58; Stoker 21); in each situation, the protagonist – like Freud – suffers fear and dread and curiosity – all of which are emotions instigated by the “unknown.”

In The Uncanny, Freud elaborates on descriptions of the unknown and makes references to Gothic literature to validate his hypotheses. Despite the evidence that Freudian theory was only popularized in the twentieth century, there appears to be an influence of the Gothic
particularly on Freud’s theory of the uncanny (Freud 135). Hugh Haughton explains that as the Gothic developed in the wake of secular Enlightenment liberalism, revealing the haunting persistence of the architecture, religious beliefs and superstitious terrors of the un-Enlightened past, so psychoanalysis after the First World War increasingly conjures up a Gothic closet, an uncanny double, at the heart of modernity. (xlii)

This comparison between the Gothic’s effects on psychology is fascinating because it highlights how the Gothic and the uncanny can be discussed in conjunction. It is in Freud’s examination of the Gothic tale “The Sandman” – the foundation for his essay as well as “the story in which [he] found ‘The Uncanny’ allegorized” (Olson 309) – that the Gothic’s influence on Freud is evident. It is also thought that “[t]he decline of religion in eighteenth-century Europe and the rise of scientific enquiry, coupled with the sophistication and refinement of the theoretical framework of psychoanalysis, were largely responsible for an increasingly psychoanalytical reading of the literary double” (Hock Soon Ng 3). As a result, Freud benefited from changed social ideologies in both religion and science. *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* exemplify these altering social changes in predominant Gothic settings and plots.

In *The Uncanny*, Freud employs such words as “repetition,” “primitive,” “unfamiliar,” “automaton,” and “repression” (125, 137, 142, 147, 154), all characteristics that can be associated with these novels. Freud explains that “[t]here is no doubt that [the uncanny] belongs to the realm of the frightening, of what evokes fear and dread” (123). This realm naturally is indicative of Gothicism, a fantastical genre of literature with the sole purpose of hiding social and personal realities in unknown settings. Describing *The Uncanny*, Chris Baldick explains that “Freudian formula [is] useful for ... understanding [the differing perspectives] of Gothic fiction,
[and] ‘the return of the repressed’” (Balick 48). However, Freud’s *The Uncanny* may also explain the atmospheric and environmental unknown and the significance of doppelgangers, as well as alluding to “‘the return of the repressed.’” Despite having been written in 1919, Freud’s essay is imperative in the discussion of the literary Gothic doppelgangers in Shelley, Stevenson, and Stoker’s novels because it explains the importance of the uncanny in the novels.

*Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde,* and *Dracula* each anticipate Freud’s *The Uncanny* in the descriptions of doppelgangers, characters, and settings. Similar to how Shelley’s *Frankenstein* was influenced by the scientific theory that later inspired Darwin, the novels also show evidence of the development of modern psychology in the nineteenth century. Consequently, even though the novels anticipated (and possibly influenced) Freudian psychology, the literature also exemplifies the possible development of and discourse in the field. In studying the psychological condition of the novels’ protagonists, there is evidence of discussion that is Freudian. In *Frankenstein,* for example, regarding Victor’s mental instability, Walton confesses:

[he] never saw a more interesting creature: [Frankenstein’s] eyes have generally an expression of wildness, and even madness but there are moments when, if any one performs an act of kindness towards him, or does him any the most trifling service, his whole countenance is lighted up, as it were, with a beam of benevolence and sweetness that [he] never saw equalled. But [Victor] is generally melancholy and despairing; and sometimes he gnashes his teeth, as if impatient of the weight of woes that oppresses him. (14)

This introductory scene from *Frankenstein* exposes readers to the psychological complexities of Victor Frankenstein. Note the usage of negative and positive words in the above passage:
“wildness,” “madness,” “despairing,” “gnashes,” “impatient,” “woes,” “melancholy,” and “oppresses” versus “kindness,” “lighted up,” “benevolence,” and “sweetness.” These words symbolize Frankenstein’s divided self, which is best understood by Freud’s explanation that “intellectual uncertaint[ies]” are not “figments of a madman’s imagination” (139). Accordingly, the “uncertainty” of Frankenstein’s personality in this passage does not imply his lunacy, because the reader – and not Walton – understands Victor’s developing insanity. The first six words reflect a part of Frankenstein that is being tortured by his repressed guilt over his creation, while the last five words represent his attempt to be civil and grateful for his friend’s companionship. Interestingly, the words with negative connotations are the ones that are repeated throughout the novel. Referencing Freud, the reason for repetition is that it “transforms what would otherwise seem quite harmless into something uncanny and forces [people] to entertain the idea of the fateful and the inescapable” (144). Shelley employs the literary technique of repetition in *Frankenstein* to suggest that the uncanny serves as a reminder of Frankenstein’s divided self and his fate. According to Michal Gamer’s chapter “Gothic fictions and Romantic writing in Britain” in *The Cambridge Companion to Gothic Fiction*, “Shelley provid[es] a stunning account of Victor’s extreme psychological state” which anticipates Freudian psychology relating to dream, death, and family-related theory (101). Even though *Frankenstein* may “anticipate” Freudian psychology, the novel incorporates a subtext that also reflects the progress of modern psychology, which can be observed in descriptions of Victor’s mental state.

