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Representations of Fear in Gothic Novel

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ANOTATION

The bachelor thesis depicts the representation of fear in Gothic Novel in two literary sources; R. L. Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* and Mary Shelley's *Frankenstein*. To understand how fear functions and is depicted in these literary sources, the theoretical part provides brief historical development of Gothic Novel, cultural and social background of the late Gothic Novel. The following part is based on the analysis of elements of fear in the two selected works.

KEYWORDS

The Strange Case of Dr Jekyll and Mr Hyde, Frankenstein, Fear, Gothic Novel, the Victorian era

NÁZEV

Vyobrazení strachu v gotickém románu

ANOTACE

Bakalářská práce vyobrazuje strach v gotickém románu ve dvou literárních dílech; novela R. L. Stevensona *Strange Case of Dr Jekyll and Mr Hyde* a román Mary Shelley *Frankenstein.* Pro porozumění jak strach funguje a je vyobrazen v těchto literárních zdrojích, teoretická část poskytuje stručný historický vývoj, kulturní a sociální vhled do pozdního gotického románu. Následující část je analýza prvků strachu ve vybraných dílech.

KLÍČOVÁ SLOVA

Podivný případ doktora Jekylla a pana Hyda, Frankenstein, Strach, Gotický román, Viktoriánské období

Table of Contents

"The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown."[1]

1. Brief History of Gothic Novel

Before diving deep into the rather gloomy history of the Gothic Novel, primary roots of the whole world should be inspected, and the theme, "Gothic", which drastically changed its connotation throughout its beginning from a tribe to a whole creation of novels named after it. The term Gothic, as Punter and Byron show, comes from the tribe of Goths, one of several Germanic tribes that crudely affected history and influenced the fall of the Roman Empire. Interestingly, Goths left no literature or art of their own, therefore, they came to be only remembered as the invaders and cruel destroyers of the Roman civilization. Firstly, "Gothic" became a versatile term for establishing a set of polarities revolving primarily around the ideas of the primitive. Subsequently, due to not knowing much about the medieval world, the term "Gothic" became a term applied to everything that happened during the medieval "Dark Ages". The term had been taken with a negative connotation. However, throughout the eighteenth century, the term and its connotation vigorously changed. [2]

According to Alfred E. Longueuil, the word seems to have three meanings, all closely allied: barbarous, mediaeval, and supernatural, which, could be seen as negative, however, as he mentions in his work, it was Richard Hurd's merit that this term was not connected to negative qualities anymore. In his *Letters on Chivalry and Romance,* he manages to free this term from its only negative connotations. He manages to change the term to be perceived as more neutral than before its letters by comparing the gothic with the mediaeval literary methods and, thus, making the term neutral and more medieval-like. [3] Therefore, when the term's origin is clear, fundamental beginning of the Gothic Novel should be looked upon.

It is no secret that the Gothic Novel started as a direct result of cultural changes in the eighteenth century. The eighteenth century has related to the age of reliance on reason. During this time, Enlightenment was seen as a direct, true explanation of both human and natural behaviour, all

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[1] H. P. Lovecraft, *Supernatural Horror in Literature* (Prabhat Prakashan, 2021).
[2] David Punter and Glennis Byron, *The Gothic,* (Blackwell Publishing Ltd, 2004), 7.
[3] Alfred E. Longueil, The Word "Gothic" in Eighteenth Century Criticism. *Modern Language Notes* 38, no. 8 (1923), 453-458. (The Johns Hopkins University Press) Alfred E. Longueil, "The Word 'Gothic' in Eighteenth Century Criticism," *Modern Language Notes* 38, no. 8 (December 1, 1923): 453, https://doi.org/10.2307/2915232.

based on rationalised explanations. To build on the previous idea, as Maggie Kilgour mentions in her work, the emergence of the gothic in the eighteenth century has also been read as a sign of the resurrection of the need for the sacred and transcendent in a modern enlightened secular world that denies the existence of supernatural forces or as the rebellion of the imagination against the tyranny of reason. She also suggests that Gothic has been associated with a rebellion against a constraining way of society, where everything had to be explained rationally.

Furthermore, this argument is supported by ideas and topics in the graveyard poetry, during the eighteenth century, where the traditional value of reason is replaced by the valuation of feelings, which leads to a sense of the sublime, a significant element of Gothic Novels, where the mind of oneself is overwhelmed by something greater than itself. The crucial part of this state of sublimeness is inevitably accompanied by terror. The essential work about this phenomenon, *Origin of Our Ideas of the Sublime and Beautiful* (1757) by Edmund Burke, where draws attention to the significant effects of the interdependence of sublimity and terror. [4] When focusing on the main idea of Burke's work, Punter and Byron also suggest that it appears he links the fundamental nature of mind with the potential for experiencing horror, making this capacity an essential mark of humanness in the eighteenth-century Gothic Novel. The last idea from his work worth mentioning would be a thought, that there is something inherent in mortality that dooms us to a life of incomprehension, a life in which people are forever sunk in mysteries and unable to escape the deathly consequences of actions.[5]

The "father" of the Gothic Novel is undoubtedly Horace Walpole, with his publishing of *The Castle of Otranto* (1764), which is regarded as the first Gothic Novel. Therefore, it is his work, that influenced, and invented countless forthcoming novels with gothic elements.
As John Mullan affirms in his article, Walpole explains his reason for writing the novel by claiming that it is a translation of an old Italian tale, that he had discovered before writing it.[6] Interestingly, Walpole called the novel a "Gothic story", with the meaning of antique and barbarous, referring to architecture.[7]

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[4] David Punter and Glennis Byron, *The Gothic,* 11.
[5] David Punter and Glennis Byron, *The Gothic,* 12.
[6] John Mullan, *The Origins of the Gothic*, (British Library, May 15, 2014) https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-the-gothic.
[7] Robert D Hume, *Gothic versus Romantic: A Revaluation of the Gothic Novel*. PMLA 84, no. 2 (1969): 288. https://doi.org/10.2307/1261285.

As mentioned above, Walpole's novel, confirmed by Robert D. Hume, can be seen as one symptom of a widespread shift away from the neoclassical ideals of order and reason to the beliefs of romanticism full of imagination, emotions, and freedom. Additionally, Walpole saw his novel as part of a resurgence of romance against neoclassical restrictions.

As stated by Kilgour, *The Castle of Otranto* is seen as a form of Walpole's escapism from reality to his idealised past. The known past is more secure and stable than the everchanging present; old castles, old histories, and old emotions. His work, as he called it "gothic" might be seen as one big oxymoron since he tried to make something both towards newness, originality and towards a return to nature.

Later eighteenth-century literature tries to play with readers' imaginative sympathies, therefore, since speaking about the Gothic Novels, the writers' main device is terror. As stated by Walpole in his *Preface to the First Edition*, "Terror is the author's principal engine and serves to grip and affect the reader"[8]. Here, the first mention of mutual interconnecting between the reader's psyche, tension, and anticipation, which are indispensable for Gothic Novels can be seen.

Consequently, with the flourishing popularity of Gothic Novels, a categorization of three main Gothic Novel genres was made.

Firstly, sentimental Gothic, which is the main prototypical novel that utilizes ghosts, gloomy environments, castles, and stones to enliven sentimental-domestic tales. Secondly, Terror-Gothic, or so-called the most nearly "pure" Gothic novel, such as *The Mysteries of Udolpho* by Anne Radcliffe (1794), and then lastly, Historical-Gothic, in which the Gothic atmosphere is used in a historical setting. Hume, furthermore, adds that a historical novel is an offshoot or development of the pure Gothic Novel.[9]

Another distinctive feature of the early Gothic novel is its attempt to involve the reader in a new way. The usage of suspension with the characters, and with the rising suspension there is an attempt to shock or disturb the reader, which results in a powerful emotional response in the reader.

While on the subject, it should be stated that there are literary sources that led to the creation of the Gothic Novel, which was not in existence in British literature on its own. As stated by Kilgour, "It feeds upon and mixes a wide range of literary sources, out of which it emerges and

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[8] Robert D Hume, *Gothic versus Romantic: A Revaluation of the Gothic Novel*. PMLA 84, no. 2 (1969): 282. https://doi.org/10.2307/1261285.
[9] Hume, "Gothic Versus Romantic: A Revaluation of The Gothic Novel." 283.

from which it never fully disentangles itself."[10] For instance: British folklore, ballads, romance, Elizabethan and Jacobean tragedy, Renaissance ideas of melancholy, the graveyard poets, as already mentioned, and, finally, the sublime, which will be discussed more in the upcoming chapters.

