Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

REPRESENTATION AND EVOLUTION OF THE MONSTER AND MONSTROSITY IN THE LATE VICTORIAN AND EARLY EDWARDIAN GOTHIC NOVEL

Ece ÇAKIR

Ph.D. Dissertation

Ankara, 2023

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ABSTRACT

ÇAKIR, Ece. *Representation and Evolution of the Monster and Monstrosity in the Late Victorian and Early Edwardian Gothic Novel*, Ph.D. Dissertation, Ankara, 2023.

In their origin, monsters are signs of difference and a warning. As the embodiment of difference, monster stands as the signifier of the other, demarcating those whom societal norms deem dangerous or deviant. Providing a contrast by which the human can define itself, the monster is an essential figure in the dialectic relationship of the self and other, acting as a mirror to humanity. Warning against a myriad of dangers, it is the manifestation of historically and culturally conditioned fears. Accordingly, monsters embody a variety of fears threatening self-identity and society, corresponding to the changes in different periods and their consequences in time. In this light, the late Victorian and early Edwardian Gothic fictions are significant in their abundance of monsters. Looking at four manifestations of the monster at the end of the nineteenth century, this study aims to evaluate the Victorian monster and the ways it changes in tandem with the historical background, which created the impetus in the evolution of monstrosity. Reading the monster as a cultural category, this dissertation traces the changing forms of monstrous representation in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Bram Stoker's *Dracula* (1897), Florence Marryat's *The Blood of the Vampire* (1897), and Walter de la Mare's *The Return* (1910). Arguing that over the course of the nineteenth century, Gothic monsters shifted from tangible, external forms of monstrosity to an invasive, inherent danger capable of transforming both the individual and social body, this study concludes with a monster that evolves into a complete loss of selfhood. In this sense, this dissertation aims to unfold how the ideals and fears of a society are mirrored in the representations of otherness, and their evolution through the changing forms of monsters, in relation to the socio-cultural, political and literary circumstances.

Keywords: Monsters, Monstrosity, Gothic Fiction, Late Victorian Gothic Novel, Edwardian Period.

ÖZET

ÇAKIR, Ece. *Canavar ve Canavarlığın Geç Viktorya ve Erken Edward Dönemi Gotik Romanında Tasviri ve Evrimi*, Doktora Tez, Ankara, 2023.

Temelde canavarlar hem birer farklılık işareti, hem de birer uyarıdır. Farklılığın somut hali olarak canavar, toplumsal normlar tarafından tehlikeli veya sapkın kabul edilen kişileri ayırt eden bir belirteçtir. İnsanın kendini tanımlayabilmesi için bir karşılaştırma unsuru olarak beliren canavar, benlik ve ötekinin diyalektik ilişkisinde temel bir figür olarak hareket eder ve insanlığa ayna tutar. Pek çok tehlikeye karşı uyarıda bulunarak, tarihsel ve kültürel olarak koşullanmış korkuların çoğunlukla somutlaşması olarak ortaya çıkar. Buna göre, canavarlar farklı dönemlerdeki toplumsal değişimler ve bunların zaman içindeki sonuçlarını gösteren, bireysel ve toplumsal kimlikleri tehdit eden çeşitli korkuları temsil eder. Bu anlamda, geç Viktorya ve erken Edward dönemi Gotik kurguları, sayısız canavar temsilleri ile öne çıkar. Canavarın on dokuzuncu yüzyılın sonundaki dört farklı halinin incelenmesine odaklanan bu çalışma, Viktorya dönemi canavarının bu canavarın evriminde rol oynayan tarihi arka plan bağlamında nasıl değiştiğini değerlendirmeyi amaçlamaktadır. Canavarı bir kültürel kategori olarak okuyan bu tez, Robert Louis Stevenson'ın *The Strange Case of Dr. Jekyll and Mr. Hyde* (*Dr. Jekyll ve Bay Hyde'ın Tuhaf Hikayesi)* (1886), Bram Stoker'ın *Dracula* (1897), Florence Marryat'ın *The Blood of the Vampire* (Vampirin Kanı) (1897), ve Walter de la Mare'in *The Return* (Dönüş) (1910) romanlarında canavarın değişen temsillerinin izini sürmektedir. On dokuzuncu yüzyıl ilerledikçe Gotik canavarların somut, dışarıdan gelen canavar formlarından hem bireysel, hem de toplumsal bedeni dönüştürebilen bir işgalci, içsel bir tehlikeye doğru kaydığını tartışan bu çalışma, benliğin tamamen kaybına dönüşen bir canavar evrimi ile sonuçlanır. Bu bağlamda, bu tez toplumun ideallerinin ve korkularının öteki temsillerinde ve canavarların değişen formlarıyla olan ilişkilerinde nasıl yansıtıldığını ve evrim geçirdiğini dönemin sosyo-kültürel, siyasi, ve edebi koşulları ile birlikte açığa çıkarmayı amaçlamaktadır.

Anahtar Sözcükler: Canavar, Canavarlık, Gotik Kurgu, Geç Viktorya Gotik Romanı, Edward Dönemi.

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INTRODUCTION

> There are several things that cause monsters.
> The first is the glory of God.
> The second, his wrath.
> The third, too great a quantity of seed.
> The fourth, too little a quantity.
> The fifth, the imagination.
> --Paré, *On Monsters and Marvels*

Timeless and protean, monsters have always occupied a significant part in the human mind, embodying what is unknown and therefore fearful. Rooted in mythology and folklore, monsters are creatures of imagination that find a place for themselves in all cultures throughout history. They make manifest what stands apart from the natural order of things, represent the alien, the marginal, and therefore the dangerous. Born alongside humanity as beings invented to ensure that human fears could settle and be identified, monsters are the oldest companion of civilization. In fact, Gilmore points out that "visual portraits of menacing creatures occur at precisely the same time as does literacy . . . monsters arise with civilisation – with human self-consciousness" (5). Accordingly, they are direct products of humanity and serve as literary symbols of fear. Yet, monsters are also mediums of knowledge; they function as aids for humans to perceive the world, as well as humanity itself. Holding a mirror to humanity, they make it possible to see the ways "we often project onto others those unconscious fears from which we recoil in ourselves" (Kearney 5). As people and societies evolve so do their expectations and anxieties, which find reflection in the monsters they produce. Varying across cultures, time and place, these creatures are social constructions that defy categorization and exceed the limits set on them. In this breach of boundaries, monsters represent the extent of humanity's imagination in committing actions they desire. Accordingly, in their freedom and rebellious nature they attract, impress and influence. To quote Asa Mittman, monstrosity is "rooted in the vertigo of redefining one's understanding of the world" (8). Accordingly, monsters are important in making sense of the world and of the human self.

On the other hand, in order to delve deeper into this matter, it is important to define what monster and monstrosity are in the first place. In its broadest sense, a monster is "difference made flesh" (Cohen 7). It embodies what is considered dangerous, grotesque, and what is beyond the natural categories of the normal. As manifestations of fear, monsters are elusive and various, diverse in their appearance and context. Most historical and anthropological research

reveal that monsters are firstly brought to life as embodiments of evolutionary fears, delineating a natural difference between species. As evolutionary biologists point out, many responses to our environment, negatively and positively, are genetically inherited over time (Orians 15-18). To make sense of the world, people endeavoured to trace negative and positive experiences to a logical conclusion. While the positive responses evolved into humanity's general habits, the negative responses manifested themselves in the form of the monster. Accordingly, as phobias and their communal nature indicate, humans are born with many instinctive fears ranging from a fear of the dark, a fear of heights, or of insects. All such fears indicate a deeper meaning, a danger that must be identified so as to ensure a future[1]. For instance, Stephen Asma traces the primal human fear against spiders to our African prehistory on the savanna, since "[i]f humans evolved in an environment with venomous spiders, a phobia could have been advantageous for human survival and could be expected to gain greater frequency in the larger human population" (4). In that sense, the strangeness inherent in the monster points to fear and danger, and abnormality becomes a method of identifying the monster. Referring to Beville, it is important to note how "[w]e are 'hardwired' to fear such deformities in order to maintain our own survival and productivity" (5).

Yet, monster is also more than a literal creature or an evolutionary fear. As the epitome of difference, it is a "cultural category" that is used to delineate all areas inherently linked to civilisation, from politics, art, literature, science and religion (Asma 13). Monsters are always unknown, uncategorized and uncontrollable, as opposed to the normative and defined data. Since the connotation of what is different is an ever-changing notion, monsters can be found everywhere in different forms. Schneider points out that "[e]very monster is . . . a double narrative, two living stories: one that describes how the monster came to be and another, its testimony, detailing what cultural use the monster serves" (13). With this in mind, Jeffrey Jerome Cohen proposes a new method of reading the monster adjacent to the cultures it appears

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[1] As an example of an evolutionary fear that produced a folkloric monster, one may look at the Wendigo of North America, perhaps the most significant monster of this geography. Rooted in the native American folklore, the Wendigo is a creature that has a "hideous, malformed body, there beats not a flesh-and-blood heart but a pitiless block of ice" (Gilmore 75). Appearing during the long and harsh winters, hunting through the forests, this monster is said to look like a long, thin, humanoid creature with a cavernous mouth that lacks lips, ribs poking through its skin, and yet possessing superhuman muscular strength and a hunger for human flesh. The Wendigo represents the utmost evolutionary fear – of being consumed by another. This monster derives from a human who could not stop his hunger and unable to find food, turned to cannibalism in its starvation. Signifying the ultimate transgression by hunting fellow humans as prey, this monster subverts at once the position of human as a powerful hunter in nature and the societal bonds that tie people together. As Gilmore notes, as it targets all parts of society from young to old, male to female, "There is no society in which cannibalism does not prey upon the mind as phobia" (186).

in, rather than taking it as simple being of horrific imagination. In his seven theses on the monster which have been the foundation of contemporary monster theory, he explains that monsters can allow us to "learn about the cultures in which they are engendered" in that they are "the embodiment of a cultural moment" (Cohen 3-4). Signifying otherness through difference in a variety of modes, monsters possess the power to both shape the society as the Other, and also reveal important information about the perceptions of normality, humanity, identity, and such. In all cultures monsters "are paradoxical personifications of otherness within sameness. That is, they are threatening figures of anomaly within the well-established and accepted order of things" (Beal 4). For humanity, the tendency to create a space where one feels secure is dependent on sameness, and this security remains as long as disturbing, unsettling, or unfitting things stay outside the borders. However, if an Other invades in this space, the sense of safety and familiarity is threatened, creating tension and anxiety. As follows, a monster can be many different things; it is "that which invades one's sense of personal, social or cosmic order and security" (Beal 5). And this makes the monster intrinsically connected to the human and culture, changing in ways to reflect what is seen as the Other.

In conjunction with their other features, monsters are also manifestations of historically and culturally conditioned fears. They function as the ultimate incorporation of human fears about society, socio-political events, and the very selfhood of an individual. However, monstrosity goes through a significant change throughout centuries specifically in the Western culture. In this context, the anxiety that produces monsters is often presented in literature as "a cultural fascination with monsters – a fixation that is born of the twin desire to name that which is difficult to apprehend and to domesticate (and therefore disempower) that which threatens" (Cohen 4). In this sense, although monsters appear in English literature through the ages, Victorian England and the nineteenth century Gothic fiction are significant in their abundance and distinct variety of monstrous beings. From Frankenstein's Creature to Carmilla, Jack the Ripper, mummies, cannibals, zombies, and monstrous insects, these creatures stalk the Victorian literary imagination and act as a necessary foil to the 'human' side in the stories. In addition, nowhere are these monsters as relevant as in the Victorian Gothic, which is itself a transgressive and marginal form emerging during a tremendous social, economic, political, colonial shift. In the revised text to the 1832 edition of *Frankenstein; or, The Modern Prometheus*, Mary Shelley writes: "I bid my hideous progeny go forth and prosper" (10). As many critics point out, this progeny can be seen not only as her work but also the nineteenth century Gothic fiction itself, including the first linking of the Gothic genre and monsters together. As Halberstram notes, similarly in the later decades Robert Louis Stevenson calls his

work *The Strange Case of Dr. Jekyll and Mr. Hyde* a "Gothic gnome," worrying that he had caused a "gross distortion of literature" (12). In this vein, such anxieties and motives mark Gothic as a monstrous medium in the Victorian period; specifically with regard to its popularity and improper, unusual subject matters.

Accordingly, this dissertation aims to read the monster as a sign of a cultural category, and analyse the double narratives monsters embody in their evolution. In that sense, the main aim of this thesis is to evaluate the monsters of the late Victorian and early Edwardian periods and examine them as products of tremendous social, economic, political and colonial shifts. It will be pointed out that in terms of their difference from one another, and from earlier monster concepts, the late Victorian and early Edwardian Gothic monsters display different representations of the monster and monstrous. In this light, this dissertation aims to revisit four Gothic novels written in the late Victorian period and early Edwardian period, namely, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Bram Stoker's *Dracula* (1897), Florence Marryat's *The Blood of the Vampire* (1897), and Walter de la Mare's *The Return* (1910). In the representation of four different monsters, this dissertation will analyse the concept of the Victorian monster and the ways it changes in tandem with the socio-cultural and political background of the late nineteenth century England, which created the impetus in the evolution of monstrosity. As figures through which humans can define themselves, monsters act as a mirror to humanity. In this sense, late Victorian Gothic monsters are an essential counterpart to the Victorian human; the representation and evolution of these monsters illuminate discursive formations that shape the human and monster, the normal and abnormal, the society and the misfit, allowing for a better and more holistic understanding of the Victorian period.