This anticipation of Freudian ideology can also be found in Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*. In “Henry Jekyll’s Statement of the Case,” Jekyll admits to a “divided ecstasy of mind, gloating on [his] crime, light-headedly devising others in the future, and yet still hastening and still hearkening in [his] wake for the steps of the avenger” (Stevenson 61). Once
again, the Gothic double is prevalent in this scene, as well as the evidence of Jekyll’s corrupted psychological state that enjoys his euphoric crime-spree while enduring shame and remorse simultaneously. In *The Uncanny*, Freud suggests that “a person may identify himself with another and so become unsure of his true self or he may substitute the other’s self for his own. The self may thus be duplicated, divided and interchanged” (142). This is recognizable in *Strange Case of Dr. Jekyll and Mr. Hyde*, where Jekyll battles confusion about his “true self,” identifying with his doppelganger for Hyde’s ability to fulfill Jekyll’s once repressed desires. According to Shubh M. Singh and Subho Chakrabarti in “A Study in Dualism,” Henry Jekyll and Edward Hyde

manifest characteristics of the structural theory of the mind. Mr. Hyde would seem easily recognizable as the id, seeking instant gratification, having an aggressive instinct, and having no moral or social mores ... [and] [h]e takes pleasure in violence ... Dr. Jekyll is ... the ego; he is conscious and rational, and is dominated by social principles ... and the superego as represented by the proclaimed and implicit morals of Victorian society which prided itself on refinement and goodness, and is shocked by the seeming nonchalance with which Edward Hyde indulges in his debaucheries. (para. 13)

Singh and Chakrabarti explain in detail how Freud’s theories of the id, ego, and superego explain the psychology of Jekyll and Hyde. The descriptions of Jekyll being the id, Hyde the ego, and Victorian culture the superego showcases an interesting Freudian reading of the novel. It is clear that Stevenson created a realm of psychology within his novel. Luckhurst argues that Stevenson created a “lowly Gothic romance ... [that] might [have] [conjoined] unexpectedly with a species of psychological realism” (ix).
Preceding Bram Stoker’s publication of Dracula, Sigmund Freud coined the term “psychoanalyse” in 1896 but did not “attest” to the theory until 1911 (Harper). In comparison to Shelley and Stevenson, Stoker may have been one of the first Gothic authors to demonstrate psychoanalytic theory at the time that Freud began to record his theoretical endeavours in the field. It is believed by “[the] most recent biographer,” that Stoker was “acquaint[ed] with Freud’s theories,” and that he also “attended F.W.H. Meyer’s enthusiastic talk on Freud’s experiments at a London meeting of the Society of Psychical Research” (Moss 124). In addition, before the publication of Dracula Stoker also attended meetings that “inquired into thought reading, mesmerism, apparitions, and haunted houses” (Moss 124). In the novel, there also is a representation of the psychologist figure, in “[t]he presence of Seward, an alienist, [who] introduces the notion of late Victorian psychology into the text” (Moss 135). Bram Stoker participates in the evolution of late-Victorian psychology by integrating theories and discussions from the Society of Psychical Research into his novel. This indicates that, like Freud, Stoker found the nineteenth-century Gothic novel to be a valuable medium to experiment with what would become modern psychology.

Stoker’s interest in both psychology and mesmerism is evident throughout Dracula, particularly in the character Jonathan Harker, who is psychologically affected by the vampire’s hypnotic presence. In Harker’s journal, readers witness the transformation of his personality when he confesses:

God preserve my sanity …whilst I live on here there is but one thing to hope for, that I may not go mad, if, indeed, I be not mad already. If I be sane, then surely it is maddening to think that…the Count is the least dreadful to me …Let me be calm, for out of that way lies madness indeed … [F]or now, feeling as though my
own brain were unhinged … I turn to my diary for repose. The habit of entering accurately must help to soothe me. (Stoker 47)

The last sentence of this passage accurately portrays Harker’s logic whereby to keep calm, he must engage in a habitual and meticulous activity, such as writing in a journal. Harker symbolizes the emerging modern era, when society is comforted by routine (Rutgers 5). The instant Harker is prevented from his customary lifestyle his mind instantaneously becomes fascinated with and fearful of his new surroundings, evoking the uncanny. This occurs because Harker is attracted to the Count and his castle in the same way that Freud returned to the prostitutes in the earlier explanation. In Castle Dracula, Harker is exposed to what Freud describes as the “blurring” of “the boundary between fantasy and reality” when Harker begins to believe that the Count’s presence is the most comforting part of his surroundings (150). This exemplifies Harker’s attraction to the uncanny, which is both frightening and arousing, exemplifying why he feels “mad.” Unlike Shelley and Stevenson, Stoker was the only one of the three to have witnessed discussions on psychoanalytic theory. However, by examining the novels, it is evident that Shelley, Stevenson, and Stoker incorporated a psychological subtext in such a way as to suggest the development of this science in the nineteenth century.

4.2. The Uncanny: the Familiar versus the Unfamiliar

*Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* all share an affinity with the uncanny reflecting duality. In this way the uncanny is used as a plot device which is also demonstrated in many Gothic texts to express the duality and psychological state of the protagonists. The uncanny is sometimes defined as “some aspect of repressed sexuality,” even though, often times, the uncanny may also represent other repressions, such as the repression of freedom, communication, love, conflict, and also confrontation (Hock Soon Ng 153), all of
which are evident among the male protagonists in the novel to represent how the uncanny brings about the familiar in unfamiliar ways.