An important influence of the Gothic Novel was, beyond any doubt, the era of industrialization, that changed the lives of countless people. As Britain was steadily moving from the post of being agriculturally oriented to the post of being industrial. Oddly interesting is the fear of mechanization and the anxiety of a machine replacing a human worker. Such a fear could be found nowadays as well. A change in the Gothic Novel, or perhaps calling Victorian Gothic, where the themes, setting and newly found anxieties and fears moved and changed with the working people moving their lives into turbulent, smoke-filled cities full of street labyrinths, that paradoxically became one of the fears as well. As industrialization rapidly proceeded to involve along with its clearly damaging effects, the Gothic Novel adapted to the fully new, terrifying, area – the city. Moving from the castles and nature into a new complex setting, opium dens, filth, and slums.[11] The topic of science will be seen in both *Frankenstein* and *The Strange Case of Doctor Jekyll and Hyde* in the practical part. Science, the human psyche, industry tools, and certainly internal fears are more and more common both in Gothic Novels and in people's minds. Furthermore, a new version of a Gothic villain begins to emerge - a criminal.[12] A new version of a monster; they could look human-like, or they could be both (which could be seen in Stevenson's *The Strange Case of Doctor Jekyll and Mr Hyde).*

Hence, a new term for this other form of terror shall be introduced – "Urban Gothic", a reflection of the fear resonance in the horrifying, factory-filled filthy areas. Urban Gothic metropolises strongly influence the plot of the Gothic Novel stories. The industrial labyrinth made of the city streets becomes dark, claustrophobic, haunted and opening the urban terrain for newly discovered social, political, or even personal concerns.

Along with scientific development, there is a growing interest in our mental state of mind, and thus, inner psyche and fears or anxieties. In Stoker's *Dracula*, where the usage of criminal anthropology may identify and therefore contain the deviant, it is suggesting the movement

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[10] Maggie Kilgour, *The Rise of the Gothic Novel*, (Routledge, 1995), 4.
[11] David Punter and Glennis Byron, *The Gothic,* 22.
[12] David Punter and Glennis Byron, *The Gothic,* 22.

away from materialist explanations and interaction with the more shadowy arena of the mind. Furthermore, in the later nineteenth century, early psychiatry began to emerge and so did the interest in this field.[13]

As mentioned previously, Gothic Novel rapidly began suggesting and exploring that the chaos, fear and monsters formerly found in external forces may be, in fact, produced within mind. With the evolving society, the Gothic Novel became understandably much scarier and brought new fears and anxieties to readers, as there was a technical explosion and anxieties that were rooted deeply in one's mind, might actually happen.

The gothic exposes the gothic reality of modern identity, and by not showing the solution ideally or perhaps catastrophically, it forces the reader to address and seek them in real life, thus, theoretically, using literature, and the fear within, to encourage social change.[14]

Victorian Gothic is marked primarily by the domestication of Gothic figures, spaces and themes. Everything is hauntingly close to the reader, which might be a result of an even more thrilling experience. The popularity of the whole Gothic, perhaps Urban Novels in this case, resulted in countless inspired ghost stories, due to an increase in newspaper production, those thrilling works were, thus, much more accessible to the public. For example, Charles Dickens published many ghost stories in the magazines he edited, *Household Words* and *All the Year Round.* The increasing popularity of those stories has changed society. Rise of positivistic science and decline of religion in a materialist era.

Interesting remains of Gothicness could be found in the works of Emily Brönte. Her clever usage of Gothic elements, in *Wuthering Heights* or *Jane Eyre*, is connected back to the psychological and dangerous powers of minds.

Even though, it is evident, that the Victorian period played a paramount role in the Gothic Novel, every genre has its peak and fall, and so it comes to the Gothic Novel as well. Around the year 1820, the genre lost a massive amount of popularity[15], although it was, terrifyingly, a relevant topic as the authors managed to bring the fear of the readers even closer to them, from nature to the urban areas. From the famous monsters to characters symbolizing "normal" people

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[13] David Punter and Glennis Byron, *The Gothic,* (Blackwell Publishing Ltd, 2004), 23.
[14] Maggie Kilgour, *The Rise of the Gothic Novel*, 10.
[15] David Punter and Glennis Byron, *The Gothic,* (Blackwell Publishing Ltd, 2004), 26.

that could be simply walking around them every other day. From the external fears, coming from haunting places, ghosts, and odd sounds, to internal, personal fears that are spine-chilling.

Despite experiencing a decline in popularity during the Victorian period, the Gothic genre did not meet its demise. On the contrary, its enduring legacy can be observed in the significant influence it exerted over various subgenres that emerged in its wake. The impact of the Gothic genre extended beyond its own boundaries, permeating other realms of literary expression, such as ghost stories, horror fiction, and even finding integration into mainstream Victorian narratives.

2. Freud's and Radcliffe's Concepts

Before embarking on an in-depth exploration of the theory surrounding the late Gothic Novel and its intricate portrayal of fear, it is imperative to estabilish a solid foundation by explaining Sigmud Freud's psychoanalytic concepts and Ann Radcliffe's division of fear.

A paramount concept for analysing Gothic Novels in this work, although it had being released after both novels were already written, as introduced by Bacon, is Sigmund Freud's *uncanny*, where Freud demonstrates the uncanny, in German *unheimlich*, and explains the term where something that might be familiar or homely (*Heimlich)* is transformed into something odd and unknown, almost sinister. A feeling that even a familiar thing is not what it seems, and therefore, even the things closest to a person are filled with dread, and unexplainable oddity and cannot satisfy the feeling of personal security. For instance, one's home or a place cannot be seen as a safe environment, therefore the worst idea of where to be located in the Gothic Novel is one's home or true self. Building upon Freud's statement, his further idea of the *doppelgänger* closely relates. This phenomenon is explained as a person's double, where they can identify as another and with that comes to a personal uncertainty as a person is unsure about their true self. Additionally, the thought of *doppelgänger* can be also projected on one's home or environment, not only on personality, and creates even more space for one's uncertainty and fear. This interpretation views it as an intangible and elusive presence that can neither be represented nor restrained. It is a ghostly figure that persistently lurks beneath the surface of everyday existence, unsettling it through its unseen but persistent presence. According to this perspective, the Gothic is a concealed force that flows beneath the veneer of a cultural, historical and personal reality, waiting to surge forth without warning to shatter perception of control and stability that we have constructed to govern lives.[16]

The Gothic Novel's persistent examination of fear is achieved through a diverse set of clever techniques used by the author to frighten the reader. In the following section, the key elements of the Gothic Novel are closely discussed.

For a deeper understanding of conveying fear to a reader, it is crucial to distinguish between horror and terror. As Miles states, Radcliffe, who permanently altered Gothic writing, clearly stated the major difference between these emotions, where horror is viewed more explicitly and

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[16] Simon Bacon, *The Gothic: A Reader* (Peter Lang Limited, International Academic Publishers, 2018), 2-3.

can be seen as a subject of materiality, which is a threat that takes the form of a permanent shape. However terror, on the other hand, must be seen as a medium of something untouchable and obscure.[17] Taking into consideration this division, the presence of horror in a writing is a much shorter emotional response that could be seen as an injury of a character or a graphic description of an unpleasant scene, whereas terror, with its greater complexity to evoke negative emotion in a reader, is often a more challenging technique that includes greatly disturbing immaterialistic themes such as a presence of ghosts or unknown feeling of uneasiness. As Cavallaro adds, based on Radcliffe's distinction, horror freezes and shocks annihilates and lacks the dimension of a greater mystery, whereas the uncertain obscurity of terror expands the soul to a higher degree of life.

The Gothic Novel, since its inception, has been informed by the cultural and social anxieties of the particular time it was produced in. From its early roots in 18th-century literature to contemporary Gothic fiction, the genre's motifs and symbols have evolved to reflect the changing concerns of society. As Colavito states, the early Gothic Novel (or so-called "Gothic Horror") dates back to 1750, when this period pertains to the initial era of horror.[18] An era, when literature has taken on a darker, more supernatural tone. It is understandable that with the cultural development and the start of the Victorian period (Biological Horror), the traditional Gothic themes and motifs from the eighteenth century may not coincide with the ones used a century later. However, with the fundamental objective of all Gothic writers being an evocation of an intense emotional response from the reader, means that both Gothic periods can be unified into an interconnected whole.

3. Fear in Late Gothic Novel

The purpose of the forthcoming segment is to examine the portrayal of fear in the late Gothic period, thereby emphasizing the primary focus on this specific era. However, occasional comparisons with the early Gothic tradition is made to provide a comprehensive understanding of the evolution and contextualization of fear within the Gothic genre.

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[17] David Punter, *A New Companion to The Gothic* (John Wiley & Sons, 2012).

[18] Jason Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre* (McFarland, 2007), 17.

The late Gothic period, spanning from the mid-18th century to the early 19th century, witnessed a remarkable evolution in the portrayal of fear within the Gothic genre. As societal and cultural landscapes underwent profound shifts, the fears that plagued individuals took on new dimensions and found expression in literature. This period marked a departure from the earlier supernatural and supernatural Gothic motifs, as emerging concerns such as industrialization, scientific progress, and societal upheaval seeped into the narratives. The late Gothic period not only delved into the psychological depths of fear but also explored the fears arising from the uncertainties of an ever-changing world. By examining the works of influential writers of this era, such as Ann Radcliffe and Matthew Lewis, we can gain insights into the unique manifestations of fear and the ways in which they reflect the anxieties and tensions of the late Gothic period. Through the exploration of these literary texts, we can unravel the complex interplay between fear, societal shifts, and the enduring legacy of the late Gothic period in shaping subsequent literary traditions.