As a modern academic field of study, monster studies remains a comparatively new field – although Cohen's foundational essay "Monster Culture (Seven Theses)" emerged twenty five years ago, the multitude of scholarly literature on the monstrous dates back to a decade. Borrowing from a variety of theoretical approaches and discourses that explore notions of the other and difference, monster studies is a rather eclectic field that is rapidly growing. Emerging from the poststructuralist discourses of the 1980s, the academic field is heavily influenced by the philosophical approaches of critics, such as Jacques Derrida and Michel Foucault. At its core, poststructuralism is a challenge to the Western language and established philosophy, which operate through binary oppositions. Yet, as Derrida points out, these binaries have a hierarchical structure in which one concept assumes the central position while the other is

pushed to the margin, at certain points even to an almost non-existence. In the binary oppositions of man and woman, nature and culture, absence and presence, sound and text, Derrida and Foucault explore how such a mode of operation inherently influences the way the mind perceives the world, and how discursive formations operate through this dual state. The rejection of such binary oppositions, as well as the rejection of a transcendental signified that would end the ontological debates culminates for poststructuralism in the claim that "absolute truth does not exist . . . everything is continually in flux. Truth is a metaphor; its definition changes with styles of discourse. Individual identity is a fiction; it is created by the discourses that structure society" (Hekman 102). Significantly, poststructuralism calls for a disintegration of hierarchies and for a rethinking of binaries – rather than regarding them as opposites, acknowledging them as pairs, inseparable and dependent upon one another for existence. Following in this vein, the focus of contemporary monster studies is not to define beasts and creatures as evil beings that serve as a counterpart to the hero of a story, such as Beowulf and Grendel, or privilege one over the other, but to look deeper and engage in the discourses formulating the creature itself. This notion is what sets contemporary monster theory apart from analyses of monsters in earlier research, namely teratologies or bestiaries. The adoption of "a skeptical (or at least agnostic) position in relation to the existence of actual monsters," the contemporary studies assesses "what such images and narratives say about their creators and their cultures . . . to explore 'monsters' rather than monsters" (Weinstock 25-26).

Any scholarly exploration of the monster is proven difficult when taken into account the paradox monster theory inherently possesses. On the one hand, in order to analyse and identify the monster it must be located among the literal, dissolving the metaphor into a concrete other. On the other hand, the elusive and unstable nature of the monster makes it almost impossible to pinpoint, and when identified the monster forfeits its challenge against definitions and limitations. That is to say, Derrida's prediction regarding the monster turns into a self-fulfilling prophesy, that "as soon as one perceives a monster in a monster, one begins to domesticate it . . . to compare it to the norms, to analyse it, consequently to master whatever could be terrifying in this figure" (385-386). Furthermore, as the monster and monstrosity are representations of otherness, it is essentially an endless struggle to explain the inexplicable, to give form to the amorphous, to identify the illusory. Shildrick defines the term monstrous as anything that differs from the norm, arguing that monsters "show us the other of the humanist subject. It is the other who must be excluded in order to secure the boundaries of the same, the other who is recognizable by the lack of resemblance . . . they speak to both radical otherness and to the always already other at the heart of identity" (2). In that sense, the monster's body marks

différance in the Derridean sense, always differing from the normal in its representation of the Other, and always deferring the meaning in its elusive, ever changing, unstable and uncontrollable state of being. Accordingly, this dissertation aims to look at certain points of time in the late nineteenth century where the monsters come to life and show a significant evolution in result of and within the interactions of socio-cultural, political, and historical circumstances. Rather than limiting the monster to a single definition or category, this dissertation sees the monster as an amorphous form that changes in conjunction with the fears it represents, resulting in different monstrous forms, which in close inspection reveal the evolution of social fears and conceptualisations of the human in their changes. Furthermore, to quote Cohen monster emerges "as an embodiment of a certain cultural moment," and always "incorporates fear, desire, anxiety, and fantasy" (4). Hence, monster theory evaluates the ways embodiment takes form with regard to the cultural, historical, socio-political moments it originates in. Tracing what is identified as the deviant, the evil, the marginal, or the aberrant, monster studies call attention to socio-political discourses that create and shape what is deemed normal and unnatural. With this in mind, though it is not the scope of this dissertation, employing a Foucauldian discursive and genealogical approach to examine what historically, socially, politically constructed moments produce discourses of monsters and monstrosity could be proposed for the future of monster studies, and for the Victorian Gothic studies.

In his critical essay "Nietzsche, Genealogy, History" Foucault posits a challenge to the essentialism of history, specifically to the emphasis on origins, as for him the "attempt to capture the exact essence of things, their purest possibilities, and their carefully protected identities" is incorrect. In his perspective, there is no timeless or essential truth, or secret, or an unchanging origin (142). Accordingly, establishing the genealogical model of historical analysis on Nietzsche's philosophical treatises, Foucault distinguishes genealogy from history by emphasizing that there is no linear progression in humanity's conceptualisations. Refusing the essentialism often found in historical analysis, he instead posits that concepts or notions such as good or evil do not come into being as fully formed concepts. Rather, they have been formed throughout history alongside, or against the changing events and ideologies. Similarly, for Foucault, historical events are not simple happenings but diverse, subtle shifts which happen through relations between forces such as conflict, subjection, domination, and divergence. Such a method is beneficial in terms of understanding the Gothic because a genealogical examination of concepts like Gothic requires the identification of the various events "through which – thanks to which, against which – they were formed" (Foucault 146). Studying the deviations, reversals, the false appraisals, intertextualities as well as the discursive framework then gives a variety of

frameworks that could be applied to different areas of history. Thus, as critics like Miles and Townshend point out, the Foucauldian genealogical method, and theorisation of history is applicable in the study of the Gothic genre, both in its history and narratives. In this respect, Townshend argues that the end of the eighteenth-century marked as the originating point of Gothic narratives ushers in modernity, and that without a thorough, rethought analysis of the discourses of the time, "Gothic writing, the dark product of the shift from classicism to modernity, might not have figured with quite so much horrific insistence as it did" (1). In turn, another critic, Miles, identifies Gothic as a general "area of concern," which is not a singular genre but presents a network of complex, complicated narratives and discourses within (4). Accordingly, a look on the Gothic through the overlaps, conflicts, or juxtapositions in the discourses and dualities seems applicable, and beneficial in the literary theorisation of Gothic and its narratives. Moreover, the end of the century itself is often characterised as a time of turbulence and reclassification of all established categories, as Hurley notes the Gothic of the period as "witness" (*The Gothic Body* 28). In this light, Gothic can be analysed as "an instrumental genre, re-emerging cyclically, at periods of cultural stress, to negotiate the anxieties that accompany social and epistemological transformations and crises" (Hurley 4-5). An exploration of the Gothic through a genealogical method, in this light, and in the ways the narratives are tied to other texts, especially those of degeneration, psychopathology, deviation, socio-political and such could be substantially important in the field of literary theory.

In this light, employing certain Foucauldian approaches that can be considered genealogical to trace the relationship between knowledge, discursive practices, monsters, and otherness can be proposed for future studies of Victorian Gothic monsters. Founded on the notion that knowledge is not discovered but created, discursively produced and always contingent on it, genealogical method is important in laying bare the points of connection between concepts, tracing historical conditions that produced discourses and shaped in a given time and space. As Weinstock argues, "monstrosity is a socially constructed category reflecting culturally specific anxieties and desires, and often deployed – wittingly or not – to achieve particular sociopolitical objectives" (25). Likewise, as Halberstram discusses,

> Gothic novels are technologies that produce the monster as a remarkably mobile, permeable, and infinitely interpretable body. The monster's body, indeed, is a machine that, in its Gothic mode, produces meaning and can represent any horrible trait that the reader feeds into the narrative. The monster functions as monster, in other words, when it is able to condense as many fear-producing traits as possible into one body. (21)

Following Foucault's aim in uncovering the "principles and consequences of an autochthonous transformation that is taking place in the field of historical knowledge," a genealogical method

of studying Gothic literature, Victorian monsters, and the changing discourses on monstrosity may reveal significant insights into the Victorian human – as well as establishing a more holistic view of the Victorian period and its characters (*Archaeology* 5). In the diverse, multi-layered, ever changing and elusive form of the monster, the disruptions and destabilized foundations can be observed with the genealogical method: by bringing to the forefront reasons that lay undiscovered beneath the monstrous bodies, which this dissertation also aims to integrate in the evaluation of Victorian monstrosities.

In the Turkish academia, studies regarding monsters mainly explore children's literature, popular fiction, or specific monsters in the nineteenth century novels. Some of these studies include Esra Erdem's exploration of the transhumanist notions that link humans and monsters in her thesis entitled "The Concept of Human and Monster in Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*" in 2019. Problematising the progress of science in the Victorian period, Fatih Yücel's "Historicising Science and Myth Through the Text: Monstrosity in the Gothic Novel; The Strange Cases of Frankenstein, Dr. Jekyll, Carmilla, and Count Dracula" (2022) investigates Gothic scientists and their dangerous monsters. In contrast, Ulaş Özgün's "(De)Monstrating the Other: Monstrosity as Performance in Middle English Romances" (2022) looks at medieval romances and traces the relationships between monsters and chivalric figures. Mithat Arca Özcan's "The Unknown and the Unfamiliar: Depictions of the Monster in Lovecraft and Mieville" (2023) takes the popular fictions as its source and comments on the creation of monster through unfamiliarity. In this regard, although a few monsters have been analysed in their certain aspects, the current study hopes to fill the gap in the Turkish academia regarding monsters and Gothic narratives, offering a new way of perceiving the Victorian world and human.

Additionally, although many scholars explored the Gothic narratives of the Victorian period mainly in the American and British academic fields, no other work currently analyses the evolution of the monstrous forms of the late Victorian period by dividing it into phases and extending it to the Edwardian period, reading the aspects of monsters in tandem with the changing socio-cultural and political background of the time, as well as the dialectic relationship of the self and other. Establishing the archetypal late Victorian monster as the figure of Mr. Hyde in its internal monstrosity, this dissertation expands on the change of the monstrous form by selecting two vampire novels in juxtaposition with the other, and concludes with the ghost story as the final point of evolution that ends the Victorian era, marking this study as a holistic exploration of the Victorian Gothic monster and human. Furthermore, though figures of Dracula

and Mr. Hyde have been studied extensively over the decades, Florence Marryat and Walter de la Mare's works remain critically neglected, despite the authors holding a significant position in the Victorian literary world. By bringing their novels to light, this study aims to add to the literary canon of the Victorian Gothic narrative in its exploration of different forms of monstrosity, to the point of unearthing new sources from a place of neglect.

However, in order to discuss the evolution of the monster's representation as the connotation of the Other changes alongside the cultural shifts in the late Victorian period, one must first define the early Victorian Gothic monster as a foundation. As "symbols of human vulnerability" in the sense that they transgress boundaries between defined categories, monsters encourage the human self to question the certainties about identity, society, divinity, and socio-cultural and politic reflections through history (Davis and Santos x). It follows that human history is full of monsters unbound by culture or time. Representing that which is uncomfortable, fearsome, unwanted, and all too often horrific, monsters are hard to define. Lurking in the shadows of the unknown, they appear and disappear and reject specific categorisation. Attempts to define the monster only causes it to become "slippery, heterogeneous, and nebulous; it *evades*, but it also *invades* the imagination as a valuable experience of absolute Otherness" (Beville xii, emphasis in orig.). It follows that to understand the monster and monstrosity, one must observe its surroundings and interactions. In analysing how the monster comes into being, how it operates within human imagination, and what monstrosity it may signify, it is essential to evaluate it through history, chronicling the incarnations of monstrosity in mythology and literature. Though discourses concerning the monstrous Other are manifold and change over time, "the uneasy human impulse to textualize, to contain, to explain our most unexpected corporeal manifestations to ourselves has remained constant" (Thomson 2).

The monsters of antiquity and medieval ages are often physical, with irregular and distinct features "providing a tangible site for exploring the problem of what constitutes acceptable human identity" (Wright 1). Indeed, in these centuries monstrosity essentially is a category to denote a physical deviation from the average human. Usually, this monster is marked by some excess, it goes beyond the borders between delineated categories. In that sense, the classical monsters are made manifest by hybridity or mutation, such as the centaur, the satyr, or the Minotaur. Foucault points out that the classical monster is essentially a fusion:

> It is a mixture of two kingdoms, the animal and the human: the man with the head of an ox, the man with bird feet – monsters. It is the blending, the mixture of two species: the pig with a sheep's head is a monster. It is the mixture of two individuals, the one who has two heads and one body, or two bodies and one head is a monster. It is the mixture of two

> sexes: the one who is both male and female is a monster. It is a mixture of life and death: the foetus born with a morphology such that it cannot live, but which however manages to live for a few minutes or days, is a monster. Finally, it is a mixture of forms: the person who has no arms or legs, like a snake, is a monster. (63)

Accordingly, these hybrid monsters connote an unease and confusion since they conflate the borders of what is known. Etymologically, Latin "*monstra*" refers to unnatural phenomena taken as omens from the gods (Gilmore 9). In their excess, these classical monsters often take the form of large and uncontrollable beasts. These broad, deformed and grotesque monsters have the quality of "inherent evil," specifically toward humans in that "the primal fear of being eaten, or completely destroyed" is at the heart of their conception (Asma 5). They present a direct threat to people in violent actions. In Homer's *The Odyssey*, to illustrate, Polyphemus the Cyclops attacks and tries to eat Odysseus's men; the Sirens lure them to death, and Scylla the six-headed monster devours the crew. Similarly, the Sumerian myths describe hybrid beasts that would infiltrate houses to attack the sleeping, kidnap babies, or cause harm to the unwary (Claeys 61). In this sense, these monsters "provide a convenient pictorial metaphor for human qualities that have to be repudiated, externalized, and defeated" (Gilmore 4). Furthermore, the potential superiority of the monster in its bestiality and relying on instinct over the civilized human connotes a clear boundary between humans and non-humans: "the 'natural,' savage, uncivilized characteristics of animals can be set apart from what is human, which is traditionally defined by the possession of culture and of a coherent language, and by the capacity for self-reflection and self-control" (Wright 20). The human qualities are the key details and therefore the hybrid monsters have a human body part, yet are often depicted with an animal head – arguably, the loss of human head symbolises the loss of human rationality in such portrayals. As can be seen in the classical monster forms of half-human and half-goat Satyrs, bull-like Minotaur guarding the labyrinth at Knossos, or Gorgon Medusa with a half-serpentine body, the animal head in contrast to the human indicates the lack of ability to use articulate speech, which is commonly regarded as the feature most securely distinguishing humans from animals (Orians 19-20). In these cases of hybridity, the human diluted by animality represents violence and loss of civilised values, which is justified with the monster often being slain by the human protagonist in myths.