Even though there are uncanny characters and doppelgangers in the texts, there is subjectivity in Hock Soon Ng’s observation regarding repression, which has:

not always been thought to carry over well into social analysis...[a]s sexuality was pushed underground, where the unconscious was a gothic realm of mysterious repressed forces, shadowy, energetic, threatening, pervasive, and easily seen as evil. Freud in this sense may be said to have Gothicised sexuality as he located the gothic within, and ascribed a large element of human behaviour to its influence.

(Robbins and Wolfreys 75 – 6)

Ruth Robbins and Julian Wolfreys’s explanation asserts Freud’s probable subjective perspective where the uncanny, repression, the Gothic, and sexuality, are all elements that function seamlessly together, both in literature and in reality. However, the passage also identifies how one-dimensional this perspective can be considering that repressions vary based on the individual. For example, even though Frankenstein’s, Jekyll’s, and Dracula’s hunters are all equally repressed concerning their sexuality, the uncanny doppelgangers in the novels suggest that they suffer from other suppressed emotions as well. Furthermore, Robbins and Wolfreys’s explanation of how Freud ascribed the Gothic to human behaviour is interesting, and emphasizes the Gothic influence on Freud’s *The Uncanny*. Even though, at times, *The Uncanny* exhibits discussion on repressed sexuality, Freud’s stories, allegories, and theories effectively support how the uncanny is used as a literary device in the novels to symbolize other repressions as well. Furthermore, *The Uncanny* helps explain the unfamiliar concerning doppelgangers, characters, and settings in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. 
4.2.1. Frankenstein: The Species of the Unknown

In the novels, Shelley, Stevenson, and Stoker describe how their protagonists feel emotionally, psychologically, and physically when they are in unfamiliar, uncanny settings. This strategy reveals that doppelgangers force the protagonists into self-discovery. As a literary plot device, the uncanny informs readers. It “reveals” by symbolizing doppelgangers or Gothic archetypes in the literature. In *A Handbook to English Romanticism*, Jean Raimond and J.R. Watson discuss Shelley’s *Frankenstein* for meaning and revelations of the self. Referring to Freud’s *The Uncanny*, Raimond and Watson explain that:

[t]he double, embodying the self’s repressed intimacy, generates that peculiar kind of ‘terror’... which will be later defined by Freud as *das Unheimliche* (‘the uncanny’), felt when ‘something which ought to have remained hidden ... comes to light’... with the monster [in *Frankenstein*] as [the] virtual shadow of his creator. (242)

Confirming the monster as Victor Frankenstein’s doppelganger – his “virtual shadow” – Raimond and Watson deduct that the double archetype is a product of the uncanny. The doppelganger is loosely, yet best described, by Freud in his essay; he explains “that the uncanny is that species of the frightening that goes back to what was once well known and had long been familiar” (123). It is fascinating that based on the above sentence the uncanny can be connected to nineteenth-century Gothicism. Freud refers to the uncanny as “the species of the frightening,” which is interesting for two reasons. One, the word “species” is reminiscent of the third chapter of this thesis where Darwinian evolution was discussed, creating a link between humanity and its primitive history. Instead of describing the uncanny as a separate plot device from the doppelganger, Freud’s description suggests that the uncanny is in fact the “species” of the
frightening, or, in other words, the doppelganger, suggesting that the uncanny can exist in both setting and character. Two, instead of describing “the species of the frightening” to be what is unknown and unfamiliar – which is characteristic of the uncanny – Freud reverts to explaining it as “what was once well known and ... familiar.” Once again, the “familiar unfamiliarity” is a common theory in Gothic criticism on doppelgangers. Physical manifestations appear to be unfamiliar but are in fact familiar because of their revealing truths to each individual character.

The uncanny doppelganger is primarily unfamiliar, but becomes familiar once its human counterpart understands that its double is reflective of the inner-self. For example, every time Victor Frankenstein anticipates his doppelganger, Shelley uses the uncanny to describe Frankenstein with unsuspecting fear, such as when he returns to Geneva because of the murder of his brother. In the monster’s presence, Frankenstein mentions that “[f]ear overcame [him]; [he] dared not advance, dreading a thousand nameless evils that made [him] tremble, although [he] was unable to define them” (Shelley 54). Afterwards, Frankenstein describes his doppelganger’s physicality, revolted with the monster’s “unearthly ugliness [that] rendered it almost too horrible for human eyes” (76). Here we have a juxtaposition of the “unfamiliar familiarity” that both Freud and Hogle associate with the uncanny in Gothicism. Before Frankenstein’s encounter with the monster in Geneva, he feels an overwhelming sense of guilt because he knows – yet denies – that he is the “murderer” of his younger brother (56). The uncanny predicts Frankenstein’s guilt, which is transformed and reflected onto how he views his creation (54). Frankenstein only sees “unearthly ugliness” because that is what he keeps hidden from his family, friends and, ultimately, himself.