"Though science may survive without horror, horror cannot survive without the anxieties created by the changing role of human knowledge and science in our society."[19]

Undoubtedly, as Punter and Byan essential theme of the late Gothic Novel period is the evolution of science and industry. As Punter and Byron claim, emerge of this period of Gothic Novels coincided with the onset of industrialization, which brought about significant societal changes. With the shift of people from rural to urban areas, a new industrial society replaced the once-agricultural society, thus, this societal transformation resulted in the collapse of traditional social structures and the establishment of new social roles and types of work.[20] Additionally, with these discoveries, new anxieties, both spatial and personal, start to arise. During the period of Britain's transition from an agrarian society to an industrialized nation, profound societal changes took place as people migrated from rural areas to urban centers, seeking employment in the emerging industrial world. This shift in population and occupation led to the disintegration of the traditional social system and the establishment of new forms of work and social roles. As capitalism gained momentum, a pervasive sense of isolation and alienation permeated society. The growing mechanization of industries severed the connection between workers and the products of their labor, eroding the sense of fulfillment derived from tangible outcomes. Additionally, the urban landscape, with its crowded and impersonal environment, further disconnected individuals from the natural world and its inherent rhythms.

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[19] Jason Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre*, 4.
[20] David Punter and Glennis Byron, *The Gothic* (Wiley-Blackwell, 2004), 20.

This transformative period had far-reaching implications for the perception of human identity and existence. The traditional notions of what it meant to be human were called into question as the fabric of society became increasingly regimented and people were relegated to mechanistic roles within the industrial system. The dehumanizing effects of mass production and the mechanization of labor challenged individuals' sense of agency, autonomy, and dignity. As workers became mere cogs in the industrial machinery, their personal fulfillment and connection to their work were diminished, exacerbating feelings of alienation and dislocation.

Fin de siècle, witnessed a revival of Gothic fiction thanks to new anxieties found in the period discussed in the iconic works by Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde,* Oscar Wilde's *The Picture of Dorian Gray* or Bram Stoker's *Dracula.* These literary works, as suggested by Sausman, heightened the fears that were already present during the Victorian era, particularly regarding crime, empire, science, religion, urban location and the effects of industrial modernity. They are often interpreted as a subtle reflection of the exacerbated concerns during the last two decades of the era, which is frequently referred to as a period of crisis, decline, and degradation. This interpretation views Gothic literature as the negative aspect of modernity, a confrontation with long-standing apprehensions that are embodied in monstrous forms that challenge the normative conventions of the period.[21]To further expand on Sausman's enumeration of the newly introduced fears prevalent during the fin de siècle period, it is crucial to delve into the portrayal of fear in the aforementioned iconic works of Gothic fiction. These literary masterpieces, as mentioned above, not only reflect the heightened anxieties of the Victorian era but also serve as a medium through which these fears are magnified and confronted.

Unlike the early Gothic Novel, the later Victorian Gothic places a significant emphasis on the psychological states of its characters. Fear is portrayed through the exploration of the character's inner struggles, repressed desires, and the manifestation of their psychological torment. The use of unreliable narrators, psychological disturbances, and fragmented narratives heightens the sense of fear and uncertainty. When examining the Gothic Novel, Smith explains that it becomes challenging to separate psychological elements from social concerns. Notably, a newfound emphasis on psychology signifies the emergence of a predominantly secularized interpretation of "monstrosity". The fears within the mid-nineteenth-century Gothic Novel have taken an internalized form. The origins of this phenomenon can be traced back to the theme of

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[21] Simon Bacon, *The Gothic: A Reader* (Peter Lang Limited, International Academic Publishers, 2018), 9.

doubling between Victor and his creature in Marry Shelley's *Frankenstein.* With the rising popularity of ghost stories in the mid-nineteenth century Gothic, the "monstrosity" gains renewed momentum, where the "monster" coexist with one's living spaces or familiar environment, encroaching upon domestic realms. As a result, the concept of "evil" becomes intimately connected to the self in a manner that was not necessarily present in earlier Gothic works.[22]

To continue with the theme of monstrosity, a monster should be introduced as another theme of conveying and portraying fear. As Smith and Cohen point out, "monsters are not straightforwardly just monsters … rather they illustrate the presence of certain cultural anxieties," constructing influential figures to embody and represent fears and concepts with the expectation that they can effectively bring these anxieties to light and generate a deeper understanding "indirectly expressed through apparently fantastical forms".[23] In *Monster Culture*, Jeffrey Cohen adds that the birth of the monster occurs exclusively at this metaphoric crossroads, serving as an embodiment of a particular cultural moment of time, feeling or place. The corporeal form of the monster tangibly encompasses fear, desire and anxiety, giving them life and uncanny independence. The monstrous physique epitomizes the essence of culture itself, an intentional construct and projection, existing solely to interpret "that which reveals" and "that which warns".[24]

Another distinguishing feature of the late Gothic Novel, as moderately mentioned above, lies, according to Smith, in its notable domestication of Gothic elements, encompassing figures, spaces, and themes, resulting in a deliberate placement of horrors/terrors within the realm of the contemporary reader. The traditional Gothic villain undergoes a transformation, making room for criminals, madmen, and scientists to assume the role. The previously employed exotic and historical setting, which served to create distance between the horrors and the reader's world in earlier Gothic works, is replaced with something disconcertingly familiar: the domestic world or the newly emerging urban landscape.[25] In the Victorian Gothic tradition, he adds, the city emerges as a menacing backdrop characterized by its dimly lit, cramped, and intricate streets, replacing the labyrinthine corridors found in earlier settings such as castles and convents. This transformation occurs through the incorporation of traditional Gothic motifs and scenarios, establishing the urban environment as a site imbued with threat and danger. It is

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[22] Andrew Smith, *Gothic Literature* (Edinburgh University Press, 2007), 87.
[23] Smith, *Gothic Literature*, 58.
[24] Jeffrey Jerome Cohen, *Monster Theory: Reading Culture* (University of Minnesota Press, 1996), 4.
[25] Smith, *Gothic Literature,* 26.

important to note that the terrors depicted in Victorian Gothic literature are not mere replicas of those encountered by earlier Gothic protagonists; instead, they are distinctly tailored to reflect the unique experiences and anxieties associated with the modern urban context.[26] Hughes confirms that Early Gothic literature primarily centred around domestic settings rather than urban environments, with stories often taking place in castles, houses, monasteries, and the countryside. However, Hughes adds, as urbanization increased, the Gothic genre shifted towards urban settings, particularly in Britain. This transition was driven by a sense of fear associated with the unplanned and chaotic nature of cities. The emblematic city, once a symbol of progress and control, became a source of apprehension due to its unpredictability and the persistence of crime, thus, these urban spaces gave rise to localised enclaves with distinct moral codes, fostering rivalries and challenging the authority of the nation-state.[27]

Another paramount point on the timeline, as Colavito adds, is Darwin's "The Origin of Species". With the release of Charles Darwin's groundbreaking publication, in 1859, the scientific community found itself confronted with a theory of evolution that not only provided a comprehensive explanation for observed phenomena but also proposed a viable mechanism to account for these changes—an element lacking in previous evolutionary theories. However, the most profound and unsettling aspect of Darwin's theory was its departure from the traditional notion of progress and the hierarchical concept of the Great Chain of Being. Unlike earlier beliefs that implied a linear advancement towards divine perfection, Darwin's theory emphasized "change" as the fundamental principle of evolution. This revolutionary perspective deeply unsettled the nineteenth-century mindset, as it effectively separated humanity from the concept of a special divine creation. By implication, it relegated humans to the status of mere animals, challenging their perceived superiority as the highest beings. In Darwin's own words, as he eloquently summarized in the renowned conclusion of his seminal work, this paradigm shift profoundly disrupted established beliefs about human existence and undermined their place in the natural order.[28]

In the subsequent two decades, as furtherly suggested by Colavito, prominent scientists gradually embraced the theory of evolution, swayed by the substantial body of evidence and the extensive explanatory capacity it offered. However, more conservative entities, particularly

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[26] Smith, *Gothic Literature*, 28-29.

[27] Hughes, William. *Historical Dictionary of Gothic Literature*. (Plymouth: Rowman & Littlefield, 2013), 246-247.