With Christianity, the monster takes another negative connotation in religious terms. Here, the monster not only continues its excess and physicality, but also takes on the meaning of warning, as the very etymology of the word 'monster' means both "to demonstrate (Lat. *monstrare*)" as well as "to warn (Lat. *monere*)" (Asma 15-16). In the Christian texts, monsters are described as derived from Adam. As St. Augustine points out they were deformed because of not following

Adam's commands (Claeys 64-65). Consequently, some of those rebellious beings evolved into dog-headed creatures, others with mouths on their breasts and eyes on their shoulders. In Christianity, monsters are perceived to be creatures that are part of the divine plan in making humanity aware of sin – hence, for centuries after its conception "monstrosity was thus fundamentally equated with sin, and the monstrous regions with non-Christian barbarians. Their habits – cannibalism, incest, nakedness – demanded their conversion" (Claeys 65). In this sense, the Christian texts in the Middle Ages also equate monstrosity with radical otherness, thereby transferring it to an enemy group[2] associated with it. One of the most significant monstrous groups of medieval period, accordingly, is the Jews. This is the result of the central power of the Medieval European Church and rise of absolutist governments leading to the exclusion of certain groups from society. The widespread prosecution against "the poor, lepers, Jews, heretics and so on" led to the labelling of such groups as monstrous identities (Weegmann 293). As Claeys notes, "in the thirteenth-century Ebstorf *mappa mundi*, Gog and Magog were portrayed as blood-drinking cannibals with Jewish features, both derived from and fuelling myths of Jews eating Christian children" (66, emphasis in orig.). On a closer look, it is possible to see the parallels with the Catholic rituals of the Eucharist. In the Christian iconography "through the early Christian period, legends of half-man, half-animal races persisted, who were associated with both Jews and Muslims, and sometimes portrayed as horned demons or monsters" (Gilmore 67). Likewise, in *The Book of Sir John Mandeville* (1356), one of the most popular medieval texts after the Bible, this racial otherness and its link to monstrosity continues. The book describes "Ethiopians who had one foot so large that it could shade their body against the sun; inhabitants of the Armenian desert who had one arm and one foot, and shot a bow in pairs . . . and a country where all the men were born shaped like mankind, but the males 'were born like unto dogs,' with men's heads but dog's faces" (Beal 53). In such identifications it is possible to observe an overlap between Western perceptions of monstrosity, savagery and barbarity in contrast to the civilised bodies of the West.

Similarly, during the Renaissance, questions of monster and monstrous identity were mostly related to religion. Though monsters had always been associated with gods and warnings, in the Renaissance they stood for signs of divine wrath against the sinful. As Surekha Davies notes, monsters were "taken as signs that a community was practicing the traditional biblical sins, such as greed, vanity, and adultery, and foretold subsequent punishment through natural catastrophes

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[2] As Weegmann further notes, "[i]n the Middle Ages, 'monsters,' like human heretics, had many cultural and symbolic uses, demarcating spheres, bodies and valued practices (such as Christians, humans, saints, rulers, certain gendered subjects, obedience, etc.) from their denigrated counter-parts (such as non-Christians, demons, animals, rebels, subservient beings, etc.)." (294)

such as floods or plagues" (52). In that sense, monsters began to serve for propagandistic purposes – they established normative social grounds and excluded those who did not fit in. The folk tales and ballads of this period also reflect this sentiment of juxtaposing monstrosity with divine warning, as seen in an old ballad:

Come neere, good Christians all,

Beholde a monster rare,

Whose monstrous shape, no doubt, fortels,

Gods wrath we should beware. (qtd. in Semonin 72, italics in orig.).

Furthermore, the Renaissance monsters were physically significant in that they were creatures "whose bodies deviated from the standard aesthetic norm promoted by newly published anatomic, medical treatises and courtly ideal set publicly" (Ghadessi 19). For this period, order and proportion were of high priority and anything that lacked proportion was transgressive or abnormal. The Renaissance concepts of proportion and perfection can be seen in the works of Leonardo da Vinci, whose "Vitruvian Man" (1492) offers a literal illustration of the ideal man, who is also the measure of all things in the universal order in terms of proportion and symmetry. By showing the ideal body of a human fitted precisely into both a circle and a square, the Vitruvian man not only demonstrates geometric forms and proportion, but also marks the establishment of normality in only human terms. Any non-human is pushed into the background and made a monster, yet the monster is necessary for the human because "[i]t is through monsters' overt signs of difference that constructed perfection could be legible" (Ghadessi 6).

In the identification of the monster through certain traits and proportions, Ambroise Paré's work *On Monsters and Marvels* (1634) is also an important a scientific and literary document at once, categorizing monstrosity and referring to its manifestations in literature. As Wright argues, "as a counterpart to the rational order of the 'normal' body, the deformed body of the monster visibly manifests troubling boundary confusions in the form of excess, deficit or bizarre and illegal (unnatural) combinations" (48). Hence, the Renaissance monsters often demonstrate the transgression of ideal body/identity, symbolizing deviations from nature. This heavily marks an obsession with an ontological purity of body, expressed in terms of monster and monstrous other[3]. Such perception is best seen in the widespread myths of monstrous births throughout the

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[3] Such form of othering can be also seen in Shakespeare's *The Tempest* (1623), which introduced the monster as a half-sea and half-land creature, primitive Caliban, whose name is also an anagram of cannibal.

sixteenth century, reaching to a peak with the famous case of the Monster of Ravenna. This monster was a child born in 1512, and described as "a monster with a horn on his head, two wings, and a foot like that of a bird of prey, with one eye on its knee; it was double as regards its sex, including both man and woman, on its stomach was the figure of a Y, and on its forehead the figure of a cross" (qtd. in Hampton 18). Standing for a divine omen and a deviation from nature, stories tell that this hybrid monster was ordered to be starved to death by Pope Julius II, following the Roman tradition of burning or abandoning the deformed bodies of people (Claeys 64). Indeed, the belief that monstrous births symbolized divine displeasure was widespread. Often portraying a creature of human and animal hybridity, or a human and demonic entity, monstrous birth represented a transgression of natural categories. Interestingly, the rise of natural philosophy is also linked to monsters and specifically, to monstrous births in the seventeenth and eighteenth centuries. Established in 1660, the Royal Society questioned the place of monsters in the order of nature and used monstrosity as a reverse blueprint to explain the traits of humanity. Accordingly, the Society researched and discussed specimens of monstrous births, of beings of non-proportionate size[4] (dwarves, gigantic children), exotic beings, hybrid creatures, and oddly connected bodies in many meetings, recorded in the writings Samuel Pepys, John Evelyn, and many scholars (Davies 60-61).

As can be seen, monster is always equated with going against delineated boundaries and norms. In his third lecture on the abnormal in 1975, Foucault points out that "the transgression of natural limits, the transgression of classifications, of the table, transgression of the law as a table: this is the real question of monstrosity" (63). This notion is interesting in that the concept of transgression also denotes a limit which lies at the heart of difference. As the mind differentiates one thing from another through discrepancies, in the dialectic of the human and monster, humanity can only define itself through the monster, that is, the Other. Meaning crossing over, or going beyond, transgression as a term is a violation. In the classical world, transgression stands as a negative term for delineated natural categories, signifying deviance from the natural order of things. In the Judeo-Christian tradition, it is related to the concept of original sin in the Garden of Eden, as the fall from grace and ultimate disobedience. However, for Foucault, the concept is more complex and abstract. In his lecture, he proclaims that "a limit could not exist if it were absolutely uncrossable and, reciprocally, transgression would be

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[4] From physical anomalies such as dwarfism or albinos, to hybrid creatures such as a "half men and half-fish" sea monster to "Matthew Buchinger, the armless and legless German dwarf," or "seven-year-old Hungarian sisters, Helena and Judith, twins joined at the backs," these beings found a place for themselves in the traveling exhibits which were popularized especially after the Restoration (Semonin 69-70).

pointless if it merely crossed a limit composed of illusions and shadows" (*Abnormal* 34). Accordingly, transgression is not a merely negative concept that is linked to deviance and punishment; instead, it is a creative and reactive force that is able to challenge the notions social structures and discourses are founded on. Similarly, it is also a political force in disrupting the existing order of bodies and cultures. Standing as examples of extreme transgression made flesh, monsters "disrupt totalizing conceptions of nature and destroy taxonomic logics, at once defining and challenging the limits of the natural" (Milburn 604).

Standing as the embodiment of strangeness and difference, the image of the monster is often negative to differentiate those whom the norms of society identify as impure, dangerous, deviant, or unworthy. Hence in monster studies, the outcast in any form is pushed to the point of inhumanness, marking the monster as the marginal. Lancaster observes that in a dialectic relationship, "[e]ssentially, any individual or group that can be marginalized or viewed as standing outside the norm may be monstrosized" (208). This marginalization emphasizes monster as the true representation of the Other. In general, the monster is subsumed under the category of the Other, which is typically regarded as "abnormal" that is, deviant from the self-constituted norm, and hence "unintelligible through exceeding the norm" (Ciobanu 121). Excess is thereby construed in negative terms since it is defined by contrast to the perspective of the normal, proper human, revealing itself as a sort of deprivation or a rejection by the society. As Lancaster argues "[t]hose people who fail where other people flourish typically become stigmatized as the Other in a society, an outsider who does not conform to that society's ideal image" (132). Regarding this close relationship between the marginal and monster, the anthropological approach to monsters in recent monster studies aims to understand the cultural significance of the Otherness of the monster by searching for the excesses and transgressions. The Otherness of the monster is basically the difference that at various points of history sets the monster apart from the human and assigns its negativity, depending on the cultural context. Accordingly, as "a writing of excess" in its featuring of intense emotion, unbound passion, as well its transgression of reality and possibility, the Gothic appears as the ideal medium for the monsters in literature (Botting 1). Creating a place to convey the interest in the supernatural, the unknown, the marginal, the transgressive and the morbid, the Gothic novel is acknowledged as "the major fictional form in English in the 1790s" (Davison 2).

In this respect, dating back to the time between 1760 and 1820, the Gothic narrative emerges "partly as a reaction against the 'current style' of realistic, eighteenth-century fiction that focused on contemporary concerns" (Davison 23-24). The eighteenth century or the

Enlightenment is characterised by the rejection of strict religious doctrines over scepticism, and by prioritizing logic and human mind over emotion and reaction, as well as imagination. For the century, "only if a fiction was true to life could it become the vehicle of useful instruction or moral improvement," and the novel occupied a space as a progressive, credible, educative mode of fiction by denigrating the romance (Haggerty 18). However, the publication of Horace Walpole's *The Castle of Otranto*[5] (1764) was a challenge to this stance. Accusing eighteenth century narratives of being too possible, as "the great resources of fancy have been dammed up, by a strict adherence to common life," (9) Walpole invented the Gothic novel which became a new genre on its own. Used often negatively about art and architecture that did not conform to the standards of neoclassicism, the term "Gothic" stood for disorder, a lack of reason, propriety, or morality for a significant time (Botting 13-14). It follows that "the real history of 'Gothic' begins with the eighteenth century," in its focus on a "medieval" and "supernatural" past, yet with a celebration of the chivalric code (Longueil 453–454). Originally pertaining to the Goths, a Germanic people who invaded Roman lands and became the most influential Germanic tribe, the word Gothic also refers to a medieval style of architecture that features elaborate and unusual structures unlike the classical Greek and Roman styles, such as flying buttresses, pointed arches and vaults. Accordingly, Davison explains that the term had a significant impact in Britain:

> Coined to describe a type of anti-classical architecture associated with barbarism, obscurity and excess, the term 'Gothic' had wide cultural currency in Britain in the eighteenth-century, where it conjured up images of medievalism – of gloomy, labyrinthine castles replete with secret inquisitorial chambers and long buried family secrets. . . 'Gothic' connoted the spectres of Britain's primitive, superstitious, corrupt and tyrannical Catholic past – things far removed from its putatively rational, Protestant, eighteenth-century present and the Enlightenment's traditional association with the illuminating daylight of reason. (25)

At the time, Britishness was related to the Protestant sect. Accordingly the Catholic faith and its imagery became the feared, unwanted, haunting Other of the progressive, sceptic British of the eighteenth century. Representing the stance of a modern and progressive nation furthering its connections around the world through innovation, exploration and commerce, Britain saw itself as the advanced force against the primitive, feudal, backward Catholic parts of Europe that

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[5] Walpole's *The Castle of Otranto* is generally acknowledged to be the first Gothic novel in the English literature (Birkhead 16). It is also one of the most popular stories for the readers of the time, satisfying a desire for the romantic and mysterious. The first edition of five hundred copies is said to have been sold out in just two months, subsequent editions following quickly, and the story itself then was dramatized under the title of *The Count of Narbonne*, and staged in Dublin (Kallich 95-96). Translated into French, German, and Italian in the same year of its publication, Walpole's story became an audience favourite both as a novel and as a drama, the critics stating: "It engages our attention here (at Cambridge), makes some of us cry a little, and all in general afraid to go to bed o' nights" (qtd. in Birkhead 20).

Gothic also set its stories in (Miles 14-15). Therefore, Walpole's choice of establishing the setting of his novel in this medieval, Catholic Gothic period was "because it seemed more appropriate to him to incorporate supernatural incidents in a fiction set at a period when belief in the supernatural was widespread" (Blair viii). Gothic fiction established a juxtaposition between the logic and reason emphasized in the Enlightenment, between the mythic and the modern. In this light, the Gothic as a narrative "sometimes assumes the role of devil's advocate to the Enlightenment: it identifies and problematizes the blind spots related to self-consciousness and the notion of the rational, autonomous subject" (Davison 31).