Another prevalent example of the uncanny in Frankenstein is in Victor’s fearful description of darkness and the feeling of uneasiness it creates, which he first contrasts with the
light of day. In Chapter VI, he comments that “[he] had been calm during the day; but so soon as
night obscured the shapes of objects, a thousand fears arose in [his] mind … every sound
terrified [him]” (Shelley 164). This passage demonstrates how the uncanny can be applied to
understand fears that are attributed to the Gothic. Furthermore, the aesthetics and imagery of
*Frankenstein* represent how “the uncanny is presented by anything to do with death, dead bodies,
revenants, spirits and ghosts” (Freud 148). In the *Frankenstein* excerpt, the night represents
obscurity and a sense of confusion. At the same time, the uncanny – the fear ignited by darkness
– also warns readers and the protagonist that a terrifying moment is about to occur. In relation to
Freud’s comment regarding “death, dead bodies, revenants, spirits and ghosts,” Frankenstein’s
dread in the darkness of the night also foreshadows the upcoming death of Elizabeth in the novel
(Shelley 165). Accordingly, the atmospheric uncanny sets the tone to provoke an emotional
response, as well as to warn the protagonist of the doppelganger’s evil actions and misdeeds.
After having repressed the existence of the monster, Elizabeth’s death instigates Frankenstein’s
desire to murder his creation. Shelley knowingly employs the uncanny as a literary device that
depicts the unfamiliar in familiar settings and atmospheric uncanny to help readers identify how
doppelgangers hide men’s repressions and to warn them of the looming death in *Frankenstein*.

4.2.2. The Uncanny Juxtaposition of Jekyll and Hyde

Literary devices often have multiple purposes and significance and even though the
uncanny reveals what is hidden about the self – which is apparent in *Frankenstein* – it is also
often identified in descriptions of Gothic settings. Of the three novels discussed in this thesis, the
most obvious uncanny settings exist in *Strange Case of Dr. Jekyll and Mr. Hyde*. In a discussion
of the novel, Dryden observes the uncanny in the pivotal scene where Hyde’s dead body is found
in Jekyll’s study (Stevenson 41). In this scene, Dryden explains that:
the adjacent positions of the ordinary and the extraordinary here are again testimony to the competing forces contained within Henry Jekyll, and speak of the uncanny that characterizes the Gothic. The room speaks of Jekyll’s respectability; the physical manifestation of his diabolical other, Hyde, is prostrate on the floor. (108)

Readers of *Strange Case of Dr. Jekyll and Mr. Hyde* – as well as of *Frankenstein* and *Dracula* – are repeatedly exposed to the juxtaposition, contrasts, comparison, and parallels between “two” separate ideas. Shelley, Stoker, and Stevenson prove how effective double imagery can be in establishing the plot device of the uncanny. Dryden describes the above scene as uncanny because – despite the room appearing to be “the most commonplace that night in London” – there is a contrast between the unsurprising aesthetics of Jekyll’s study and the dead and “twitching” Hyde on the floor (Stevenson 41). Dryden refers to Jekyll as “respectable” and to Hyde as the “diabolical other”; however, Stevenson cleverly uses the uncanny so that the reader is as surprised as Utterson to find out that Hyde was Jekyll all along (44).

In *The Uncanny*, Sigmund Freud writes:

one of the surest devices for producing slightly uncanny effects ... is to leave the reader wondering whether a particular figure is a real person or an automaton, – “a machine which resembles and is able to simulate the actions of a human being; humanoid robot, an android” (“automaton”) – and to do so in such a way that his attention is not focused directly on the matter at once, for in this way ... the special emotional effect can easily be dissipated. (135)

Freud quotes this passage because it perfectly describes how automatons – or doppelgangers – are uncanny to provide focus to the novels. In *Strange Case of Dr. Jekyll and Mr. Hyde*, the
uncanny disguises the truth about Jekyll to confuse and leave “the reader wondering whether a particular figure is a real person.” This doubt about the “real figure” is apparent in the novel when Stevenson describes the doctor as “look[ing] deadly sick” with “a cold hand” and “a changed voice” (24). Jekyll’s sickly appearance suggests the uncanny because it forces readers to wonder if Jekyll is who he says he is. It also confuses and frightens readers who will question: who is the villain of this tale? Is it Hyde – the atavistic monster? Or, is it Jekyll – the lying gentleman doctor? Who is the “real person”? Freud explains that:

a person may identify himself with another and so become unsure of his true self; or he may substitute the other’s self for his own. The self may thus be duplicated, divided and interchanged. Finally there is the constant recurrence of the same thing, the repetition of the same facial features, the same characters, the same destinies, the same misdeeds, even the same names, through successive generations. (142)