[28] Jason Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre* (McFarland, 2007), 68.

organized religion, vehemently rejected the theory and devoted significant efforts to disprove it. This conflict between "Darwinism" and "creationism" persisted throughout the late nineteenth century and continues to this day, albeit under different terminologies such as "Intelligent Design." Detractors argued, with some justification, that evolution negated the role of God and promoted atheism, questioning whether humankind was merely an advanced animal lacking any further significance. Initially, even Darwin himself avoided addressing this issue directly, excluding humans from "The Origin of Species" and only later addressing them in "Descent of Man" (1871). The embrace of evolution over creationism would take nearly a century to become the dominant view globally, though it never gained majority acceptance in the United States. For the Victorians grappling with Darwin's theories, the extensive explanatory power of the concept of evolution brought about a profound shift in thinking. Over time, evolution emerged as the most significant theory in scientific discourse, fostering rapid and dramatic advancements in twentieth- and twenty-first-century biological and medical sciences.[29]

Botting furtherly expands on the development of the late Gothic Novel. Drawing upon the foundations of Romanticism, the literary potency of Gothic fiction in the Victorian era derived its significance from the broader context of scientific advancements, societal dynamics, and cultural milieu. It found resonance within the prevailing concerns surrounding the stability of social structures, domestic order, and the far-reaching consequences of economic and scientific rationality. While earlier apprehensions of degeneration were already present in the nineteenth century, they underwent an intensified transformation, shifting their focus from cities and families to novel threats that emanated from within society itself, characterized by criminality and explicitly sexual dimensions. Scientific analyses of the time attributed the origins of these threats to inherent aspects of human nature, a realization that carried disconcerting implications for notions of culture, civilization, and individual identity. Simultaneously, this internalization of deviance and degeneracy offered a means of identifying and excluding those deemed abnormal or socially undesirable, thus potentially serving a utilitarian purpose within the social fabric. The Victorian era exhibited an ambivalent attitude towards scientific matters, a stance that prompted curious shifts in the literary portrayal of the relationship between science and religion. In essence, it was the unique confluence of Romanticism and Victorian scientific, social, and cultural landscapes that provided the fertile ground upon which Gothic fiction flourished. The anxieties surrounding societal stability, the impact of scientific progress, and

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[29] Jason Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre*, 68-69.

the exploration of deviant aspects of human nature engendered a distinct ambiance within Victorian Gothic literature, where the interplay between science and religion assumed intriguing and enigmatic dimensions.[30]

Colavito comments on the medical profession, it underwent a process of increasing professionalization during this period, distancing itself from superstitious practices like blood-letting, leeches, and herbal remedies. Instead, it embraced a more sophisticated and evidence-based approach to inquiry, leading to significant advancements. This shift allowed doctors to move beyond merely alleviating the symptoms of illness and towards actively saving lives. The introduction of ether as an anesthetic revolutionized the field of surgery, reducing the risks associated with invasive procedures. Additionally, the late nineteenth century brought about a greater understanding of the positive impact of hygiene in preventing the spread of diseases. Pioneers like Louis Pasteur made breakthroughs in sterilization techniques, boiling liquids to make them safe, while the concept of germ theory began to solidify. These scientific advancements empowered humans to assert control over matters of life and death, marking a significant milestone in the progress of medical science.[31]

An interestingly clever take on analysing fear within the Gothic Novel is the usage of darkness.

> Darkness has been invested with negative connotations by many mythologies and religions. Frequently, it is associated with baser instincts, a lack of clarity and order, a pervasive sense of fear and a fate of unrelieved sorrow.[32]

As Cavallaro introduces the first part of darkness, *dark places*, the spatial fear is being commented on once again. Dark places encompass a diverse range of phenomena, as darkness itself possesses an eerie propensity for generating various settings and environments. In early Gothic Novels, darkness emerges as the focal point of torment, punishment, mystery, corruption, and insanity. It serves as the space where defenceless victims, as depicted in Matthew Lewis' *The Monk*, find themselves trapped, often accompanied by unwelcome encounters with haunting apparitions and wretched creatures.[33] As the Author adds, in early Gothic fiction, the castle is chosen as the setting that most prominently evokes the sins which the developing middle classes, who were avid consumers of the prior Gothic literature, desired to criticize. Castles symbolize the dark desires harboured by the inhabitants, particularly a longing or power that is often intertwined with sexual undertones (as seen in *The Castle of*

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[30] Fred Botting, *Gothic* (Routledge, 2013), 88.

[31] Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre*, 70.

[32] Dani Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear* (Continuum, 2002), 21.

[33] Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear*, 27.

Otranto). Within these narratives, individual desires become tainted by their sexual yearnings that are considered taboo from both ethical and economic standpoints, including incestuous drives, adultery, and attractions between individuals from disparate social backgrounds. Additionally, the castle possesses such a remarkable capacity to internalize such desires and externalize them in a tangible form that it acquires a life of its own, exuding an energy that is more vibrant and tantalizing than exhibited by any of the living beings confined within its walls.[34] Within Victorian Gothic, as it was stated previously, the prominence of castles and creepy environments gradually diminishes as they are replaced by more contemporary settings such as mansions, houses, and apartments. This shift in location signifies more than just a democratization of built spaces, plus, they signify a profound realization, even if subtly implied, that the all-encompassing presence of darkness, secrecy and madness which was previously confined within the boundaries of the castle, can no longer be contained as otherness permeates throughout society.[35]

Cavallaro furtherly addresses and adds on the topic of *dark spaces* that across the centuries, the association of spatial darkness has consistently been related to the labyrinthine character of troubling locations, this idea is most significant in the urban environment theme (such as London being a twisted labyrinth, or a maze, full of damp, gloomy and foggy interlocked streets). There is an importance in emphasising the point of the labyrinth, that it serves a dual purpose: it functions as a symbolic space of punishment, representing unresolved fears, while also implicitly inviting individuals to comprehend and embrace the idea that the human condition is one of perpetual wandering and entrapment.[36]

A forerunner of this trend is undoubtedly R. L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Cavallaro comments on the novel, where the boundaries between interior and exterior, the private realm of the home and the public urban environment, blend and merge together. Stevenson's portrayal of late Victorian London is a sinisterly twisted maze of nocturnal streets plagued by crime, mirroring the darkness associated with the houses linked to Jekyll and Hyde and their deviant minds. In earlier Gothic writings, as suggested already, castles and mansions, as enigmatic dwellings of mystery and malevolence, are often contrasted with the outside world portrayed as the realm of rationality and order, however, Stevenson deviates from this pattern by presenting inner and outer worlds as a mirror image of each other.

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[34] Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear,* 29.
[35] Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear,* 29-30.
[36] Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear,* 30.

Consequently, his characters are unlikely to find solace or refuge in the urban darkness, which is haunted by the monstrous entities found in the haunted Victorian city, such as Jack the Ripper. Simultaneously, *The Strange Case of Dr Jekyll and Mr Hyde* undermines the concept of the outside world as a potential space of freedom while reinforcing the Gothic connotations of the domestic interior as a site of both physical and psychological confinement. Jekyll's residence embodies the visible and latent threats permeating the surrounding city. It amalgamates elements of home and terror (laboratory or dissecting rooms) forming a dwelling that makes spatial darkness in the form of a monstrous hybrid, and the house exhibits inherent divisions and disunity, with its more familiar aspects shown to be in a state of dissolution.[37]

To conclude, the Victorian Gothic Novel diverges from the early Gothic Novel by shifting its focus towards psychological depth, social critique, and a greater emphasis on the fears and anxieties of Victorian society. The representation of fear in Victorian Gothic literature is achieved through the interplay of atmospheric settings, psychological explorations, supernatural elements and social critique. These elements work together to create an atmosphere of fear and unease, allowing readers to confront their deepest fears and anxieties within the confines of the narrative.

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[37] Cavallaro, *The Gothic Vision: Three Centuries of Horror, Terror and Fear,* 30-31.

4. Robert Louis Stevenson's The Strange Case of Dr Jekyll and Mr Hyde

> a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.[38]

One instance showcasing a spatial representation of fear is when Mr Utterson, the protagonist's close friend, visits Dr Jekyll's house. Stevenson describes the exterior house as "sinister" and without a window, nothing but the door, missing bell or knocker, being blistered. Such a description of the physical structure, with the comparison to other ordinary houses around this area, creates a sense of foreboding and unease, foreshadowing the dark secrets that lie within. The external appearance of the house sets the stage for an exploration of fear as Utterson delves deeper into Jekyll's mysterious experiments. When the reader first starts observing this passage, one may start to think about what is wrong with the house, and what might lie within, with the rise of questions and a fear unknown, a feeling of terror has time to slowly start producing emotions. As there is no proper shocking moment or gruesome description, the reader might start developing their idea of what should be inside.

Another significant spatial depiction of fear occurs when Hyde's apartment is described closely. Utterson, while investigating Hyde's abode, observes the dilapidated state of the building, noting that it "bore in every feature the marks prolonged and sordid negligence".[39] The decaying and neglected appearance of Hyde's living space reflects the inner corruption and malevolence associated with the character. This spatial representation serves to heighten the sense of fear and revulsion, emphasising the connection between physical surroundings and psychological state.

Through these examples, Stevenson employs spatial description to evoke fear and create a sense of unease within the reader. The contrast between exterior and interior spaces, as well as the decay and neglect associated with certain locations, contributes to the atmospheric tension and reinforces the underlying theme of duality and hidden darkness. Stevenson's skilful use of

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[38] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 2002 (London: Penguin Books, 2002), 6.
[39] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 6.

spatial depiction enhances the portrayal of fear as an integral aspect of the narrative, highlighting its psychological and physical manifestations throughout the novel.

> "Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church … I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut . . . He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running."