The early Gothic narratives such as Clara Reeve's *The Old English Baron* (1777), Ann Radcliffe's *The Mysteries of Udolpho* (1794) or Matthew Lewis's *The Monk* (1796) all share a series of genre conventions. Generally, a Gothic novel involves "dark rambling houses, Byronic men, wild emotions, secrets and lies, hidden and lurking dangers, and the possibility of a ghost" (Wyatt 105). Usually set in isolated spaces such as a castle, palace, abbey, crypt, island, or a laboratory, the characters are haunted by secrets of the past and suffer both psychologically and physically. There is always "an emphasis on portraying the terrifying, a common insistence on archaic settings, a prominent use of the supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense" (Punter 1). Unlike the Neo-classicist insistence on self-possession and logic, Gothic writers insisted on portraying "intuition, exuberance, variety, improbability, rough behaviours, and morbid fantasies" (Ellis 77). To this extent, these novels signify the clash between reason and emotion that dominated eighteenth and nineteenth century discourses[6]. To illustrate, Walpole's *The Castle of Otranto* (1764) as the first Gothic novel portrays the ways Manfred, the Duke of Otranto exploits the young heiress Isabella so as to keep the lordship. As the early Gothic works always have the motif of a curse, or a problem with heritage, there is "an ancient prophecy, which was said to have pronounced that the castle and lordship of Otranto 'should pass from the present family, whenever the real owner should be grown too large to inhabit it'" (Walpole 8). The death of his son convinces Manfred that his bloodline should not become extinct and the lordship should remain, and hence he decides to divorce his wife Hippolita to marry his late

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[6] Gothic is commonly considered as a stage in the journey to Romanticism in its reactionary stance against Neo-classicism (McEvoy 19-20). Among many critics, Gothic is discussed as a crude, early version of Romanticism, born as a reaction against the dry logic of Neo-classicism. For Punter, Gothic phenomena implicitly discusses the psyche; however, the fact that the stuff of the psyche is presented in material terms such as a haunted castle, it becomes the grounds of the Gothic's inferiority to the Romantic, for the Romantic involves "a setting aside of mere outward effects and the transference of psychological phenomena into the foreground" (177).

son's betrothed, Isabella. Accordingly, he commits monstrous acts on the naïve female heroine emboldened by the Gothic prophecy and his own hubris.

In Gothic works, imagination and passion exceed reason to the degree of transgressing societal codes, morality, and expectations of propriety. Associated with an untamed energy over calm logic, Gothic emphasizes imaginative powers, unbound by order or reason, challenging the conventional eighteenth-century Neo-Classical demands for simplicity and realism. It is evident that the critical backlash against Gothic was based on its subversive lack of morality, causing it to be acknowledged a danger that would influence the minds of new generations with vice, horrors, mystery and transgression. The novels operate through the adverse relationship between the villain and the heroine, wherein the mysterious and dark villain oppresses and tortures the young and innocent heroine in a power play. The narrative generally ends with the saving of heroine by a lover, or a moral character who often marries her, while the villain is punished. While the roles and social status of characters are carefully delineated, the setting evokes isolation and a sense of decay. In addition, in the earlier Gothic works supernatural creatures or events invoke sudden fear, ghosts and even demons bend conventional reality and manifest unresolved crimes, or sometimes tempt the characters into committing sin and crime. Among the early Gothic works Matthew Lewis's *The Monk* (1796) illustrates these characteristics in Ambrosio, a devout monk who is seduced by a demon named Matilda and tempted to embrace a world of vice against morality. In this story of corruption and downfall, the extent of Gothic excess can be observed in detail. Losing his mental stability and throwing himself into a world of sin, Ambrosio causes a multitude of horrors to innocents. As his relations with Matilda continue, Ambrosio finds himself stripped further of his humanity with each act of violence. Attracted to the young maiden Antonia, he plans to seduce and rape her with the help of his demon and her witchcraft. Lust incites him to drug and rape Antonia in the crypt beneath the convent, entomb her in the vaults, hence turning the holy walls of the Church into a site of horror. The dilemma between his identity as a monk and a monster, and that of virtue and vice drives him mad. Although he realizes the extent of his fall from morality and seeks repentance, he is aware that it is far too late, exclaiming "fool that I was to trust myself to your seductions! What can be done? How can my offence be expiated? What atonement can purchase the pardon of my crime? Wretched Matilda, you have destroyed my quiet forever!" (Lewis 193). Thus, selling his soul to Lucifer to escape from being executed by the Inquisition for his evil deeds, Ambrosio finds himself tricked by the Devil and eventually dies, damned for eternity.

In its transgression against the desired forms of narrative and form of the time, the Gothic has often been acknowledged as a medium that shares similarities with the monster itself. As Punter explains, "condemned as a 'new species' or as a 'spawn' threatening familial and political order, the rise of this type of fiction was portrayed as a monster threatening to explode the aesthetic and moral values binding society together and letting loose a tide of vicious, sexual and violent energies from within a burgeoning and undisciplined reading public" (422). In this light, appearing within a narrative form that itself was criticised as monstrous, monsters are tied both to social transformation and to changes in writing. Accordingly, the Gothic monster "condenses various racial and sexual threats to the nation, capitalism, and the bourgeoisie in one body" (Halberstram 3). Challenging the Neo-classical ideals of rationality, coherence and order, Gothic novels focus on suspense and horror, aiming to produce emotional effects on the reader as much as possible. Hence, they are important means of discussing social and political problems, warning of dangers of social and moral transgression by presenting the reader with the darkest and most threatening forms of monsters. To reify the early nineteenth century Gothic monster and what it connotes, it is essential to look at Mary Shelley and her archetypal monster in the Victorian Gothic fiction.

Mary Wollstonecraft Godwin Shelley, mostly known as Mary Shelley (1797-1851) is one of the most well-known novelists of English literature with her contribution to the Gothic tradition. Born in London to William Godwin, significant political philosopher and author, and Mary Wollstonecraft, the author of *A Vindication of the Rights of Woman* (1792) and one of the founding philosophers of feminism in her advocacy of women's rights, Mary Shelley had an intellectual and distinguished parentage. Losing her mother shortly after birth, she was raised by her father and his subsequent new wife. Educated by her father in a variety of fields from literature to political theory, Shelley had the chance to seek knowledge in a way that went against the norms of her time. At sixteen, she eloped to Europe with the Romantic poet Percy Bysshe Shelley who abandoned his wife and child (Clemit 28-29). In a challenge to traditional bounds and roles of marriage, the couple were inspired by revolutionary notions spreading in the literary circles, writing and editing each other's works and discussing political philosophy. After the death of Percy Shelley at the sea, Mary Shelley lived her remaining years as a widow with her son, supporting the family with her own work. Writing and editing throughout her life, she published many essays and reviews in the journals *The Liberal* and *Westminster Review*, edited her late husband's poetry, letters and essays for publication, and translated works from German and Italian for the public (Morton 259-260). As an author she produced eight novels by herself and co-authored a travel narrative *History of a Six Weeks' Tour* (1817) with Percy

Shelley. Among her novels the embodiment of early Victorian Gothic novel *Frankenstein; or, The Modern Prometheus* (1818), the rather autobiographical novella *Mathilda* (1819), the historical novel *Valperga; or, The Life and Adventures of Castruccio, Prince of Lucca* (1823), and the apocalyptic speculative fiction *The Last Man* (1826) hold an important place in English literature.

The origin of Shelley's gothic monster is revealed to readers in the revised 1831 edition of *Frankenstein*. During a house party at the Villa Diodati near Lake Geneva in 1816, Mary Shelley, Percy Shelley, Lord Byron, and John Polidori decided to read ghost stories at a rainy evening, which led to a contest to see who could create a better horror story. While Lord Byron wrote an apocalyptic, dark poem called "The Darkness" (1816) and John Polidori imagined a vampire narrative in *The Vampyre* (1819), Shelley's work to this day has remained one of the most influential in the Gothic. Focused on the idea of ghost stories and horror, Shelley explained a dream in which she "saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion" (8). Beginning to write the story in the very morning of this dream, Shelley created *Frankenstein* which is often acknowledged not only as an archetypal early Victorian Gothic work but also as the founding stone of the science fiction genre. Accordingly, in her introduction of technology and scientific exploration as well as their inherent dangers through the monster story, Shelley is given the moniker of the "founder of science fiction" (Freedman 253).

Frankenstein; or, The Modern Prometheus (1818) tells in epistolary form, the story of a man who goes beyond all limits to create life yet ends up creating a horrific being that evolves into a threat to society. Finding a frozen man in their scientific explorations of the North Pole, Captain Robert Walton and his crew save him and listen to the story of events that led him there. Recounting the story to his sister Margaret, the Captain's letters frame the narrative. This strange man identifies himself as Victor Frankenstein, son of a Genevan magistrate and heir to a wealthy family. Leaving home to attend the University of Ingolstadt in his desire for academic knowledge, the sudden death of his mother motivates Frankenstein to understand and surpass the boundaries of life and death. Developing a method to give life to dead matter through science, he creates a humanoid figure stitched together from human corpse parts and animal flesh. The hideous look of his creation frightens and repulses Frankenstein, causing him to abandon his creation. Left alone and scared, the Creature flees into the wilderness and observes

people from afar, earnestly attempting to be acknowledged by those he grows fond of yet is always met with hostility – even being shot while he rescues a child. In his anger, the Creature wows to give up hope of any acceptance, and decides to embrace his monstrosity, turning his quest of understanding into revenge. He kills Frankenstein's youngest brother William and frames the maid, demands the creation of a female monster to be his companion; and when Frankenstein betrays his promise and destroys the unfinished second body, the Creature exacts a terrible vengeance. Indeed, the Creature not only strangles Frankenstein's close friend Henry Clerval, but also Frankenstein's bride Elizabeth on their wedding night. After a doomed chase between the monster and human across the Arctic, a confrontation eventually happens. Soon, Frankenstein dies on the ship after recounting his story as a warning to others, and the Creature is found mourning over the dead body. Telling Captain Walton that both the creator and creation have been equally monstrous, the Creature swears to kill himself in a fire to end this horror for once and all.

As stated above, characterized by the dichotomy between light and dark, good and evil, sane and mad, Gothic narratives focus on the tension and horror this power conflict brings. Most significantly, in all Gothic works of literature, one element that is present and significant is the idea of fear, which creates the major dilemma, tension, and is the source of the suspense. For Punter, the idea of fear is not only a theme or emotion but also an expression of style and form on a narratological level (21). Accordingly, Shelley's novel portrays the dialectic relationship of the monster and human in which one is the powerful creator, and the other a creature seeking guidance. However, as a development to the Gothic narratives, here the fear does not arise from a spectral haunting or a hereditary curse but is a direct result of the monster's grotesque body. In the realms of art and architecture, grotesque refers to things outside the ordinary, which are in the realm of bizarre, unexpected, or ugly. As Carroll elaborates, a thing can be grotesque only when "it is a being that violates our standing or common biological and ontological concepts and norms" (297). Often portraying hybridity or physical malformation, the grotesque beings can be mythological creatures or similar beings that are unfamiliar and feared. In its challenge as a violation to the normativity of the body, grotesque is an aspect of monstrosity, marking a separation from the accepted boundaries of the self.

In this respect, Frankenstein's Creature is the embodiment of the grotesque and horrific body. Motivated by a scientific curiosity that turns into an obsession, Victor Frankenstein wishes to understand the boundary between life and death to create a reanimated being that could defeat death itself. Proclaiming that if he can "bestow animation upon lifeless matter, I might in

process of time . . . renew life where death had apparently devoted the body to corruption," (Shelley 55) he leads the way for an improved form of human – a scientific miracle. However, in its fusion of corpse fragments and electricity, the monster subverts the notion of organic human body and divine creation, as well as challenging concepts of life and death. At the very moment of animation, monstrosity delineates Otherness, setting the Creature apart from the unified, organic human bodies. The infringement of biological and ontological categories is made flesh in the monstrous physiognomy, specifically in physical deformity of the grotesque body. This body evokes horror and disgust in its otherness, as well as unfamiliarity and strangeness in those who are confronted with it. Frankenstein's first true interaction with his creation occurs at the moment of animation, revealing the body as a site of horror. Out of the body parts and animal flesh collected from a dissecting room and a slaughterhouse, Frankenstein stitches together a body that fuses organic and unnatural, and injects life into it through electricity. With its yellow, shrivelled skin that "scarcely covered the work of muscles," unnaturally white teeth and pale eyes, long black hair covering black lips, and abnormal height of eight feet, the sight of the Creature fills Frankenstein with nothing but fear and revolt: "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I have selected his features beautiful. Beautiful! – Great God!" (58). Realizing that by playing God he only managed to create a horrific being, Frankenstein immediately defines his creation as monstrous and evil, a threat to all natural categories, an Other and a threat, and abandons his creation[7].

In literature, the grotesque body is often found in early Gothic fiction wherein the character's grotesque traits often reflect revulsion, exclusion, difference. The unfamiliar and ugly body induces hostility and disgust to whomever it encounters, gives an unpleasantness and causes exclusion. Abandoned by its creator yet needing guidance and acceptance, the Creature appears by Frankenstein's bedside in his first hours of life. Though he stretches out a hand to his creator to form a bond with a smile, the monstrous physiognomy frightens Frankenstein so much that he escapes into the night. Soon, even the Creature grows to hate his physical look, blaming his

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[7] At once a precursor to Frankenstein and a warning in the relationship between the creator and the creature, Jewish mythology tells the story of a golem brought to life out of clay in order to protect the persecuted Jews. As the tale goes, in the sixteenth-century, Rabbi Loew shapes a human-shaped creature out of clay and by writing "*emet* (Hebrew for 'truth')" (Asma 12) on its forehead gives it life. Yet, in a similar vein to Shelley's Creature, this invulnerable, strong, powerful Golem of Prague ordered to protect the Jews from outside aggression starts to accidentally harm those he must save, as it lacks thought and cannot act on its own. Thus, "erasing the *e* from *emet* to create the Hebrew word for *death*," (Asma 13) the Rabbi stops the Golem and ends the monstrosity.

creator for bestowing such monstrosity upon him and then reacting in horror: "Accursed creator! Why did you form a monster so hideous that even *you* turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance" (133). In this light, the grotesque body becomes the overt reason for the exclusion of the monster from society; in its horrific look he does not fit into the civilised society, and as the apparent Other he cannot claim any different position. In his physiognomy this monster cannot relate to any definition of humanness. Furthermore, his heightened intelligence and sensitivity, unusual proportions and physical superiority transcends what is generally categorised as human. Hence, this physical otherness evokes fear and dread, and creates monstrosity more than his violent actions to come.