This explanation is evocative of Strange Case of Dr. Jekyll and Mr. Hyde, especially in light of Freud’s explanation which states that when a person is unsure of themselves, the “self” becomes divided. This is evident in Stevenson’s novel in which Jekyll is divided by creating Hyde – a second self – so that he may live sinfully and unrepressed. Jekyll’s repressions and “conceal[ment] of pleasures” was the deciding factor for him to pursue the production of a chemical serum to change into – or “substitute” himself with – Edward Hyde (Stevenson 52). According to Freud, the self, or in Jentsch’s words, the “real person,” can be split into two. This is apparent in the novels where each human character’s repressions are materialized in their respective doppelgangers.
In *Strange Case of Dr. Jekyll and Mr. Hyde*, the uncanny is used, via this repetition of the number “two,” to shadow Jekyll’s dual persona. All the coincidences regarding Hyde in Jekyll’s life exist to clarify the connection between the two characters in a frightening, unfamiliar setting. For example, when the narrator explains that Hyde resides in a house that actually belongs to Jekyll (22), the connection between the two characters sets a tone of mystery within the novel. The uncanny allows readers to be intrigued by Jekyll’s mysterious life and Hyde’s Jack the Ripper-like actions, bringing about suspense. In this novel, the uncanny and the doppelganger serve to identify what is repressed in Jekyll. This is why Hyde is most often seen lurking around the East End of London at night, where in darkness he appears as an archetype of the uncanny, reminiscent of Freud’s wanderings in an Italian town at nightfall. For example, if Hyde did not exist, it is possible that Jekyll would not have an outlet to appease his lusts and desires, and therefore remain in a virtuous, norm-abiding, self-loathing, and repressed existence.

Consequently, the language of the uncanny in the novel suggests the duality of Jekyll, as when Mr. Enfield observes “that it’s hard to say where one ends and another begins” when observing the buildings “packed together about that court” (9). This language is uncanny because it is evocative of the nature of Henry Jekyll and Edward Hyde, suggesting to readers the possible connection between Hyde at the beginning the novel and Mr. Utterson and Mr. Enfield’s curiosity regarding Henry Jekyll’s unusual behaviour. In *The Uncanny* Freud explains that “not everything new and unfamiliar is frightening … [that] [s]omething must be added to the novel and the unfamiliar if it is to become uncanny” (124). This applies to *Strange Case of Dr. Jekyll and Mr. Hyde* because what is added to make the novella uncanny is Stevenson’s suggestive and reflective language denoting mystery and duality. In the previous scene with Mr. Utterson and Mr. Enfield, it is Stevenson’s language that creates uneasiness and dread, which exemplifies how
Freud describes the uncanny. Furthermore, nineteenth-century Gothic literature requires the uncanny to reveal truths, which is not only exemplified in the evidence that Mr. Utterson and Mr. Enfield seek concerning Jekyll and Hyde but also by the reality of Jekyll’s unrepessed self.

4.2.3. The Affectations of the Unfamiliar in *Dracula*

The uncanny in *Dracula* demonstrates how vampirism symbolizes the duality of men. In creating an uncanny atmosphere of suggestive geographical environments and characters, the sublime Eastern European and British landscapes assist Stoker’s narration to examine what is familiar and unfamiliar in both settings. At the beginning and end of the novel, readers experience how Eastern Europe symbolizes what was once perceived as mysterious, ominous, and strange to outsiders in the 1800s (Wolff 120). In Stoker’s depiction of nineteenth-century London, he introduces the unfamiliar – Count Dracula – to the familiar. In situations that are unknown, the uncanny literary device creates unusual fear, while at the same time it aids characters to experience their deepest, darkest repressions.

In contrast to *Frankenstein* and *Strange Case of Dr. Jekyll and Mr. Hyde*, *Dracula* has a plot that consists of multiple male characters who share the same doppelganger, in this case Count Dracula. Of all the characters psychologically affected by their own uncanny experiences, the one who is most affected is Jonathan Harker. Like Shelley and Stevenson’s novels, *Dracula* has been subject to multiple psychoanalytic and uncanny readings that examine the doppelganger. Critics such as William Hughes and Andrew Smith claim that “*Dracula* [is] ... the Freudian text *par excellence,*” an understandable designation as a result of the prominent psychological theme in the novel (3). The uncanny in the story is evidence that Stoker was mindful that this particular literary device contributed to understanding the psychology of the characters in *Dracula.*
The uncanny has a double significance in Dracula, representing the meeting of “two,” whether it be familiar/unfamiliar, human/doppelganger, man/vampire, or vampire/self. In Reading the Vampire, Ken Gelder associates the literary importance of the uncanny specifically with the Gothic genre, and with how it “[renders] something simultaneously familiar and strange, recognised and unknowable” and identifying that “[the Gothic] uncanny figures [who] are ‘substitutes’ for something else, [are] always ... excessive to representation” (47). In addition to Freud and Hogle, Gelder also notes the “unfamiliar familiarity” in his paradoxical statement, “simultaneously familiar and strange, [and] recognized and unknowable.” Evidently, the intention of the uncanny is to surprise characters with their doppelgangers so that they unmask the familiar inside themselves and their environments – no matter how unfamiliar they may appear. In The Uncanny, Freud suggests the “unfamiliar familiarity” theory when he states “that the uncanny derives from what was once familiar and then repressed” (153). It is clear that the male protagonists in Stoker’s Dracula begin to understand their concealments as soon as the uncanny inhabits their once civilized existences. For one, Jonathan Harker suffers from this involuntary exposure of hidden emotions the moment he returns from Castle Dracula in Transylvania. Upon his escape, Harker suffers emotionally and psychologically and begins to doubt who he really is once the uncanny takes over his life. After understanding the reality of his unpredicted adventure in Eastern Europe, Harker confesses to Van Helsing:

I was in doubt, and then everything took a hue of unreality, and I did not know what to trust, even the evidence of my own senses. Not knowing what to trust, I did not know what to do, and so had only to keep on working in what [had] been the groove of my life. The groove ceased to avail me, and I mistrusted myself.