At the beginning of the passage, elements of urban terror are seen, when the character walks through dark and gloomy London, alone. The presence of darkness is another source of the fear of the unknown as one may never know what lurks behind the corner waiting in the lonely night labyrinthine city, full of an eerie atmosphere of the sleeping streets, evoking a sense of emptiness and silence, which enhances the feeling of isolation and vulnerability. The suspension, with the present emptiness, is slowly graduating and heightening the anticipation that the character is about to see something dreadful. The encounter between the two figures intensifies the atmosphere of graduating fear (terror) and anticipation of the reader. The man, identified as Hyde, is portrayed as a character who walks with a purposeful stride, while the other figure is a young girl running desperately. The collision between them becomes a pivotal moment, as Hyde callously tramples over the child's body without hesitation, leaving her screaming in shock and horror. The brutality of this act is emphasised through the narrator's description of Hyde's action resembling "damned Juggernaut", an illusion of the destructive force of a relentless and merciless entity. The impact of the scene is further amplified by the narrator's emotional reaction. The narrator is deeply disturbed by what he witnessed, expressing horror and revulsion. The ugliness of Hyde's look is described as triggering a physical response, making the reader experience a shocking horror moment prior anticipated by rising tension. Another theme conveying fear to a reader in this excerpt is violence against innocents. As Hyde tramples over a small child, who was minding their own, shows the shocking immorality of the monster Hyde. The fact that he tramples "calmly" makes the situation even darker, as Hyde does a brutal form of this activity without any compunction.

> He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and

carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that, Mr Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury he was trampling his victim underfoot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.[40]

Hyde continues with his immorality, and as he behaved violently with the little child, he does even worse violence on the innocent old person (Sir Danvers Carew) in this excerpt. This particular passage portrays fear vividly through its depiction of escalating tension and then a sudden outburst of anger resulting in brutal violence. The atmosphere of fear is cleverly created using descriptive language showing the insanely graphic act of violence "bones were audibly shattered", "clubbed", "trampling" and "hailing down a storm of blows". These graphic violent actions allude to Hyde's feral and savage nature. Along with the disturbing nature of the event, an absence of remorse or empathy is present. The depiction of violence serves multiple purposes within the narrative. Firstly, it reveals the extent to which Hyde's darker impulses have consumed him, completely overshadowing any semblance of humanity. With the scene unfolding, Hyde's suppressed anger erupts in a sudden outburst, symbolizing the release of his primate instincts similar to those of an untamed animal. The language used further emphasises Hyde's animalistic attributes. "Ape-like fury" evoke a primal resemblance, drawing a parallel to our evolutionary ancestry and the theory of humans sharing a common ancestor with primates. Hyde's brutal assault mirrors the aggression and dominance often associated with animals in their natural habitats. The maid's horrified reaction, which can reader experienced her, serves as a response to the disturbing and instinctual feral nature of Hyde's actions, evoking a primal fear and revulsion. By portraying Hyde as a manifestation of the animal within, this excerpt reflects, in the period infamous, Darwin's theory of evolution, which posits that humans share an innate connection to the animal kingdom. Hyde's brutal animal behaviour explores the notion that deep within every individual, there exists a primitive and instinctual side, capable of overpowering reason and morality. The portrayal of Hyde's actions in such a brutal manner serves as a cautionary reminder of the animalistic tendencies that lie deep within humanity, challenging society and highlighting the potential consequences of unleashing our primal nature.

Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of

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[40] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 21-22.

these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. "There must be something else".[41]

This passage captures the essence of fear through the description of Mr Hyde's physical appearance. The passage highlights the psychological impact and unease experienced by Mr Utterson, as he is observing the monster, while he maintains an inexplicable sense of disgust, loathing, and fear towards him. The passage begins by portraying Hyde as pale and dwarfish, suggesting a physical abnormality or deformity that is intangible and difficult to define. This unsettling description aligns with Freud's concept of the uncanny, where something familiar appears strange or unsettling, creating a sense of unease and fear. This goes along with the primal human instinct to fear the unknown or things that deviate from the expected norms. To continue, Hyde's displeasing smile and the mixture of boldness in his behaviour add to the person that is mysterious and difficult to understand. The idea of someone displaying murderous tendencies while simultaneously appearing with a lack of courage or self-confidence generates a sense of unpredictability and potential danger. This duality in Hyde's character contributes to the fear experienced by Mr Utterson, as it defies conventional expectations of human behaviour or morality. Another evocation of discomfort and sense of unease amplifying the fear and mistrust directed towards Hyde is his husky, whispering and broken voice. Another prime natural animal element in Hyde's body further develops the eerie atmosphere around his persona. The passage concludes with Mr. Utterson's acknowledgement that there must be something unexplainable, beyond the physical attributes and behaviour that explains his intense aversion to Hyde. This concluding part, once again, works with the primal fear of the unknown and supernatural. Mr Utterson's deeper fear of instinctual understanding or perception of Hyde's true nature goes beyond superficial appearances. It suggests that there is a recognition of the darkness in a human being and malevolence within Hyde that triggers a primal response of fear and aversion.

Darkness is vividly present in the chilling acts committed by Mr Hyde, particularly during his gruesome actions with both the child and the old man. These dark and horrifying incidents serve to highlight the depths of evil that reside within Hyde and the pervasive sense of fear that emanates from his actions. To start with the old man's event as previously discussed, "a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane,

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[41] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 16.

which the maid's window overlooked, was brilliantly lit by the full moon."[42] The use of the phrase "rolled over the city" evokes a sense of suffocating darkness, contributing to the overall feeling of fear and menace. With the verb rolled, Stevenson might suggest the slowly incoming terror and another graduating suspense and, also, the portrayal of darkness enveloping the scene underscores the malevolence of Hyde's actions, as he commits his horrible act under the cover of night and amidst an atmosphere of darkness. Hyde seems to strategically utilize darkness as a means to both hide his gruesome acts and conceal his own identity. This deliberate association with darkness underscores the theme of secrecy, repression, and the dual nature of human existence. Hyde employs darkness to facilitate his wicked acts and maintain his elusive presence. One way Hyde utilizes darkness is to conceal his violent actions from prying eyes in the streets. The clever statement of the light by the moon showcases that even if he tries his best, he is not anonymous, as he was seen doing the gruesome act by the maid. It is no surprise that Stevenson used darkness on Hyde. Darkness, as was stated in the theoretical part, plays an enormous role in conveying fear. Through its associations with the unknown, hidden, and mysterious, darkness evokes a sense of unease and dread. Darkness represents the darker aspect of the human psyche and confronts readers, and characters, with their own suppressed fears and desires. By obscuring details, darkness engages the imagination, allowing for personal interpretation and projection of fears, the anticipation of characters in the dark maze of London of what may lurk in the shadow builds tension and keeps readers in tension. Going back to Hyde, he strategically uses darkness to evade identification and maintain his anonymity. When Utterson attempts to recognize Hyde, The figure lurked shadowy in a doorway; and presently, as if satisfied that he was unobserved, he crossed the road and disappeared.

On the other hand, daylight, with its illuminating presence, tends to fill individuals with a comforting sense of security, fostering the widely held perception that the city streets become relatively safer under the sun's light. The brightness shows the urban landscape, casting aside shadows and offering a clear line of sight, making a reassuring belief that potential dangers can be readily identified and avoided. However, Jekyll's transformation into Hyde serves as a reminder that for him, the comfort of darkness can shatter the perceived safety of daylight.

> But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bedclothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a smart growth of hair. It was the hand of Edward Hyde.[43]

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[42] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 35.
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As Jekyll awakens to find himself gruesomely metamorphosed into Hyde, a paralyzing terror begins. This deeply unsettling encounter with his alter ego, materialised under the cloak of darkness, disrupts the boundaries between the known and the unknown, challenging the assumption that the light of the day offers a shield against the fears that lurk within.

"Henry Jekyll stood at times aghast before the acts of Edward Hyde, but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience."[44]

Although Freudian interpretations of *Jekyll and Hyde* are speculative, as Freud's theories were developed after the publication of the novel, they provide a valuable lens through which to analyse the psychological depth, fear, and intricacies depicted in the narrative, shedding light on the potential connections between Stevenson's exploration of duality and Freud's concept of the doppelganger. The excerpt highlights the complexities of human nature and the internal conflicts that arise when repressed desires find expression in a separate, darker entity.

In the excerpt, Jekyll acknowledges the existence of two conflicting natures within himself. This recognition of duality aligns with Freud's theory of the id, ego, and superego. Jekyll's acknowledgement that he is both suggests a paramount struggle between these opposing forces within his consciousness. Freud's doppelganger concept emphasizes the idea of an externalized double, representing suppressed desires and impulses, in this case, Hyde serves as a manifestation of Jekyll's repressed id, representing the darker aspects of his personality. This Freud's motif emerges when the hidden desires and impulses are given a physical form.

Another crucial fear element in Stevenson's novel is the fear of science. This fear is depicted through the Dr Jekyll's ambitious experimentation with the duality of human nature, interconnected with the ramifications of tampering with scientific boundaries and delving into the unknown aspects of the human psyche. Fear of science and industrialisation is presenting a cautionary tale that reflects the anxieties prevalent during the Victorian era. Through the characterization of Dr Jekyll and the consequences of his scientific experimentations, the novel conveys the potential dangers and moral implications associated with the advancements and technology.