The unbounded body that exceeds normative limits inherently threatens subjective identity, in its confusion and transgression of taxonomic boundaries. It follows that the deformed or disfigured bodies are anomalies in contrast to the normal bodies and deemed aberrant, often linked to portrayals of monstrosity. These bodies are always presented as "simultaneously and compulsively fascinating and repulsive, enticing and sickening" (Grosz 57). This quality of physicality essentially parallels the nineteenth-century norms against physical abnormalities. Explaining how the human body in its organic unity and proportions represents the ideal society and individual self, Alexa Wright notes that the "deviant or monstrous bodies" are apart from the normal human body and hence represent what cannot be allowed in the proper order of society (48). In other words, to be abnormal or to deviate from normalcy at all in the nineteenth century reveals that there is something wrong, lacking, and corrupt according to the laws of God, society, and nature (Rauch 230-31). Accordingly, to be deformed in any way was cause for ridicule, spectacle, and isolation. Defining the deformed body as a "freak" according to society's ideal image of the human, unfit bodies were displayed in circuses and "monster museums" in the nineteenth century, showing "the culturally drawn boundaries between categories of normal and abnormal and thus confirm[ing] the self-satisfaction of those close to the norm" (Craton 35).

Indeed, in the Victorian Britain, the entertainment industry hosted a number of displays where human bodies acknowledged as unfit were displayed in public for money. Accordingly, to draw those who did not have enough means to spend on entertainment, museums put on freak shows that presented people with abnormal bodies, such as odd sizes, birth defects, gender anomalies, or hybrid bodies. Among these establishments, the Circus World Museum hosted P. T. Barnum's Side Show, which toured in Europe between 1844 and 1845, even entertaining Queen

Victoria and the Russian Czar, and continuing its shows throughout the late nineteenth century (Fiedler 34-35). Among many abnormal bodies Barnum displayed were "A Fat Lady, a Bearded lady, a Giantess with a Dwarf, a Living Skeleton, Siamese Twins" (Fiedler 34). Yet perhaps the most well-known case is that of Joseph Merrick (1862-1890), an Englishman exhibited under the stage name of the Elephant Man, whose disfigurement resulted in a thick, greyish skin and huge swellings on his face, hands and feet, making him resemble an elephant. Fiedler notes how such abnormality evoked horror and disgust in the public in "the loathing insinuation of a man being changed into an animal" (177). As the existence of the freak body is a transgression from the human conceptualization, nineteenth century freak shows served to confront people with otherness in a variety of forms. Linked to the monster in their defiance of classifications and in their hybridity, freak bodies were monstrous, functioning to warn the complete and self-contained human body against possible violations to normality. Accordingly, reading the monstrous body as a freak, Grosz theorises that,

> [t]he freak is an object of simultaneous horror and fascination because, in addition to whatever infirmities or abilities he or she exhibits, the freak is an *ambiguous* being whose existence imperils categories and oppositions dominant in social life. Freaks are those human beings who exist outside and in defiance of the structure of binary oppositions that govern our basic concepts and modes of self-definition. They occupy the impossible middle ground between the oppositions dividing the human from the animal . . . one being from another . . . nature from culture . . . and the living and the dead. Freaks cross the borders that divide the subjects from all ambiguities, interconnections, and reciprocal classifications, outside of or beyond the human. They imperil the very definitions we rely on to classify humans, identities, and sexes – our most fundamental categories of self-definition and boundaries dividing self from otherness. (57)

Embodying all aspects of the monstrous, freak body in its position between life and death, human and animal, civilization and wilderness, normal and abnormal, the Creature stands as an ambiguous form that dissolves boundaries between such categories. At once sympathetic and disgusting, the grotesque physiognomy and freak identity further cause confusion even in his own mind. In the novel, because of the extent of his physical deformity, the Creature perceives his image as an alien first from himself, and cannot recognize himself as something Other. While observing the world around him, the Creature also isolates himself consciously. Charmed by the beauty of the cottagers he has been observing, he recoils from the first sight of his own reflection and comes to a realization about his monstrosity:

> [h]ow was I terrified, when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity. (Shelley 116-117)

Constructed from multiple body parts of the dead, the Creature is a figure whose features are not congruous or natural with what he feels. The gigantic grotesque body causes a disillusionment for the Creature, who constantly feels a lack of harmony between his brain and the surface of his body. Unable to make sense of his existence, after Frankenstein's escape leaving the Creature with no solace, information, or guidance in his first confusing hours of life, the Creature is seized by a "strange multiplicity of sensations" (105). It is, in fact, his unfocused attempts to respond to these sensations and stimuli which he can neither understand nor interpret that prompt the Creature to flee into the forest at Ingolstadt. "I was a poor, helpless, miserable wretch," he later recalls, "I knew, and could distinguish, nothing" (105-106). However, in the end, knowledge only brings him more misery. In the absence of its creator, the Creature seeks food and shelter in a shepherd's hut, causing its occupant to flee in terror. Later, he arrives at a village and drawn by the sight of food within, enters one of the cottages. However, this time his appearance prompts not only fear, but also intense hostility: "The whole village was roused; some fled, some attacked me" (109). He cannot be a part of any household, nor tavern or sanctuary – as a completely marginalised and ostracized figure, at one point the Creature has to sustain himself with "the offals that . . . travellers had left" (107) like a wild animal. Eventually finding an old barn on the outskirts of a small town, he hides and observes a family longing to be accepted one day, seeking shelter from "the inclemency of the season, and still more from the barbarity of man" (109).

Following in this vein, although throughout the narrative Frankenstein describes the Creature as a hideous, horrific beast and never sees him as an equal, the Creature does not commit monstrous acts in the very beginning. What differs him from many other monsters is that it is not initially a threat to the living, or similar to the uncontrollable violent beasts of antiquity. Aside from his monstrous appearance he is not monstrous in his nature[8], he approaches the world with curiosity and intelligence, processing information rapidly and desiring human

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[8] Another key fact to remember in the monstrousness of the Creature is his diet, which highlights the non-violent and placid state he originally possesses. The Creature takes nourishment in bread, milk, cheese, berries and plants, refusing to hunt animals for sport: "My food is not that of man; I do not destroy the lamb and the kid to glut my appetite; acorns and berries afford me sufficient nourishment" (148). Though his hideous appearance makes people such as young William see an "ogre" (144) who could tear him apart and eat, the Creature subverts this expectation and chooses an environmental, ethical stance, making him a sympathetic figure rather than a bloodthirsty monster of horror. In ecocritical analyses of the novel, many critics such as Timothy Morton suggest that the vegetarian diet of the monster echoed Percy Shelley's own vegetarianism and stance against animal cruelty which he elaborated his 1813 book *A Vindication of Natural Diet* (Morton 64).

connections. In his capability of understanding affection and bonds between people, Shelley uses his observations to criticize the condition of humanity – specifically, the darker sides of humanity that morality and veneer of civilization keep bound:

> Was man, indeed, at once so powerful, so virtuous, and magnificent, yet so vicious and base? He appeared at one time a mere scion of the evil principle, and at another as all that can be conceived as noble and godlike? For a long time I could not conceive how one man could go forth to murder his fellow, or even why there were laws and governments; but when I heard details of vice and bloodshed, my wonder ceased, and I turned away with disgust and loathing. (122)

Secreted away in the shadows of the old barn he helps the chores, shovels snow at night and chops wood for the De Lacey family, unknowingly leading them to think a guardian angel is overseeing their lives. The monster indeed feels a strong draw to this family whose "gentle manners of these people" making him "longed to join them, but dared not" (113). After his hostile experience with the villagers, he does not dare enter the cottage or approach its inhabitants – yet discovers a way to see the De Laceys through a chink in the closed off communicating window he finds in the hovel. Speaking with the blind grandfather in the house and slowly learning to read, the Creature learns how to connect with another living soul only to be confronted with hostility and hatred, chased away from safety by the frightened members of the family.

The contrast between the Creature's situation and the domestic atmosphere he is excluded from comes to define isolation, and also marks his monstrous Otherness in contrast to the societal norms. Repeated rejections by those from whom he seeks help forces the Creature to confront his position in regards to the general society as an outsider, unwanted and misunderstood (Rauch 230-232). Hence, this also emphasizes the isolation the Gothic monsters share, emanating from the marginalization of the monster juxtaposed with the stable human connections of the outside world. Here it is important to note that the extent of marginalization and Otherness is also highlighted in the choice of name. For the creator, the monster is neither human nor animal, yet something that carries parts of both, like a machine built up from different materials. Frankenstein never names its progeny and during their encounters, always addresses the Creature as the "dreaded spectre" (Shelley 62), "the wretch" (101), a "demoniacal corpse," (59), a "lifeless thing" (58) or a "fiend" (174). Throughout the novel the monster always remains the unnamed Other, and he comments on this lack as "I ought to be thy Adam" (103). Even at the end of the novel Frankenstein refuses to see the Creature as a human body and refers to him as "it," lowering the monster to the position of an object and Other, not on equal ground to his own self.

Throughout the narrative the Creature seeks connection by any means possible. In a confrontation between the monster and human, the only condition the monster offers to its creator is the desire for a companion – as long as Frankenstein gives him a partner to share his life as well as to further build his identity on, he will disappear to South America and leave both Frankenstein and Victorian society alone. Eventually breaking his promise of creating a monstrous Eve to his Adam, Frankenstein destroys his experiment and even dismembers the female corpse in his laboratory, dumping the parts into the sea. This experience makes a turning point in the monster as the actual monstrous acts become triggered. Exclaiming an oath of hatred, the monstrous turn is clear in his statement: "I will revenge my injuries: if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred" (148). Kidnapping a child who he learns to be his creator's younger brother William, the Creature strangles the boy. Hiding the boy's locket in the belongings of Frankenstein's servant, Justine Moritz, the Creature succeeds in framing her for the murder. As an act of revenge and rebellion against the absent parent, the Creature turns dangerous and powerful, even killing Frankenstein's bride on their wedding night, establishing himself as a threat to all the living. Accordingly, the hostile reaction he gets from his creator and society in general leads to the evolution from being outwardly monstrous, that is, his grotesque body, to a monstrous behaviour. As Asma remarks, "it is the failure of Victor Frankenstein and society generally to provide a space for him in the human family that turns the creature into a monster" (11). What this means on a personal level, however, becomes apparent only as the monster gazes upon the domestic intimacy of Frankenstein's wedding from which he is forever excluded – he cannot have any meaningful relationship or emotional bond with his creator, nor with any other person in the society. Even his desire for a mate like himself is eventually denied to him. Hence, it is possible to argue that what makes the monster is alienation, but not merely from humanity in general. It is mostly in the exclusion from intimacy, from companionship and fellowship, that the isolation of this outcast takes on true significance and pathos, allowing the suffering to evolve the Creature into a true monster capable of committing monstrous acts and becoming a true threat.

In time, the Creature learns to hate himself and becomes monstrous as a result of the constant rejections he experiences, exclaiming to Frankenstein: "I, the miserable and the abandoned, am an abortion, to be spurned at, and kicked, and trampled on . . . Your abhorrence cannot equal that with which I regard myself" (Shelley 224). Eventually acknowledging himself as a victim, driven to isolation and finally to cruelty only in response to the injustice and violence he has

suffered at the hands of men, the Creature seeks revenge. His committing two murders to hurt Frankenstein mark the turning point in the monstrosity of the Creature. Though he starts with human qualities of affection and care, he eventually has to give them up for violence. Unlike the monsters of previous centuries, the Creature tends to blame his creator, Victor Frankenstein, and the barbarity of humanity for his own suffering and sins. "I am malicious because I am miserable," he tells his maker, "[a]m I not shunned and hated by all mankind? You, my creator, would tear me to pieces, and triumph; remember that, and tell me why I should pity man more than he pities me?" (147). In this situation, Victor Frankenstein is not only the figure of Victorian self but also has the position of a god – the creator, possessing knowledge and power, yet lacking the motivation to save his own creation or protect others from the potential violence the monster might cause. In a contrasting way, the Creature and the creator go from one edge to another in terms of connection and monstrosity, as Garrett points out "[w]hat convinces the creature of his monstrosity, drives him to violence, and leads him to demand a companion is his singularity, his painful lack of connection with others, while Frankenstein, who begins in a close domestic circle such as the creature yearns for and can never enjoy, leaves it for voluntary isolation to pursue his obsession" (95). Reacting in a similar manner to how he has been treated by society, the Creature questions the position of human and monster, of the normal and marginal, of the self and Other, and comes to the conclusion that they hold a potential evolution into impulse and harm equally. Despite the outer monstrosity as a result of the grotesque body, the monster's soul is not inherently evil but just as the human, carries enough seeds of violence to change as a reaction. This notion, therefore, blurs the lines between the normal, proper, logical and moral human and the evil, dangerous, horrific monster.