Doctor, you don’t know what it is to doubt everything, even yourself. (Stoker 224)
Harker’s inability to live by his accustomed routine or “groove” shows how much the uncanny—in this case the experience of living in unknown surroundings with a frightening creature (vampire)—has affected and disrupted his life. Believing that his experience abroad was nothing but a terrible nightmare, Harker’s recollection of his time spent in Castle Dracula is comparable to waking from a vivid, yet disturbing, dream and being confused between reality and imagination.

Harker’s frustration regarding his mistrust about his self, his surroundings, and his inability to return to a proprietary routine, demonstrates the “unfamiliar familiarity” theory that both Freud and Gothic critics support. Harker’s confession—“you don’t know what it is to doubt everything, even yourself”—is a clear indication that Stoker wielded the uncanny to encourage his characters’ personal revelations. Harker’s acknowledgement of feeling disobeyed by his senses and frightened by his Gothic reality in Castle Dracula is evidence that the uncanny can lead to discoveries when in the presence of the familiar, or vice versa. In the beginning of *Dracula*, Harker represents the familiar in an unfamiliar setting. This strategy allows readers to experience an unknown environment to British people from the perspective of the stereotypical British man. What was once unfamiliar in Harker’s personality slowly transforms him to be more like Dracula, his doppelganger. As Freud explains, the uncanny “derives from what was once familiar and then repressed” (153). The paradox of Harker’s personality is shown when he is described as calm and ready to kill Dracula with his “ice-cold hand” (Stoker 395). At the beginning of the novel, Harker exhibits characteristics common to that of a nineteenth-century British man; however, the uncanny and the doppelganger will both bring out the emotions of revenge and violence that Harker kept repressed throughout the narrative. The uncanny elucidates the human characters’ repressions, so that each protagonist becomes an example of
how the unfamiliar brings about the familiar, and repressed. Dracula – like the doppelgangers from the other novels – demonstrates how the uncanny can be used as a literary device to expose dualism of the self.

4.3. The Uncanny and the Manifestation of Otherness

The uncanny is a device that reveals what is unfamiliar and repressed in the individual, while reflecting the general otherness of the doppelgangers in *Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Otherness is defined as “[t]he quality or fact of being other; difference … from an expected norm; separateness from or oppositeness to a (freq. specified) thing” (“otherness”). This definition provides support to the theory that doppelgangers are distinctive and can be perceived as “opposites” to their human counterparts. The uncanny exemplifies how significantly contrary doppelgangers are to their doubles in both their physicality and actions. The otherness that is manifested by the uncanny can be analyzed in a Darwinian context because “the other” connotes references to humanity’s primeval past, as per the analysis in Chapter Three. According to David Punter and Glennis Byron, “the very nature of the civilized was thrown into question as … [evolutionary] sciences began to identify vestiges of the past within the bodies of the present” (22); this resulted in Gothic protagonists confronted with distorted images of both otherness and primitivism. Additionally, in *The Uncanny* Freud associates the uncanny with primitivism when he explains that the “uncanny quality can surely derive only from the fact that the double is a creation that belongs to a primitive phase in [humanity’s] mental development” (143). This explanation suggests that the unknown in the Gothic may also symbolize a Darwinian perspective. For this reason, Shelley, Stevenson, and Stoker each use the uncanny to suggest a primitive form of “otherness” that is exemplified by the
novels’ doppelgangers. Specifically, it is the authors’ figurative language that connotes this primitivism.

In Mary Shelley’s Frankenstein, the monster is a perfect example of otherness because of its grotesque physicality and actions. This is evident when Walton first meets the monster, in which there is an uncanny reminder of how Frankenstein’s creature represents otherness and, therefore, humanity’s primitive past. With respect to the monster’s repulsive appearance, Walton surprisingly focuses on “one vast hand [which] was extended, in colour and apparent texture like that of a mummy” (Shelley 187). The presence of the uncanny in the scene – besides the presentation of the doppelganger towering over the body of Victor Frankenstein – is embedded in the comparison of the double’s hand to that of a mummy. A mummy is created from the process of mummification, the act of preserving a human body after a death (“mummy”). Shelley’s comparison of the monster’s hand to that of a mummy creates the uncanny to frighten readers and Walton alike. However, the word “mummy” also connotes primitivism since mummies are preserved corpses, alluding not only to the monster’s otherness, but also its symbolic atavism. Regarding the description of body parts in literature, Freud deduces that “severed limbs, a severed head, a hand detached from the arm … [and] feet that dance by themselves” in a fairy tale or novel, “all … have something highly uncanny about them, especially when they are credited” (150). This means that in novels or fairy tales, when the author emphasizes dismembered parts of the body it is to create uncanny events. Even though the monster’s hand is not literally severed when Walton describes it, the creature is a composite of bits and pieces of corpses that Victor Frankenstein assembled like an anthropomorphised puzzle. For this reason, the monster is a mummy because he is a live preservation of the dead, which in the novel creates “highly uncanny” confrontations between the creature and humans.
In *Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson, like Shelley, includes language that alludes to Edward Hyde’s otherness, while at the same time creating a mysterious uncanny atmosphere that is popularly observed in the nineteenth-century Gothic. Hyde is an incredibly atavistic character that frightens humans in the novel while suggesting how unrepressed lifestyles may lead to descent. However, in the chapter “Search for Mr. Hyde,” Stevenson is clear in his implication of otherness by addressing Hyde as “the other” in a dialogue between Utterson and the apish doppelganger (15). Although Hyde’s physical appearance is atavistic, Utterson, at this point in the novella, does not comprehend that Hyde’s otherness exists because he is the opposite of his dear friend, Henry Jekyll. However, Utterson’s pursuit of the truth regarding Hyde – even though he is fearful of him – is the very reason why the uncanny exists in the novel. Referencing Freud, he explains that the “species of the uncanny no longer exists” when “animistic convictions” have been rejected (154). If Utterson and other characters in *Strange Case of Dr. Jekyll and Mr. Hyde* ignored their suspicions regarding the mysterious Hyde, then the discovery of the connection between Jekyll and Hyde would have never occurred; and the creation of the uncanny in the novel would have been completely futile if it had been ignored. Interestingly, Freud repeatedly refers to the uncanny as a “species,” as it encourages one to envision a figure – like the doppelganger – as the representation of the uncanny. Furthermore, referring to the uncanny as a “species” increases connections to how the uncanny manifests Darwinian otherness, which is evident in the doppelganger Hyde.