Firstly, a desire for scientific advancement can be seen, which is intricately tied to the exploration of the moral and psychological aspects of human nature. Dr Jekyll's quest to understand the dualities within man reflects the prevailing fascination with scientific progress during the Victorian era.

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[44] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 60.

"Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame."[45] This passage reveals Jekyll's conflicted emotions regarding his scientific endeavours. While he acknowledges the irregularities of his actions, his sense of shame reflects the fear of societal judgement and the potential consequences of unveiling his experiments. Dr Jekyll seemingly assumes the role of an observer as he witnesses the distinct behaviours exhibited by two separate entities that coexist with his consciousness. With the usage of a potion, this notion becomes an actuality. Upon unleashing his alter ego, Jekyll embarks on a process of defining, categorizing, and passing moral judgements on Hyde.

> It was on the moral side, and in my person, that I learned to recognize the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both.[46]
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> It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature.[47]

Dr. Jekyll's exploration of the dual nature of humanity in "Dr. Jekyll and Mr. Hyde" emerges from a genuine curiosity to delve into the hidden depths of the human psyche, to unravel the mysteries that lie within. However, this journey of self-discovery is not without its anxieties. The concept of duality, which suggests the coexistence of opposing forces within individuals, implies a fundamental conflict between the civilized and the primal instincts. This recognition of duality evokes an underlying fear of losing control over the darker aspects of human nature, creating a sense of unease surrounding the potential consequences of scientific experimentation. The mere notion of unlocking the hidden facets of the human psyche implies a departure from the known and a venture into the uncharted territories of the mind. This exploration raises questions about the boundaries of human nature and the potential consequences of pushing those boundaries to their limits. The fear lies in the uncertainty of what may be unleashed, and the potential ramifications it may have on both the individual and society as a whole. The mention of the "moral side" emphasizes the ethical dilemma inherent

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[45] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 55.
[46] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 56.
[47] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 55.

in Dr Jekyll's pursuit of scientific progress. It suggests that the quest for knowledge and self-discovery can have profound implications for the moral fabric of society. The fear stems from the realization that scientific advancements, when unchecked and driven solely by curiosity and ambition, may disrupt the established moral order. It introduces the possibility of moral decay, as the boundaries between right and wrong become blurred and the consequences of tampering with the natural order unfold. Stevenson's portrayal of Dr Jekyll's desire for scientific advancement serves as a reflection of the broader anxieties prevalent during the Victorian era regarding the rapid progress of science and its potential consequences. It acts as a cautionary reminder that scientific exploration should not be pursued recklessly, without considering the moral and ethical implications it entails. The novel prompts a critical examination of the potential dangers that lie in the relentless pursuit of scientific progress, highlighting the need for responsible and conscientious scientific endeavours that take into account the impact on individual morality and societal well-being. In conclusion, the portrayal of Dr Jekyll's desire for scientific advancement in "Dr Jekyll and Mr Hyde" unveils the broader anxieties surrounding science and its potential consequences during the Victorian era. The exploration of the dual nature of humanity elicits a sense of fear and unease, as it confronts the delicate balance between the civilized and primal aspects within individuals. Stevenson's depiction serves as a cautionary reminder of the potential dangers that arise from the relentless pursuit of scientific progress without considering the moral and ethical implications it entails.

In conclusion, "Dr Jekyll and Mr Hyde" serves as a remarkable exemplification of the portrayal of fear within the Victorian Gothic genre. Throughout the novel, various fears are depicted, each capturing the anxieties prevalent during the era. The exploration of darkness symbolizes the fear of the unknown and the potential horrors that lie within. The fear of science and industrialization arises from the apprehension surrounding the consequences of unchecked progress and the disruption of established moral orders. The fear of darkness further amplifies the sense of horror/terror, as it becomes a metaphorical veil that conceals the hidden and sinister aspects of the unknown. Moreover, the themes of horror and terror resonate within the narrative, as readers are confronted with the consequences of either suspension or shock. The depiction of Freud's doppelganger concept adds another layer of fear, as the characters grapple with the realization that within themselves exists a darker alter ego capable of committing unspeakable acts.

These various fears intertwine and converge, creating a gripping and chilling atmosphere throughout the novel. The duality between good and evil, light and darkness, reason and instinct, encapsulates the fears that permeate Victorian society, reflecting concerns about the fragile boundaries of human nature and the potential consequences of pushing those boundaries too far. Stevenson's masterful storytelling and his skilful use of Gothic elements serve to heighten the readers' sense of fear and unease. The vivid descriptions of dark streets, hidden laboratories, and the disturbing transformations of Dr Jekyll into Mr Hyde evoke a palpable sense of dread, captivating readers and immersing them in a world where the boundaries between reality and nightmare blur. Ultimately, "Dr Jekyll and Mr Hyde" stands as a testament to the enduring power of fear within the Gothic genre. It serves as a cautionary tale, reminding us of the potential dangers that lie in the shadows of human existence. The novel invites readers to confront their fears, both societal and personal, and to contemplate the consequences of yielding to the darker aspects of human nature.

5. Mary Shelley's Frankenstein or The Modern Prometheus

> I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this, I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude1 succeeded to the tumult I had before endured; and threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness.[48]

Victor Frankenstein's ambitious quest for knowledge symbolizes the fear arising from science and industrialization. His fascination with science and his relentless pursuit of uncovering the secrets of life drives him to undertake the audacious act of creating a living being.

However, as Victor reflects upon the consequences of his actions, his sentiments of profound remorse and fear become apparent. The quote provided illuminates Victor's immediate reaction upon completing his creation. After dedicating nearly two years to his work, sacrificing his rest and health in the process, Victor realizes that his fervent desire to infuse life into an inanimate body has transformed into a nightmare. The beauty and wonder of his initial dream are swiftly replaced by an overwhelming sense of horror and disgust that fills his heart. Victor's reaction signifies the transformation of his scientific endeavour from an intellectual pursuit into a source of terror. The intense emotions of horror and disgust reveal the inherent fear that emerges from the misuse and abuse of scientific knowledge. Instead of a triumph of scientific achievement, Victor's creation becomes a monstrous embodiment of his unchecked ambition. The quote underscores the perils of tampering with the natural order and the fear that arises when scientific advancements are pursued without ethical boundaries. Furthermore,

Victor's profound remorse and fear reflect the ethical implications and moral responsibility associated with scientific progress. His realization that his creation has unleashed unforeseen consequences serves as a cautionary tale about the potential dangers of unchecked scientific experimentation. Shelley's portrayal of Victor's reaction highlights the fear inherent in playing god and the sobering realization that one's actions can have irreversible and catastrophic effects. Through Victor's immediate horror and disgust, Mary Shelley emphasizes the themes of fear and caution regarding the consequences of scientific pursuits. The quote demonstrates the transformation of Victor's initial excitement and ambition into fear and regret, reminding

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[48] Mary Shelley and Margaret Brantley. *Frankenstein*. Simon and Schuster, 2004, 56.

readers of the potential ramifications of crossing ethical boundaries in the pursuit of scientific knowledge. By portraying Victor's reaction, Shelley underscores the need for responsible scientific inquiry and the recognition of the limits imposed by nature, serving as a warning against the heedless pursuit of knowledge in the absence of moral considerations.

Continuing with the idea of fear from science and industrialization, there is an excerpt depicting the fear of playing god and the dangers of uncontrolled scientific experimentation. Victor, driven by ambition and desire for glory, disregards ethical boundaries and arrogates the power of creation to himself. Reflecting on the consequences of his actions, he expresses a deep sense of fear and regret:

> Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world than he who aspires to become greater than his nature will allow.[49]

In this quote, Frankenstein conveys an important message, emphasising the inherent danger of acquiring knowledge that surpasses the boundaries set by nature. The significance of this quote is the ability to show a massive fear associated with the relentless pursuit of scientific advancement and the consequences that arise from exceeding the limitations imposed by the natural order. Victor's warning serves as a haunting reminder that unchecked ambition and the desire to transcend the limitations of human existence can have horrible consequences. By emphasising the risky nature of acquiring knowledge, he draws attention to the potential pitfalls of challenging the natural order and attempting to play the role of a creator. The fear emerges from the recognition that, in our quest for knowledge and power, we may unleash forces that are beyond our control, leading to disastrous outcomes and a disruption of a balanced life. The fear of exceeding the limits of human knowledge stems from deep-rooted anxiety about the unknown. Additionally, Victor's warning also carries a moral dimension. He suggests that there is a certain contentment and happiness in accepting one's place within the natural order of things, rather than aspiring to become greater than what one's nature allows.

One last quote concerning the fear of industrialization and its impact on society is seen in the following part

> But now, when I appeared almost within grasp of my pursuer, my hopes were suddenly extinguished, and I lost all trace of him more utterly than I had ever done before. A ground mist covered the moor, and a sudden loss of sight warned me to descend.[50]

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[49] Mary Shelley and Margaret Brantley, *Frankenstein*, 50.
[50] Mary Shelley and Margaret Brantley, *Frankenstein*, 257.