What is notable in the dichotomy between the human and monster is the multifaceted nature of the monstrous turn in the novel. Inasmuch as the grotesque physiognomy makes a monster, monstrous acts also determine the monster in Shelley's perspective. In this, the Creature and Frankenstein can be read as equally monstrous. Even though the Creature kills people and commits cruel acts, his monstrous acts are the result of a society that shun and exclude him, using hostility and hatred against a desire for acceptance and sympathy. In contrast, Frankenstein's monstrous acts are the result of his hubris and cowardice in equal measure. The fact that he dares to transgresses boundaries between life and death, human and non-human, science and religion, self and other by assuming the position of the ultimate creator, and the selfish joy he feels reveals the extent of this hubris. During the planning stages of his experimentation, Frankenstein explains how "many happy and excellent natures would owe their being to me . . . no father could claim the gratitude of his child so completely as I should

deserve theirs" (55). However, when his reckless innovation creates not a beautiful improvement but a grotesque body, he immediately chooses abandonment. Baldick asserts that the monstrous turn ultimately lies in Frankenstein's selfish actions as the creator in that

> [t]he parts, in a living being, can only be as beautiful as the animating principle which organizes them, and if this 'spark of life' proceeds, as it does in Victor's creation, from tormented isolation and guilty secrecy, the resulting assembly will only animate and body forth that condition and display its moral ugliness. (35)

Accordingly, not only the creation of life but also its abandonment by the creator designates Frankenstein's actions as monstrous. As the creator, he has a duty to guide and protect his progeny whether it is a horrific body or not, yet he flees from such obligation at the first moment of animation. As the powerful figure in this relationship, the creator must introduce him into society and help find a place for the progeny in the world. With this in mind even though the Creature kills several people and commits acts like arson in his revenge quest, it is not only him that sign the death warrant of these individuals. Abandoning his duties toward his creation, treating him with utmost hostility and hatred, Frankenstein shares the criminal responsibility by breaking his promises – as the Creature explains: "You accuse me of murder, and yet you would, with a satisfied conscience, destroy your own creature. Oh, praise the eternal justice of man!" (Shelley 103).

Similarly, keeping his grotesque creation a secret and abandoning responsibility, Frankenstein unleashes a threat upon society. Maintaining distance even when the Creature kills his own youngest brother and frames the maid, Frankenstein does not choose bravery and society but cowardice, a selfish desire to protect his own reputation, stating: "My tale was not one to announce publicly; its astounding horror would be looked upon as madness by the vulgar" (81). His secrecy causes further deaths of those beloved to him, such as his wife Elizabeth on their wedding night, or his best friend Henry Clerval in the Creature's act of revenge. Though these deeds are done by the monster, it is Frankenstein himself who is the cause, and who ultimately has the power to save others, or even warn the society against an oncoming threat. His actions also highlight the degree of selfishness – despite not warning the others of the existence of the Creature, he chooses to protect himself at once: "I took every precaution to defend my person, in case the fiend should openly attack me, I carried pistols and a dagger constantly about me and was ever on the watch to prevent artifice" (196).

To quote Thomson, as Western culture develops the monster that evolves into a different form, "the prodigious monster transforms into the pathological terata; what was once sought after as

revelation becomes pursued as entertainment; what aroused awe now inspires horror; what was taken as a portent shifts into a site of progress. In brief, wonder becomes error" (3). *Frankenstein*, then, marks a shift in the perception of monstrosity – from a portent to a sign of elusive, unidentified, multi-layered form of monstrosity. In his transgressive act of creating a human body and giving it life through science, Frankenstein dissolves boundaries between life and death, human and non-human, past and present. Likewise, this act also signifies the breakdown of the delineated, stable, harmonious concept of man into an unidentified multiplicity, "a breakdown that leaves representation as a groundless, disordered, monstrous affair" (Cottom 61). This disordered nature of creation never ensures harmony but instead leads the characters away from it, signifying a threat to the fabric of society. There is no healthy relationship between the creator and the Creature, or between different parts of society and the Creature – only fear and hostility. Similarly, the existence of such monstrosity affects the relationships between other characters negatively, causing tension and discord. Such a change can be observed in the relationship between Victor and Elizabeth, whose early days are described as "[h]armony was the soul of our companionship, and the diversity and contrast that subsisted in our characters drew us nearer together" (Shelley 38). In sharp contrast, this idyllic harmony starts to falter with Victor's thoughts of secretly creating a life, and falls apart with the monster's animation. The night he manages to bring his creation to life, Victor has a dream that changes into a nightmare:

> I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of 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. (59)

What is perhaps even more significant is that Victor's act of creation, and lack of responsibility eventually become the direct cause of his wife Elizabeth's murder on their wedding night. The threat the monster manifests to the society, as well as the dissolution of harmony are clear in the Creature's targeting of the family as a revenge. Furthermore, the fact that the monster invades Frankenstein's bedchamber, the innermost private living space of a person reflects the horror of an unstoppable, invasive Other.

In Gothic narratives, monsters often dwell "in borderline places, inhabiting an 'outside' dimension that is apart from, but parallel to and intersecting the human community" (Gilmore 12). As the early Victorian Gothic monster, Frankenstein's creature and countless other

previous monster forms adhere to this norm. As the displaced Others, they live in the margins of the society; sometimes accepted but never fully integrated, representing the marginalized individuals that do not fit into the definition of the ideal Victorian individual. In general, this Victorian model self is described as an individual with "moral qualities strongly developed or strikingly displayed" (Collini 33). Often, necessary qualities to define the ideal Victorian person requires socially approved virtues such as self-restraint, perseverance, commitment to work, respectability, courage, and above all, sense of duty. Anyone who transgresses these presuppositions of character and the moral code become the disrupters, rebels, and outcasts. In this sense, the creature "is created as Other to Frankenstein's Self in individual terms" (Waterhouse 30). In this light, it could be argued that Frankenstein as the educated, respectable, hardworking scientist devoted to his work represents the ideal Victorian subject; whereas the Other simultaneously defines the human self-identity through difference, and threatens it. As this physical monster transgresses the socially approved human identity; it goes against the natural order of things and violates the cultural values. As such, the monster is a "harbinger of category crisis" (Cohen 6). By bringing together that which should be separate, the monster becomes "a form suspended between forms that threatens to smash distinctions" (Cohen 6). Hence, an encounter with the monster or the monstrous other confronts the human self with the unknown beyond limitations, even beyond mortality. In this case, as a living being made up of corpse parts, the Creature transgresses natural order by existing, his physical deformity adding to his monstrous connotations. And in that respect, the Creature becomes an active threat to common knowledge, because such monsters are challenges to the foundations of a culture's way of thinking. His gradual adopting of monstrous actions and behaviour only makes his interior nature more congruous, coherent with the exterior shell.

In addition, even though throughout the novel the Victorian subject-self of Frankenstein and the monster try to define themselves or their roles in accordance with the other, there is a continuous confusion. That is to say, Frankenstein and the Creature do not merely represent the division between the self and Other, they signify the point wherein the boundary between the two starts blurring, leading to an ambiguous state of existence in which the monster and the human seem to replace one another. The novel is rich in instances where roles are reversed and confused. Though he is the creator, Frankenstein describes himself as "the slave of my creature" (Shelley 159). Likewise, although the Creature declares that "[y]ou are my creator, but I am your master," (172) he later argues "I was the slave, not the master, of an impulse, which I detested, yet could not disobey" (222). This conflict as to who is dominant over whom in this dialectic relationship is tied to Frankenstein's actions after the creation of the monster, and is

insoluble until their dual deaths. In a perpetual struggle of defining the boundaries, Frankenstein and the Creature, the human and monster, the self and Other are locked in an ambiguous existence where they cannot be fully separated from one another. As Elizabeth Grosz explains, the turbulent dialectic between the human and monster represents a scene in which

> the mirror-image threatens to draw us into its spell of spectral doubling, annihilating the self that wants to see itself reflected. At the same time, it gains pleasure from the access it gives to the subject's exteriority, from an illusory mastery over its image. Fascination with the monstrous is testimony to our tenuous hold on the image of perfection. The freak confirms the viewer as bounded, belonging to a 'proper' social category. The viewer's horror lies in the recognition that this monstrous being is at the heart of his or her own identity, for it is all that must be ejected or abjected from self-image to make the bounded, category-obeying self possible. (65)

Victor Frankenstein cannot accept his bond with his creation, for such acceptance has the potential for him to lose his own identity. Unable to use his negative and reductive perspective and definition of the monster in establishing his own identity, as the superior, logical, powerful man, Frankenstein has to hide and suppress his own monstrosity. In that sense he can see himself in the monstrous reflection of the monster: "I considered the being whom I had cast among mankind . . . nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me" (Shelley 78). This recalls to mind the beginning of the novel wherein Professor Waldman shows methods of combining alchemy with modern science. Remarking feeling "as if he had placed carefully, one by one, in my view those instruments which were to be afterwards used in putting me to a slow and cruel death," (69) Frankenstein notes his interest. In a way, this prophetic remark, or "the words of the fate – enounced to destroy me" (49) ring true; in the end pushing boundaries of human and non-human, of life and death, of past and present to the limit results in a conflation of all stability in which the monster and human must both perish. Accordingly, at the end of the novel, the monster finds the dead body of his creator and proclaims that "in his murder my crimes are consummated" (221). Telling his own story to Captain Walton, the Creature explains how he desired acknowledgement and affection yet received fear and hatred by the society, even by its own creator, which caused the monstrous turn in vengeance: "Evil thenceforth became my good" (222). In the end the monstrous threat is not destroyed by the society or by the creator, the inhuman strength and endurance of the monster allowing for its survival despite all attempts. In contrast, it is the Creature who decides to eliminate the threat by his own hand, planning to die by fire, not desiring to harm society any longer now that the reason for vengeance is gone.

In the discussion on the early Victorian Gothic monster, it should also be noted that the Creature both lacks a human past, and is also denied a future by both society and his own creator. By

destroying the female creature he was preparing, Frankenstein forbids any reproductive future for the Creature. Furthermore, the very birth of the Creature is an abhorrence and an anomaly, as he is not born from a female body through pregnancy, but created out of animal and human parts. This very act of creating such a transgressive creature has moral repercussions that are appalling, which Frankenstein quickly discovers himself. As Benziman argues, "Victor fails to realize that he has certain obligations towards this hateful being of his own making. In fact, he seems incapable of seeing his own creature as an other – a separate subject who deserves to be related to according to moral parameters" (389). This temporal anomaly also implies the message Shelley highlights in accordance with the early nineteenth century anxieties: that transgressing boundaries is dangerous, futile, and results in punishment. As God creates man in his own image, Victor Frankenstein creates a human – yet he does it with collected body parts of corpses and through electricity, so as to create a "magnified image of the new era's self," which only ends up in horror and suffering (Levine 72). As Cottom notes, "this is the parable of *Frankenstein*: in seeking to represent himself, man makes himself a monster. Or, to put it in other words: Frankenstein's monster images the monstrous nature of representation" (60). In this sense the Creature stands for the anxieties stemming from a rapidly changing world, and the unresolved questions about being human.

Though written two decades before the coronation of Queen Victoria, Shelley's *Frankenstein, or, the Modern Prometheus* (1818) anticipates the Victorian age (1837-1901) and its relevant social, technological, political transformations. In many ways, *Frankenstein* is the story of being human and the limits of humanity, and what may come to pass if they are crossed. Generally, the early Victorian social identity was rooted in a hierarchical structure of hereditary privilege, which also connoted tradition, culture and stability. In the nineteenth century, the French Revolution (1789) and the Luddite riots[9] (1811-1816) threatened the position of upper classes, allowing for social mobility and destabilizing the power structure. Accordingly, the sense of self based on social class and hereditary status started to change into a sort of defining oneself by their interaction with society, in contrast to the rank one did possess. In this light the violation of social norms hold significance for the continuity of society.

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[9] Originating in Nottingham and spreading to the whole region in England, the Luddite riots denote protestations of textile workers against the manufacturers who replaced the workers with machinery, causing widespread unemployment rates. Threatening employers with letters and destroying the new machinery in secret, the Luddites revolted against both rapid industrialism and unequal working conditions, giving voice to the dissatisfaction of working classes and revealing the dehumanizing conditions of work.

In a way that reflects how an idealistic, uncontrollable progress results in a monstrous destructive force, Shelley's Frankenstein and the Creature arguably problematise a particular point in history. In 1789, certain idealistic philosophical leaders created an uprising of exploited masses that rebelled against the royal ruling order, reacting against the enslavement and abuse beneath the tyranny of rulers, which became the French Revolution. Triumphing over the aristocracy and royalty, the will of the people desired to bring forth an era of liberty, prosperity, and justice. However, as these concepts did not find an intellectual response in the general public but became dogmatic practices, denouncing those that fail to adhere to the new system as the other, eventually the revolutionary ideals did not come to fruition. Instead, it led to a brief period in which the aristocracy and monarchy were destabilized and dethroned, with series of massacres and executions, giving it the name of Reign of Terror (1793-1794). Between the years of 1792 and 1815, the fifteen years long military conflicts between France and Europe (Britain, Prussia, Russia, Austria, and other monarchies) escalated tensions between nations and people further, creating a sense of fear of instability and violent modernity invoked by revolutionary idealism. Though Britain remained rather distant to such chaos, the unpredictability and rapid change impacted the English mindset, creating a fear of extreme revolutionary idealism that could cause more destruction than benefit. In this period, modernity and the potential dangers it could possess became an anxiety of the time, which found reflection in Gothic narratives accordingly.

The historical background mirrors how the Creature in its monstrosity becomes a modicum to rise against the tyranny of the creator, specifically with regard to Shelley's life. As Randen points out, both Mary and Percy Shelley were interested in the achievements and philosophy of Jean-Jacques Rousseau who was "the intellectual father of the Revolution" (496). Furthermore, Mary Shelley's father William Godwin was politically aligned with the far left and wrote extensively on the optimism of the events in France, and what idealistic possibilities they might bring. However, the true outcome of the Revolution and the bloodshed caused to all parties destabilised the optimistic idealism for those in Britain. Combined with the Luddite uprisings and increasing frustrations with the status quo, Gardner explains that during the eighteen sixteens the monster started to symbolize a sort of political unrest at a turbulent time. To illustrate, many conservative journals employed images of "grave robbing, reviving the dead, and monsters who turn on their creators and destroy them, to warn of the dangers of liberal reform" (Gardner 72). Accordingly, Shelley's Creature reflects these modes of political unrest in its monstrous origin. Just as the journals illustrate, the monster is a dead body brought to life, who eventually causes the destruction of its creator. Here it is important to note that while

Shelley warns against the extent of uncontrollable, unchecked actions and idealism which may result in death and destruction, she also puts forward her own political stance as supporting the workers and the lower classes in their uprising against the powerful classes. It is evident that Creature as the sympathetic monster represents the lower class, always marginalised and abused, while Frankenstein represents aristocracy and political power. In the rebellion against Frankenstein, the God/King, the Creature does not desire complete destruction at first but demands certain rights and privileges, which are essential human rights – such as safety, food, company, and ability to reproduce. The failure of the Creator in his duties, and his willing abandonment of such responsibilities in this sense gives the monster a right to rebel. This notion further reflects the Luddite disturbances of the period, where "the poor laborers and their advocates believed that the government had a duty to listen to its people, and to provide the basic necessities to which they have a right" (Gardner 73).