The Count in Bram Stoker’s *Dracula* is a nightmarish, vivid portrayal of what happens when men succumb to repressed passions and desires. The vampire’s uncanny physicality and behaviour creates Gothic fear in the novel; however, at the same time, it is Count Dracula’s otherness that causes the main protagonists to question the world around them. This is apparent
in Mina Harker’s observation towards the end of the novel, in which she states that “the world seems full of good men – even if there are monsters in it” (Stoker 265-266). Mina uses an ominous choice of words that associates men with the vampire doppelganger and therefore with their otherness and descent. Once again, Stoker, like Shelley and Stevenson before him, signifies both the uncanny and atavism in the novel. The wording and emphasis on the word “are” in Mina’s statement suggests the uncanny. At an expeditious glance, instead of the implication that there are monsters in the world, the phrase maybe read as though Mina is announcing that some men are monsters. To confuse readers is a Gothic literary strategy, since Shelley, Stevenson, and Stoker each implement techniques that require readers to second guess the happenings in each novel. In this case, Mina’s words are uncanny, because the men’s repressions are conveyed by Count Dracula, the “evil” monster. However, according to Freud, we may only call “a living person uncanny” when their behaviour and actions are both evil (149). Even though Count Dracula is considered to be the “walking dead” more than a “living person,” he still symbolizes the uncanny because of his “evil intent” towards the humans in the novel.

In Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula, the uncanny in the environment is how the doppelgangers are introduced in each novel. The way in which the atmosphere is described initially perpetrates fear and frightening moments for both characters and readers alike. Only with terror and intrigue provided by the uncanny can Shelley, Stevenson, and Stoker reveal to Frankenstein, Jekyll, and the vampire hunters that what is unfamiliar is not their horrific doppelgangers, but the unknown that lies repressed within each man. All three authors anticipated Freud’s The Uncanny, with the influence of the era’s progressing modern psychology, thereby establishing the literary device that symbolizes the displacement of both conformity and conventions. This therefore contributes to revelations of the self and the
paradoxical theme of the “unfamiliar familiarity.” Freud’s discussion of the uncanny clarifies the psychological consequences of the unknown on the protagonists. The uncanny promotes the dualism of the characters by emphasizing the unfamiliar – the doppelganger – and the familiar. Ultimately, the uncanny creates memorable Gothic atmospheres and situations that reveal to readers the inner demons and discoveries of each male protagonist in Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula.
Conclusion: The Epitome of a Bygone Era

Befitting of the Gothic literary genre, the doppelganger is often a dark, mysterious, horrific figure. Whether it be an overpowering and grotesque monster, a shadowy and seemingly suspicious apish figure, or a powerful, terrorizing vampire of the night, the doppelganger is indispensable to nineteenth-century British Gothicism. Commonly, doubles portray the stereotypical features that are familiar to popular culture, but they also embody a greater overall significance. My argument is that doppelgangers symbolize the multi-faceted personalities of men, including repression, anxieties, and challenges to social conventions. This thesis accordingly examines three novels in order to explore my theory that Gothic doubles allude to existing repressions of London in the 1800s.

In Chapter One, “The Gothic Doppelganger,” the city of London in the nineteenth century is explained to have been an environment of duality, which is contrasted by William Wordsworth’s “Upon Westminster Bridge” and “London, 1802.” Wordsworth’s poems juxtapose the metaphorical “dark” and “light” conditions of the city as possible sources of inspirations for Gothic writers like Shelley, Stevenson, and Stoker. The chapter continues with a detailed description of the dual purpose of the doppelganger in nineteenth-century Gothicism; as a character and a literary device, doppelgangers were created to provide archetypal Gothic horror, but to also symbolize the repressions and concerns of British men.