The Industrial Revolution, characterized by rapid advancements in technology and the transformation from the traditional, often rural, modes of production, brought many changes in social, economic, and environmental spheres. Shelley's portrayal of the monster, Victor's creation, is seen as a symbolic representation of the fears and anxieties associated with the industrial era. Here, is an insight into Victor's experience and the sense of fear and uncertainty that spreads his encounters with the consequences of his scientific attempts. The reference to the "ground mist" that covers the moor and causes a sudden loss of sight is a symbol of the obscured future that industrialization brings. Suggesting a state of ambiguity and unpredictability, where societal boundaries become blurred and the potential for unforeseen consequences looms large. The mist, thus, can be seen as a metaphor for the consequences of industrialization, obscuring traditional values, the erosion of moral boundaries, and the loss of clarity in societal norms. The mist covers the path ahead, making it difficult to discern the potential dangers and navigate through the challenges in the turbulently changing industrial landscape. Additionally, the sudden loss of sight that Victor experiences can be seen as a metaphorical blindness to the long-term consequences of unchecked industrialization, and failure to foresee and address the potential harm that could arise from prioritizing technological progress and advancements without considering broader social, environmental, natural or ethical implications. The loss of sight is a warning of the dangers of ignoring the human cost and neglecting the safe well-being of individuals and communities that were negatively impacted by the turbulent changes of the industrial revolution.

Freud's concept of the Uncanny and Doppelgänger can be found even in *Frankenstein*, adding another psychological depth of fear to the novel. As the concept is already known, there is no need for further explanation.

> His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes[51]

The distortion of the familiar human form generates a feeling of unease, oddity and uncanniness, as the reader is confronted with an unsettling depiction, horror or terror can be felt. Uncanny is even the fact that the monster can talk and behave as a "normal" human being, although somehow oddly.

The doppelgänger's presence is evident in the direct relationship between Victor Frankenstein and his creature. The monster can be seen as a clear doubled shadow self of Victor,

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[51] Mary Shelley and Margaret Brantley, *Frankenstein*, 257.

representing the repressed desires and darkest mind of himself. In the novel, the monster even confronts Victor by saying "Remember, that I am thy creature: I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed"[52]. The presence and conflict with the body double is only Victor's fault.

The following part comments on various selected excerpts to highlight the feeling of horror and shock demonstrated by the creation of the monster.

> I collected bones from charnel houses; and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation; my eyeballs were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials. [53]

Explicitly commenting and describing here makes the reader leaving unwell, depending on the level of imagination of the reader, depicting following morbid parts of the human remains and bones or the imagination of a slaughterhouse or a dissecting room full of human parts leaves many readers disgusted shock, because of Victor's horrifying obsession, and therefore, with a feeling of horror.

"I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs."[54] Victor witnesses the awakening of the monster, his creation. The shock comes with the monster's lifeless body coming to life, accompanied by human-like laboured breathing and convulsions. This scene creates a sense of disbelief and negative astonishment in the reader as the unnaturalness is present. The horror moment is the moment of the creature opening its eyes and it is a sharp, fast, shock and moment of realization for the reader that something "dead" has come to life. "He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks"[55] This passage of the novel takes place in Victor's room when the monster comes for a visit. The repeated description of the monster's jaws opening, odd muttered sounds coming from his mouth and its sinister grin escalates the feeling of fear and revulsion. It reintroduces the idea that the creature's presence is both

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[52] Mary Shelley and Margaret Brantley, *Frankenstein*, 114.
[53] Mary Shelley and Margaret Brantley, *Frankenstein*, 52.
[54] Mary Shelley and Margaret Brantley, *Frankenstein*, 55.
[55] Mary Shelley and Margaret Brantley, *Frankenstein*, 56-57.

disturbing and menacing. Additionally, the occurrence of monsters entering your personal space is disturbing as well.

To follow with another form of fear present in *Frankenstein*, the fear of the unknown should be introduced. This form of fear, spread throughout the whole novel, reflecting the theme of exploring the boundaries of knowledge. Shelley delves into the anxieties and terrors that arise when individuals venture into uncharted territories, seeking to understand the mysteries of life and the natural world. This fear is epitomized by Victor, who becomes consumed by his obsession to unlock the secrets of creation. Subsequently, his relentless pursuit leads him into realms beyond conventional understanding, where fear thrives in the face of the unknown, while he slowly fades into the world of the sublime.

Victor Frankenstein's anxiety about the mysteries of life and death is deeply embodied in him. As he delves deeper into his scientific pursuits, he becomes increasingly aware of the vastness of these mysteries and the implications they hold. Victor expresses his feeling of fear about something that may happen when reflecting on his pursuit of knowledge.

> I saw the grave worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created.[56]

This scene reveals Victor's fear-ridden state as he confronts the consequences of his actions. The vivid imagery of grave worms, suggesting a flashback to the origin of the monster's creation – the cemetery, and his physical reaction highlight the intense horror experience. Victor's anxiety and intense horror in this scene stem from the unknown nature of his creation and the implications it carries for his own life and the lives of others.

Shelley also shows a mixture of both fears mentioned above, this being the fear of the unknown consequences of pushing scientific limits. As demonstrated by Victor's reckless pursuit of knowledge, unbounded by moral or ethical considerations, results in a creation that defies natural order and widespread destruction. As shown in the quote "Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world than he who aspires to become greater than his nature will allow."[57] This statement reflects Victor's realization that the pursuit of knowledge without restraint can have catastrophic

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[56] Mary Shelley and Margaret Brantley, *Frankenstein*, 56
[57] Mary Shelley and Margaret Brantley, *Frankenstein*, 50

consequences, while it underscores the fear inherent in breaching the unknown and pushing the boundaries of scientific understanding.

While still on the subject of fear of the unfamiliar and unknown, another variety of this fear comes into consideration that being a broader fear of the unfamiliar across the novel's society. Beyond Victor's deep personal anxieties and fears, *Frankenstein* also takes into consideration a broader element of fear, a more societal one. Victor's monster, becomes, in the novel, a representation of the unknown and unfamiliar. Society's reaction to the creature is characterized by fear, prejudice, and rejection. This fear of the unknown other disrupt social harmony and exacerbates divisions within the community. When the monster enters a new, unknown environment, where he was never before, he experiences rejection and preoccupation. Shelley shows the societal fear and rejection of the creature through his eyes, through the experiences it encounters:

> The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village.[58]

This quote exemplifies the fear-driven response of society to the creature's presence, to something never-seen-before. The immediate reaction is one of disgust, resulting in violent persecution and ostracization (to avoid someone intentionally or to prevent someone from taking part in the activities of a group). The broader implications are revealed as the creature is denied the chance to furtherly integrate into society without prejudice. This phenomenon might sound a bit familiar as it might be seen in contemporary society as well, with the term Xenophobia, fear and hatred of strangers or foreigners or anything strange or foreign.

One of the last types of fear in *Frankenstein* to discuss would be fear of abandonment. Firstly, the fear of abandonment and rejection, which is one of the primal fears in one's soul, is closely tied to the theme of loneliness in the novel. Victor's monster, abandoned by him, grapples with the profound fear of rejection. The creature yearns for acceptance and companionship but is met with fear and revulsion by those he encounters, as mentioned directly above. Reflecting on his rejection, the monster expresses his lonely agony: "I am alone, and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species, and have the same defects. This being you must

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[58] Mary Shelley and Margaret Brantley, *Frankenstein*, 122.

create."[59] The desperate desire of the creature is portrayed in this part to find companionship and delete his anguish at being rejected by humanity. The fear of abandonment intensifies his sense of isolation and contributes to the deepening of his internal state of great disturbance and uncertainty.

Following the fear of being alone, fear of the loss of control and autonomy is presented. The aforementioned fear is another significant fear depicted in *Frankenstein*. Considering Victor's obsession with his scientific pursuits, they lead him down a path where he gradually loses control over the consequences of his actions. Victor becomes consumed by fear and a sense of powerlessness and exclaims: "But I, the true murderer, felt the never-dying worm alive in my bosom, which allowed of no home or consolation."[60] Victor reveals fear of being haunted by the consequences of his actions, once again, as he realizes that he is responsible for the destruction caused by his creation. The fear of losing control over his own life and being held captive by the consequences of his choices contributes to his inner torment.

The fears of isolation and loneliness, abandonment and rejection, loss of control and autonomy, and societal judgement and ostracization contribute to the emotional turmoil experienced by the characters. These fears highlight the profound human anxieties arising from the search for connection, acceptance, and personal agency, and they emphasise the psychological and societal implications of these fears within the novel and the characters' minds.

In conclusion, Mary Shelley's novel *Frankenstein* masterfully explores the theme of fear, presenting it in various forms throughout the narrative. This section has delved into the different manifestation of fear, including the fear arising from science and industrialization, Freud's concept of the uncanny and doppelgänger, fear of the unknown, fear of the monster, as well as other main fears such as isolation, abandonment, loss of control, and societal judgement. By delving into these fears, Shelley prompts readers to reflect on the enduring relevance of the novel's exploration of fear and its impact on individuals and society. *Frankenstein* serves as a powerful reminder of the complex nature of fear and its ability to shape and challenge human existence.