Continuing with the theme of historical context in creation of anxieties, *Frankenstein* gives voice to the fear of the irresponsible use of science and the difficulties of controlling the transgressive outcomes, as well as the extents of revolutionary idealism. With this in mind, the subtitle of the novel "The Modern Prometheus" is highly significant in pointing to the myth of creation, yet in Shelley's modern vision Prometheus's stealing of the fire mirrors certain scientific explorations at the end of the eighteenth century. In a way that challenged limits between life and death, Luigi Galvani, the professor of anatomy and physiologist at the University of Bologna performed a series of studies in which he applied a bimetallic arc between a dissected frog leg muscle and the frog's abdominal nerve, producing movement. Discovering that the animal tissue itself contained an innate vital force that gave life to the body, he theorized that by connecting nerves to a battery, it could be possible to reanimate the dead tissue by electric impulses (Mellor 105-106). Subsequently, the physician Giovanni Aldini conducted demonstrations in London between 1802 and 1803. As Lederer describes, in a presentation for the Prince of Wales, Aldini applied electrical current to the ears and nose of a newly decapitated ox head, which caused the eyes to open, the tongue to be agitated, and shaking of the nose and tongue, to the astonishment of the crowd (13-14). It is highly suggestive that during this time of electrical experimentation, *Frankenstein* made its first appearance in 1818. Both Mary and Percy Shelley followed the scientific developments and debates of the time, which is clear in Mary Shelley's associating electricity with galvanism in the 1831 edition of her novel: "Perhaps a corpse would be re-animated; galvanism had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth" (7).

In this view it is evident that Shelley mirrors the experimental demonstrations in her novel in the moment of animation of the monster. In one of Aldini's electrical experiments on corpses, John Forster, a murderer set to be executed at Newgate Prison was chosen. Immediately after his death the body was connected to a battery by electrodes, so that in the dead body "the jaw began to quiver, the adjoining muscles were horribly contorted, and one eye was actually opened. In the subsequent part of the process the right hand was raised and clenched, and the legs and thighs were set in motion" (Aldini 191). Recalling to the mind the scene of the Creature's animation in which Frankenstein "saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs," (43) the connection between the scientific developments and their reflections in society is evident. Returning to the subtitle of "The Modern Prometheus," it is clear that Frankenstein as Prometheus creates a man not from clay but from collected body parts, and uses the fire of heaven that is electricity, lightning, to give it life, at once going beyond the boundaries of humanity.

In the violation of all Victorian norms regarding societal control, Frankenstein's monster here reflects the early Victorian society's fears against the marginal, the unfit, and the unknown and the immoral. It must be pointed out here that, the ultimate threat to the Victorian human is not technology itself; rather it is the possibility that unchecked scientific experimentations, unbounded transgressive desires could wreak havoc on society. A lack of consideration of ethical consequences is what lies at the heart of this fear. Written during the initial effects of the rising industrialisation and enterprising, the novel portrays is a sort of dilemma: a scientific discovery always heralds the arrival of something unknown, something unidentified, therefore exciting and dangerous in equal measure. However, it also connotes an impossibility for the detailed evaluation of what the progress might bring. Although monsters act as a sign and a warning that delineate social boundaries in fiction, Shelley's *Frankenstein* in its initial publication drew harsh criticism about its lack of warning. Mirroring the accusations on Gothic fiction itself in its challenging nature, for some reviewers the novel had "no lesson of conduct, manners, or morality" and expressed views "bordering too closely on impiety" (Baldick 57). It is then interesting to observe that in the 1831 edition of the novel Shelley makes certain revisions to add a moral lesson to emphasize threats of reckless action and transgression of boundaries; it is in the moments between Captain Walton and Frankenstein that a warning is emphasized to the reader. To quote Victor Frankenstein, he stresses to Walton: "When I reflect that you are pursuing the same course, exposing yourself to the same dangers, which have rendered me what I am, I imagine that you may deduce an apt moral from my tale" (Shelley

220). Telling the story of his monstrous creation, Frankenstein's moralizing and didacticism reach a peak as a demonstration and warning in giving up the desire to transgress boundaries in any similar way: "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" (54).

Taking into consideration the multi-layered monstrosity shared between the human and the monster in equal measure, *Frankenstein* further represents how the potential moral degeneration of one person might imperil others in society. Accordingly, the novel epitomizes concrete fears of the consequences of "civilising" the other and more dangerous fears of a threat planted into the society by a respected subject (Rauch 227). However, in a comparison with the monsters of the earlier periods, this early, archetypal Victorian Gothic monster is less dangerous than the monsters that will come after. In contrast to the late Victorian Gothic monsters and monstrous beings that will be discussed in this dissertation; this monstrous creature is only an outside threat, and still limited to the margins against the human. In its isolation, intelligence, inherently non-violent nature, desire for kindness and connection, it can be argued that this monster presents less of a threat to the whole society. As the novel concludes with Frankenstein's death before confronting the monster, the possibility of a such future monstrous creation is prevented. In the Creature who mourns his maker and "makes a vow of self-immolation," (Malchow 102) it is clear to note the desire to do no future harm to the society, as this monster is driven only by personal revenge. Accordingly, the monsters of the future decades in the Victorian period subvert the characteristics of this early Victorian Gothic monster. Bringing the monster to the foreground on equal ground with the human, Gothic fictions of the late Victorian period portray monsters that do not reside outside the civilized society, but take part in it, shifting the grotesque body into a monstrosity that hides itself in different ways. In this light, the following chapters will analyse how, and in what manners the perception and representation of monster and monstrosity change in the late Victorian period as a contrast to the archetypal early Victorian monster of Frankenstein.

Accordingly, in Chapter 1, this dissertation aims to scrutinize the ways late Victorian monstrosity is defined in contrast to the earlier creatures in Robert Louis Stevenson's work *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). In the story of ambitious Dr. Henry Jekyll who divides his psyche to create Edward Hyde, the novel portrays a tangible, violent monster that eventually takes over the human identity. Accordingly, this novel bases its monster on the

changing socio-political realities of the fin-de-siécle period and changing discourses on the perception of human. Linked with the psychological theories of the late Victorian era focusing on the human mind, the dichotomy of self and Other in this period blurs the lines between the human and monster, therefore changing the connection of monstrosity with exteriority. In this light, the monster can be seen in its evolution from an exterior being at the edge of society, never allowed to enter civilisation into a monster that is a part of society, able to hide its nature and cause unseen horrors. Contextualizing the contemporary fears of the late Victorian era with a focus on the effects of urbanization, immigration, criminality, degeneracy and devolution, this chapter will analyse how the monster reflects this developed conception of monstrosity in its representation of the fear of an unknown threat contained within, destabilizing the Victorian self and social norms.

In Chapter 2, the links between the figure of the vampire and fin-de-siécle imperial anxieties in the novels of Bram Stoker's *Dracula* (1897) and Florence Marryat's *The Blood of the Vampire* (1897) are explored as a next stage in the evolution of monsters. As Cohen points out, the difference that constructs the monster against the individual can be in many different ways, "but for the most part monstrous difference tends to be cultural, political, racial, economic, sexual" (7). In these novels published in the same year, yet with two different vampire representations this chapter intends to analyse how the monster is represented as a sexual, racial, and political Other as the century draws to a close. In the male, ancient foreign vampire of Stoker's *Dracula* and in the female, mixed-race psychic vampire of Marryat's *The Blood of the Vampire*, the novels delineate the diverse and complex fears of the Victorian society marked by the tension between the old socio-cultural norms and the new at the end of nineteenth century. With regard to the main anxieties of the period concerning the rise of immigration, xenophobia, the taboo of sexuality, and the clash between modernity and tradition, the monster changes into the form of vampire to reveal the extent of those fears upon society. Accordingly, this chapter will evaluate how the perception of monstrosity evolves into a fear of contagious degeneration that has the power to transform the individual and society through the vampire, mobilizing discourses on race, gender norms, morality, and identity.

In Chapter 3, this dissertation aims to analyse the changing concept of the monster at the end of the Victorian period into an intangible and spiritual being, in contrast to the corporeal vampires and divided personalities of previous decades. Accordingly, in order to focus on this complex and elusive form of monstrosity, the last novel to be scrutinized is Walter de la Mare's *The Return* (1910). Written on the onset of modernism, this novel explores the transformation of

Arthur Lawford who finds himself being possessed by the spirit of an eighteenth-century French pirate and gradually loses his sense of self. Illustrating the genre of ghost story narrative that marked the early twentieth Gothic fiction, the monster of this novel reflects a form of monstrosity that extends the late Victorian threat coming from within into a threat that completely destabilizes the self. As a continuation of the Victorian anxieties of invasion, instability, of the sense of loss and unknown, monstrous images of the ghost and possession reveal collective social anxieties over the dangers of embracing the change in a social, cultural, political, and individual sense. Accordingly, this chapter aims to investigate how the progressive losses of the protagonist concerning his body, family, society and identity mirror the socio-political reality and anxieties of Britain in the beginning of the twentieth-century, taking into consideration the death of Queen Victoria in 1901 and the considerable social change that came to pass until World War I. In this sense, the evolution of the monster form into the ghost will portray how the perception of human and monster, the self and other, the normative and aberrant concludes in a threat that not only poses a physical threat to the human but threatens to destroy the ties that hold society together at the beginning of a new age.

CHAPTER 1

THE MORAL MONSTER IN ROBERT LOUIS STEVENSON'S *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886)

> The only way to get rid of a temptation is to yield to it. Resist it and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful.
>
> --Wilde, *The Picture of Dorian Gray*

The Victorian Period, beginning with the coronation of the Queen Victoria in 1837 and lasting until her death in 1901 is a time marked by constant developments and transformation contrasted with an emphasis on morality, propriety and rules of conduct. Modelled after the Queen herself who stood as a symbol of "earnestness, moral responsibility, [and] domestic propriety," (Greenblatt and Abrahams 980) Victorian norms are linked to religion, gender roles, moral restrictions and domesticity. In this sense, the long reign of the monarch creates a fixity, a stability that laid the foundation of Victorian ideals for a century. Defined with a sense of hope and idealism, progress and innovation, the early Victorian period is a time of growth based on change, technological advances, industrial efficiency, and a capacity of energy to structure all parts of life and society. However, establishing a contrast to the idealistic and visionary mood of the early Victorian period, decades after 1860 portray a sense of disillusionment and loss. As Masterman remarks, the general perspective of the late Victorian period paints a picture where

> [t]he large hopes and dreams of the Early Victorian time have vanished: never, at least in the immediate future, to return. The science which was to allay all diseases, the commerce which was to abolish war, and weave all nations into one human family, the research which was to establish ethics and religion on a secure and positive foundation, the invention which was to enable all humanity, with a few hours of not disagreeable work every day, to live for the remainder of their time in ease and sunshine – all these have become recognised as remote and fairy visions. (qtd. in Hynes 133-134)

Accordingly, this significant change in the early and late parts of the Victorian period find a reflection in the Gothic fictions of the time. The late half of the period witnesses a return of the Gothic narrative, and hence, of the Gothic monster. Hurley points out that "the Gothic is rightly, if partially, understood as a cyclical genre that re-emerges in times of cultural stress in order to negotiate anxieties for its readership by working through them in displaced (sometimes supernaturalized) form" ("British Gothic Fiction" 194). Hence, many critics link the re-emergence of the Gothic and the Gothic monster in the late Victorian period to anxieties about modern urban culture, or about Britain's status as the dominant modern imperial power. Within

the historical context, the monsters as representations of social fears are results of an uncertainty of the oncoming world. Consequences of the increasing authority of science and the repercussions of new arising theories such as Darwin's theory of evolution, the clash between the Church and science, the evolution of social classes and hierarchy and many such other issues caused the erosion of certain rooted beliefs that characterized the first part of the Victorian era. In this volatile period, the late Victorian Gothic fiction portrays these changes through markedly different and complex monsters, embodying contemporary fears. It follows that "as concerns about national, social and psychic decay began to multiply in late Victorian Britain, so Gothic monstrosity re-emerged with a force that had not been matched since the publication of the original Gothic, at the previous fin-de-siécle" (Byron and Punter 187). In fact, the changing values and anxieties of the era produced more monsters than in any other period, and the late Gothic fiction hosted a diverse area of monstrous beings. What is important to highlight is that late Victorian fears were varied and manifold, which were represented in not fixed stereotypes but in a variety of monsters that constantly shifted in form and meaning in almost every decade. Contrasting the external, grotesque and identifiable monster of the early Victorian period exemplified by Frankenstein's Creature, the late Victorian monster comes from within, threatening different parts of the identity in each incarnation. Accordingly, representing a new form of monstrosity among this widespread change and illustrating the archetypal monster of the late Victorian Gothic fiction, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) offers crucial insights into the mind of the late Victorian society and individual.

One of the most well-known and prolific writers of the late Victorian period, Robert Louis Stevenson (1850-1894) is a Scottish novelist and poet whose works have formed a foundational part of Victorian fiction. Born in Edinburgh, he pursued a law degree at the University of Edinburgh. His interest in the literary arts and composition began with his interactions in The Speculative Society at the University of Edinburgh, where he took part in an amateur drama and joined the then contemporary debates (Balfour 52-54). Starting his publications with the essay "Roads" (1873) in *The Portfolio*, he pursued a career in writing with his adventure novel *Treasure Island* (1883), which became one of the classic texts of children's literature (Furnas 84). In his prolific writing career, Stevenson delved in many forms such as "boys' adventures, pirate romances, horror stories, children's poetry," non-fiction travel narratives, essays, even *Three Plays*, a stage play he had written with William Ernest Henley (Luckhurst vii-viii). Still a popular figure in the contemporary literary world, a study in 2018 names Stevenson as the twenty-sixth most translated author in the world (Osborn). Among his most well-known works

are his adventure novel *Treasure Island* (1883), *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), his short story collection *The Merry Men and Other Tales and Fables* (1887), and the poetry collection *A Child's Garden of Verses* (1885) wherein the sixty-four poems included have been considered one of the most influential works of children's literature of the nineteenth century.