In the following chapter, “Escapism from Propriety through Duality,” propriety and its associations with duality are examined with support from passages of the primary literature, exposing how characters Victor Frankenstein, Henry Jekyll, and the men and vampire of Dracula, each discover a dual existence once their doppelgangers are introduced. Not only do the doubles physically represent the moral indecencies of the male protagonists, but they also are
symbolic of their counterparts’ escape from propriety and social conventions. Additionally, this chapter investigates double imagery in the novels and how it is masterfully and symbolically appropriated to foreshadow a subtle duality of men. In order to explore the double personalities of nineteenth-century British men, this chapter compares the protagonists in the primary novels to the murderous and notorious killer, Jack the Ripper. The intention of this analysis is to illustrate a comparison between fiction and historical fact for the feasibility of real-life duality in nineteenth-century London.

The third chapter, “Evolutionary Theory and its Influence on Character and Doppelganger,” introduces the concept of Darwinism, a prominent intellectual movement of this era. First, this chapter discusses evolutionary theory at the turn of the nineteenth century, explaining that Lamarck and Cuvier inspired Shelley’s pre-Darwinian text. The striking evidence of Darwinian influence in both Stevenson and Stoker’s novels is also addressed. This examination of the novels, using Charles Darwin’s *The Origin of Species* and *The Descent of Man*, uncovers associations among the theories of humanity’s origins and degeneration, atavism, and descent, all of which are invaluable to analyzing the doppelgangers’ ability to incite fear in the nineteenth century. For this reason, Frankenstein’s monster, Edward Hyde, and Count Dracula, demonstrate atavism in their physicality.

The last chapter, “The Mysterious Uncanny as a Dualistic Plot Device,” assesses a prominent literary strategy that is often found in Gothic novels. The uncanny in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula* conjures the unfamiliar, generating fear. This in turn demonstrates the characters’ own duality by placing them in dark settings that appear suspicious where encounters with doppelgangers occur. Sigmund Freud’s essay *The Uncanny* is used to analyze the unknown in the novels. Equally important are the observations
that the novels anticipate Freud’s work, suggesting the influence that Gothic literature had on Freudian psychoanalytic theory. The novels also reflect the advancements in psychology during that period. This chapter purposefully assesses the uncanny as an independent literary plot device to explain the purpose of doppelgangers from a Freudian perspective.

Each of the four chapters of this thesis critically examines different aspects of doppelgangers and dualistic imagery in *Frankenstein*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. In the analysis, with support from the novels and secondary sources, it has been established that doppelgangers are more than modern Gothic archetypes or sources of horror. Shelley, Stevenson, and Stoker each constructed complicated male characters and captivating doppelgangers that are presently still renowned. However, my choice of these novels was not based on popularity alone but the fact that each novel was written in a different decade – with *Frankenstein* in the early 1800s and *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula* closer to the turn-of-the-century. Each novel is reflective of differing (yet strikingly similar) ongoing struggles and anxieties of the period, allowing for a more balanced examination of the connections among the doppelgangers in the texts and the repressions of the nineteenth century.

Three years after beginning my thesis, I feel that the goals and aims of my research have been fulfilled, supported, and well explained, although there have been limitations. Making connections between Mary Shelley’s *Frankenstein* and Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* and Bram Stoker’s *Dracula* proved to be a challenge. The reason for this is because *Frankenstein* possesses traces of Romantic Gothicism that were not as prevalent in the other two novels and has settings outside of England. However, my argument that the doppelgangers in the novels each symbolize nineteenth-century anxieties and fears has been well-documented and explained.
Of theory and research, limitations encountered also include the lack of recent studies concerning Gothic doppelgangers. For this reason, I believe that this thesis will contribute to the literary community because it offers a critical analysis of a prevalent figure in Gothicism that is seldom discussed – especially in conjunction with theories by Charles Darwin and Sigmund Freud. If I were to further my studies at the doctoral level, I would pursue an investigation of the relationship of women and doppelgangers in nineteenth-century British Gothicism. In this thesis, I opted entirely out of the discussion of women because it would take away from a comprehensive analysis of men and their doubles. However, in my research, I have made two observations: one, that women and their doppelgangers are rarely – if ever – discussed, although they are to be found in the literature; and two, women in Gothic novels intervene and contribute to men’s need for a doppelganger. On the first point, for example, nineteenth-century novels like Charlotte Brontë’s *Jane Eyre* demonstrate that women may also have doubles; on the second point, in Shelley and Stoker’s novels, evidence can be found of how women are affected by the circumstances of men and vice versa. Accordingly, doctoral research that examines women in conjunction with their doppelgangers and those of men as well would provide a greater foundation for theories of the doppelganger in Gothic literature.

In conclusion, Frankenstein’s monster, Edward Hyde, and Count Dracula serve as complex metaphors for a past century. Mary Shelley, Robert Louis Stevenson, and Bram Stoker’s Gothic novels are embedded with allusions to the historically known concerns and anxieties of the time in which they were published. In particular, doppelgangers are symbolic of the past. To this day, the doppelgangers that were created and immortalized by Shelley, Stevenson, and Stoker ultimately uphold and fulfill a dual purpose: to incite Gothic horror and to
symbolize the concealed duality, repressions, and anxieties of men from a still relevant, never forgotten era in literature and history.


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