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[59] Mary Shelley and Margaret Brantley, *Frankenstein*, 171.
[60] Mary Shelley and Margaret Brantley, *Frankenstein*, 96.

CONCLUSION

The purpose of this bachelor thesis was to find and analyse elements of fear in two works of literature, Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* and *Frankenstein* by Mary Shelley. Both books were written in the nineteenth century and therefore share similar themes and motifs. The Victorian era was a long and rapid period that experienced a large number of significant changes. New scientific discoveries, especially the biological ones. Furthermore, industrialization and scientific development played a major role in the Victorian era. Such a turbulent era full of new advancements was also full of new fears and anxieties.

Late Victorian Gothic Novel works with completely different fears that were in the earlier Gothic Novel. From castles and scary ghosts, fears visit people introspectively. Fears about their identity, social anxieties and haunting in their own homes and apartments. The city functions as a gothic element as well, in fact, the new genre is called Urban Gothic, where city's labyrinthine streets convey fear.

Fears in *The Strange Case of Dr Jekyll and Mr Hyde* and *Frankenstein* are similar. The presence of monster that conveys important cultural elements, gloomy darkness and what lurks within, terror and horror by Radcliffe, Freud's doppelgänger and uncanny, fear of unknown and solitude.

RESUMÉ

Tato práce se věnuje dvěma zásadním dílům anglicky psané literatury, a to románu *Frankenstein* od Mary Shelley a novele *Podivný případ doktora Jekylla a pana Hyda* od Roberta Louise Stvensona. Vzhledem k tomu, že oba romány jsou z žánru gotického, hlavním důvodem práce je analyzovat prvky strachu v těchto dílech.

Přestože se gotický román jako samostatný žánr zrodil až v druhé polovině 18. století, pojem gotika nebyl tehdejší společnosti cizí. Anglický termín „Gothic" je odvozen od slova „Goths", germánský kmen který krutě ovlivnil historii a ovlivnil pád Římské říše. Tento kmen neměl žádnou svoji literaturu ani umění a lze si je tedy pamatovat jen jako kruté ničitele. Gotika získala konotaci primitivismu a přeměnila se na termín, který popisoval vše, co se odehrálo po středověku. Gotický román začal jako přímý důvod na kulturní změny v osmnáctém století, které se spojovalo s myšlenkou věku spojování se s rozumem. Osvícenství bylo viděno jako přímé vysvětlení lidského a živočišného chování. Otec gotického románu je bezpochyby Horace Walpole, který se svou publikací *Otrantský zámek,* která je známá pod pojmem první gotický román, ovlivnil a spolu s tím vymyslel nespočet přísun románů s gotickými prvky.

S rozkvětem gotického románu a jeho popularitou se rozdělil do tří hlavních kategorií. Sentimentální gotika (s prvky duchů, pochmurného prostředí, hradů). Gotika teroru, neboli takzvaně skoro čirý gotický román, kam se řadila například Anne Radcliffe, a v neposlední řadě historicko-gotický román, kde je gotická atmosféra dosažena historickým prostředím.

Jedna z odlišujících funkcí gotického románu je pokoušení se o vtáhnutí čtenáře do děje jinačími cestami. Například použitím (stoupajícího) napětí a poté nastává moment šoku. Důležitým vlivem gotického románu byla bezesporu industrializace, která zahýbala s nemálo životy. S příchodem industrializace se objevují také nové motivy strachu v gotickém románu: chaoticky propletené uličky podobné labyrintu znázorňují velké město, strach z náhrady lidské práce stroji a strach z rychle se vyvíjející vědy. Také se objevuje nová verze zločince, a tj. městský kriminálník. Pro tuto dobu gotického románu vznikl také nový název, „Urban Gothic", neboli městská gotika, kdy se postupně přesouvají strachy z přírody a strašidelných hradů do klasicky obyčejného města. Městský labyrint spletitých uliček se stává centrem temna, klaustrofobie, strašení a teroru. S městskou gotikou se rozšířily také duchařské příběhy, které byly mnohem dostupnější široké veřejnosti. Jeden ze známých autorů těchto příběhů byl například Charles Dickens. Ačkoliv je evidentní, že doba Viktoriánská hrála významnou roli v gotickém románu, jakožto každý žánr má svůj vzrůst a pád, tak gotický

román postupně také upadl. U gotického románu lze pozorovat jeho trvající vlivy na budoucí žánry, například by bez něj nevznikl horor či hororová fikce.

Pro účely analýzy vybraných gotických děl byly zvoleny i dva koncepty, jmenovitě: *Tísnivé* od Sigmunda Freuda a koncept *horor versus teror* od Ann Radcliffové. Navzdory tomu, že byla Freudova studie publikována až po vydání obou románů, pro analýzu obou románů v této práci je *Tísnivé* stěžejní publikace. Antonymum „heimlich" (milý, útulný) je „Das Unheimliche" *Něco tísnivého*. Tento koncept se dá znázornit na monstru Viktora Frankensteina, působí lidsky ale přeci něco je na něm zvláštního, tísnivého až nepochopitelného. Freud také představuje ideu doppelgänger *(dvojník)* kdy „normální" postava má svoji šílenou a zvrhlou dvojí osobnost (Jekyllův Hyde). Radcliffová vysvětluje rozdíl hororu (rychlý moment šoku) a teroru (pomalé budování napínavé atmosféry).

Spolu s výše zmíněnými strachy pozdního gotického románu se nově prohlubují i ty vnitřně psychologické, kupříkladu utlačované chtíče, úzkosti, strach ze samoty a nejistoty budoucna. Spolu s psychologickým odstupem externího děsu, který se přemístil do nitra jedince, se také materiální děsy přibližují jedinci, kupříkladu ze strašidelných hradů do vlastních pokojů.

Jeden z dalších způsobů jak analyzovat strach v gotickém románu je prezence tmy, kterou můžeme aplikovat jak na strachy vnější i vnitřní z pohledu osoby.

V praktické části se druhy strachu v obou dílech podobají, jen aplikace jednotlivých strachů a úzkostí na daná místa, objekty, myšlenky a osoby se pochopitelně liší.

Počínaje *Podivným případem doktora Jekylla a pana Hyda,* primární strachy, které byly v této analyzovány, jsou kupříkladu prostorový strach, ilustrovaný na příkladu domu Jekylla, který oproti ostatním normálním domů v jeho okolí působí zlověstně a vyvolává napětí ve čtenáři, neboli teror. Další z přítomných strachů je presence tmy, kterou Hyde používá jako maskování a „běžné" postavy z ní mají v temném Londýně strach, protože nikdy neví, co se z temného zákoutí může vyplížit za zlou bytost. Momenty hororového šoku jsou ilustrovány například na nemravných činech Hyda, který buď ublíží malé holčičce, či zabije staršího člověka, v jehož scéně je explicitně uvedena forma provedení, a také to, že se jeví Hyde jako divoké nespoutané zvěrstvo, (narážka na Darwinovu teorii o evoluci), kdy v sobě má jedinec údajně zakotvené zvířecí pudy a je schopen šíleně zvrácených věcí. Freudovy myšlenky jsou také aplikovány. Zcela jasný příklad dvojníka je postava Jekylla (Hyda), kdy se slušný doktor proměňuje ve svoje zvrhlé alter ego. Motiv tmy a strach z vědy a industrializaci je také analyzován.

V druhé části jsou strachy dosti podobné. Presence strachu z nezastavitelně rozvíjející se vědy a industrializace, kdy monstrum zastupuje onen strach. Freudův koncept je v této analýze taky přítomen, dvojníka zastupuje monstrum, což je přímá konexe na Viktora. Koncept tísnivosti je také znázorněn skrze monstrum, jelikož působí skoro jako člověk ale skrze jeho nehumánní chování zůstává v té děsivé poloze mezi *heimlich* a *unheimlich*. Moment hororu je vyobrazen skrze náhlé probuzení monstra, kdy se Viktorovi unáhleně podívá do očí či další explicitní popis Viktora, který sbírá lidské ostatky pro účel experimentu na tvorbu monstra. Zajímavé je také odvození z kontextu strachu z neznáma, že je přítomen element Xenofobie, kdy se monstrum nemůže s nikým seznámit, protože je cizí, a lidé na něj mají předsudky. Jedny z posledních prvků strachu se pojí, též, s konceptem neznáma a samoty, což jest jeden z hlavních strachů tohoto díla. Viktor si prožívá další strachy, kupříkladu úzkost z tajemnosti života a smrti, strach z bytí opuštěný, či čiré samoty.

Oba romány jsou naplněny všehochutí strachu a velmi „hezkým" způsobem odrážejí kulturní chod a úzkostlivé elementy společnosti v oné době. Oba romány fungují jako komplexní připomínka povahy strachu and jeho možnost lidskost různě měnit.

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