Illustrating the changing dynamics of the late Victorian Gothic fiction, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) tells the story of Dr. Henry Jekyll, who aims to find a way to separate the conflicting parts of his personality. Consuming a potion he creates, Jekyll successfully splits his mind, and in so he divides himself into a new and sinister being named Edward Hyde. Living his days as the respectable Dr. Jekyll during the day and embracing the freedom denied by the strict Victorian norms as Mr. Hyde at night, he becomes gradually addicted to the sensation and loses himself in his other identity. Concerned by the changed behaviour of his friend, Mr. Utterson, a lawyer, confronts Jekyll and tries to solve the mystery of Mr. Hyde. Tracing clues from a series of brutal crimes, from unruly behaviours and violence to the murder of Sir Danvers Carew, Utterson attempts to uncover the truth behind the transformation. In the end, in a twist, it is revealed through Jekyll's written confession that Hyde and Jekyll are the same person. Fearing the extent of this destructive monster and suffering in guilt from his transgressive, immoral actions, Jekyll takes a lethal dose of poison and destroys the monster along with himself, leaving his words behind as a warning.

In contrast to the earlier Gothic texts like Horace Walpole's *The Castle of Otranto* (1764), in the late Victorian Gothic fiction the setting and main image of horror change; in that sense "it is no longer the physical landscape that provides the location for Gothic tales but rather, more disturbingly, the human body itself" (Buzzwell). In the return of fears that disturb the familiar and secure, the boundary between reality and imagination is complicated by psychological disturbances. Emerging from the mind itself, these new internal monsters come to life in moments of psychological crisis, triggering a monstrous transformation. This mirrors the outlook toward psychology which was still in its infancy in the late Victorian period, yet able to make a mark on the societal imagination. The idea of an autonomous, unknown unconscious introduced by Sigmund Freud that governed the human was alarming to the rational mindset of Victorians, because it was unknown and uncontrollable. Accordingly, the very monster that comes to life in the division of this psyche is equally as fearful, mysterious, and unmanageable. Hence, in the late Victorian Gothic fiction instead of castles and outer grounds the setting

becomes a domestic one. Consequently, the horror and threat no longer come from the outside but from within also, sometimes even within the protagonist's own home or mind.

As the archetypal late Victorian Gothic monster, Stevenson's Hyde illustrates this change in its origin from the man's own mind through scientific experimentation. This change emphasizes an important trait of the monster in that it "can threaten the very foundations upon which our values rest . . . the monster has the potential to disintegrate the Self, our very core. Monsters challenge the homogeneity of society and Self by revealing inconsistencies, gaps, and the unknown" (Davis and Santos x). By embodying difference, monsters offer a way to structure the self as a comparison, as the binary oppositions at the heart of identity formation also reflect. In this respect, monsters are necessary in drawing boundaries between the 'I/not I' or 'self/other.' Moreover, this difference is open to interpretation as monsters transgress all norms placed upon them, whether they are moral, cultural, or physical. By their inherent excess, Cohen notes that the monster always "dwells at the gates of difference" (17). There is a tendency for humans to build a comfortable space in which one feels secure, which is often characterized by sameness, and this security remains so long as unsettling things stay outside this realm. However, if an Other gets in this space, it threatens this sense of 'at-homeness,' not from the outside but from within. Having the monster, that is the Other(ness) in this realm of sameness is disconcerting, creating tension and threat. In this sense, a monster can be many things; it is "that which invades one's sense of personal, social or cosmic order and security" (Beal 5). As a being that directly comes from the mind, Hyde becomes the representation of the internal Other, a foreign body that originates inside and threatens the stability of the body directly from within. In this shift, the monster comes from within, and in its internal origin becomes able to exist in the urban society. Accordingly, while the monster of the earlier Gothic encapsulated in Frankenstein's Creature is always excluded from society and seeks a place for himself in the margins, the internal monster represented by Hyde is free to roam the streets of London, to the point of having his own flat in the East End. This change emphasizes how the external threat moves inward, becoming much more dangerous to the integrity and stability of the self and society at once.

Accordingly, Hyde's origin directly from the mind of Jekyll reveals how monstrosity is linked to the psyche, invoking the uncanny. Referring to Sigmund Freud's essay "The Uncanny" (1919), uncanny as a term signifies a difference that evokes fear and dread in confrontation with the other:

> The subject of the 'uncanny' is a province of this kind. It is undoubtedly related to what is frightening – to what arouses dread and horror; equally certainly, too, the world is not always used in a clearly defined sense, so that it tends to coincide with what excites fear in general. Yet we may expect that a special core of feeling is present which justifies the use of a special conceptional term. One is curious to know what this common core is which allows us to distinguish as 'uncanny' certain things within the field of what is frightening. (368)

In its translation to English, the word uncanny arguably loses an important element of its essence in its relation to the human; as Freud notes the term in German is "*unheimlich*," the opposite of "*heimlich*" which connotes the familiar, the native, the already known – in that light "what is 'uncanny' is frightening precisely because it is *not* known and familiar" (370, emphasis in orig.). Here, in his disintegration of stability in Jekyll's mind, in his unknown and unfamiliar existence, Hyde is the corporeal manifestation of the uncanny. This also reflects the theory that once a monster is "named," it is no longer a monster because "its excess, which is its monstrous nature, is sidestepped when classified" (Beville 5). In this sense, the monster that is unnamed is the actual threat, because it cannot be classified or understood in a way that would allow others to control, or constrain it. As excess come to life, the uncanny monster cannot be reduced to a function or a name, thus it thoroughly disrupts order and always signifies threat. In the novel, the monster's name being a variation on 'hiding' as Utterson puns by stating "[i]f he be Mr Hyde . . . I shall be Mr. Seek," (Stevenson 16) emphasizes the unnameable, untraceable nature of the peril. In this respect there is a constant struggle to describe Hyde's monstrosity through various signifiers of otherness. Neither his image nor his monstrosity can be easily defined or classified. From the beginning, Enfield finds difficulty in capturing Hyde's image: "There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity although I couldn't specify the point" (7). Unlike Frankenstein's Creature who was immediately and inescapably conspicuous in his grotesque body, Hyde does not possess obvious physical deviations at first sight. Though he evokes a strong sense of wrongness and strangeness, he still can pass by as a Victorian man and exist in society. Try as he might, Mr. Utterson can only describe Hyde as "hardly human" (12) without being able to explain how. Hyde is described as "pale and dwarfish," (10) with a "displeasing smile," (12) and overall gives "an impression of deformity without any nameable malformation" (12). In this view, the monster is less linked to the grotesque and more to a formless, incomplete, impure form of monstrosity.

In general, Stevenson confronts the Victorian audience with their own, hidden inner demons, portraying how the monster can emerge from within the repressed self. In the novel, this is

achieved mainly through the theme of the double, manifested in the figure of Hyde. As Freud notes, "the uncanny is something which is secretly familiar, which has undergone repression and then returned from it" (377). Rooted in the early mental stages of the foundation of ego, that is, the "I," the double is the return of what is repressed, whether it is a desire, a complex, or anxiety. In this light, the double, or "doppelgänger" (398) refers to a character in the story which has a duplicate similar in form, but distinct in intentions. This double is able to impersonate the original subject, but is also vastly different in terms of attitudes, desires, and self-presentation. This motif often has connections with mirrors, shadows, darkness, fear of death, and threats, often representing a division of the self in Freudian terms. It also refers to the overall theme of duality, duality within human nature, duality of mind and body, and moral dualism, all of which occupy a significant space in the late Victorian Gothic literature. In this respect, Jekyll is the educated, self-sufficient, moral and respectable Victorian gentleman. However, he also hints at the enjoyments he used to indulge in his youth, as well as how he was obliged to hold back his natural instincts in order to maintain his position in society as a respectable man of science. Aware of the constraints upon his freedom and the mask he wishes to wear, Jekyll remarks in his confession: "I concealed my pleasures; and that when I reached years of reflection, and began to look round me, and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life" (Stevenson 42). When he succeeds in separating his two aspects through science, Jekyll creates a vehicle, a shadow, via which he is able to obey his instincts without tarnishing his social image. Hence, the uncanny is revealed in the form of the double, symbolising a division of persona and psyche. Edward Hyde is Jekyll's repressed desires and urges made corporeal. Accordingly, he symbolizes freedom and instinct, and represents "the inevitable conflict between natural urges and societal pressures" (Saposnik 729). The first moment of transformation brings joy to Jekyll: "I felt younger, lighter, happier in my body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, and unknown but not an innocent freedom of the soul" (Stevenson 44).

The double, specifically in Gothic, provides a clue to the limits of the culture by foregrounding problems of categorizing the self in relation to the notions of reality and identity. As Fredric Jameson points out, the naming of otherness is a telling index of a society's deepest beliefs. Any social structure tends to exclude anything different from itself, or threatens it by naming it evil. Hence it is a significant ideological gesture, a concept "at one with the category of otherness itself: evil characterizes whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real and urgent threat to my existence" (Jameson 140).

In this context, the double is defined as evil precisely because of its difference and as a possible disturbance to the familiar and the known. That is also the reason why the double – and the Gothic double particularly – is a stranger, a foreigner, a social deviant, an outsider with often extraordinary powers whose origins are unknown. This is intrinsically related to the context of the late nineteenth century discourses on order, reason and transformation. A tremendous shift in these discourses in the period effected a radical transformation of man's perception of himself and consequently, of the Other. The rise of psychology as a new science, impacting the perception of identity and selfhood also shaped the duality of appearance and reality. In this sense, in order to reveal and define the new selfhood and the Other, identity is divided into two and conceptualised in the external outlook and internal selfhood. Shuttleworth explains the topic as follows:

> True selfhood is not the naked display of the insane, but rather the artful concealment and dissimulation of the social creature. Although the insane reveal in more vivid outline the real characteristics of man, to become a social being the individual must learn to overlay and disguise these impulses. Indeed, the condition of selfhood is dependent on having something to conceal: it is the very *disjunction* between inner and outer form which creates the self. (38)

Tracing the hidden parts, confronting the darker sides reveals the self as a contrasting force. Accordingly, it can be seen that the Victorian concept of selfhood beginning with the stable self, evolved into one that saw a duality between the self and Other, appearance and reality, familiar and unknown, the conscious and the unconscious. Like monstrosity, the Other represents what is external to the norms of self and society, but it is also essential to the constitution of the self in standing as the hidden side. In this light, philosopher Richard Kearney points up the paradoxical relation between self and the monstrous other as: "in a sense we may say that monsters are our *others* par excellence. Without them we know not what we are. With them we are not what we know" (117, emphasis in orig.). Likewise, this transforms the concept of the monster that was something else and something distant into something a person lives with – into something bodily there, within, ready to be unleashed. All of this is observed in the way Hyde is a part of the human self, an insider of the society he threatens. As "something long known to us, once very familiar," (Freud 370) but became forgotten or repressed in the mind, coming back to represent the darker parts of one's personality, Hyde is literally born out of the repressed thoughts, dreams, and desires of the Doctor. In this respect, the double portrays the consequences of repression: monster becoming the repressed second self, embodying Victorian subject's vices. The threat of the monster lies in the fact that the monster stands for what it could mean for the educated, moral and respected Victorian subject to go against socially accepted norms in search of pleasure, freedom and instinct.

It follows that "Jekyll's desires are created by what cannot be accounted for in this society, leading him to consume more, desire more. His desires are ineffable ones, which Hyde fulfils" (Comitini 126). Yet this fulfilment has no visible end. For Jekyll, embracing the liberation turns quickly into an addiction, for the desire to chase the same rush of sensations rise the more he feels the pressure of obligations, responsibilities, and restrictions in his daily life. In turn, Hyde starts to assume power and demands to be let free, desiring more and more things which Jekyll is quite powerless to put a stop to, as he confesses: "I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught" (Stevenson 49). The more Jekyll weakens, the more stronger Hyde grows. Even though Jekyll assures the concerned Utterson that "the moment [he] choose[s], [he] can be rid of Mr. Hyde," (13) the longer the monster roams freely, the harder it becomes to control him. His isolation from others and therefore, moral and societal norms also contribute to the weakness of Jekyll. In moments of clarity, he becomes conscious of his actions, and is horrified by the uncontrollable violent, murderous urges of Hyde, exclaiming: "I am the chief of sinners, I am the chief of sufferers also" (45). To quote Freud, the double "possesses knowledge, feeling and experience in common with another person, so that his self becomes confounded, or the foreign self is substituted for his own – in other words, by doubling, dividing and interchanging the self" (387). In this shift of power between the self and double it is clear that

> the abortive attempt to re-create himself leads Jekyll inevitably into subjection to his own creature. The insurgency of Jekyll's monster is of a kind that can obliterate what remains of Jekyll's already fragile identity . . . Human identity is merely an assemblage of ill-fitting fragments; that what we please to call the 'individual' is in fact endlessly divisible. (Baldick 145-146)

Accordingly, as Jekyll loses himself in Hyde, the shifting relations between the self and split Other are also projected through the use of pronouns. Although Jekyll at the beginning of the experiments describes Edward Hyde as a separate entity only originating from his darker side, as his addiction grows, the line between them seems to dissolve. In describing Hyde's actions, Jekyll cannot easily form his words: "He, I say – I cannot say, I" (Stevenson 52). Likewise, Garrett notes that "[a]s narrator and author of 'Statement,' Jekyll is 'I,' but as protagonist or object of his narrative he is sometimes 'I,' sometimes 'he' or 'Jekyll,' while 'Hyde' is sometimes replaced by 'I'" (107-108). When Utterson goes to confront Jekyll awaiting admittance, he hears a voice calling for mercy, and though the voice talks like Jekyll he exclaims: "Ah, that's not Jekyll's voice – it's Hyde's!" (32). These instances reveal how

identity is constantly confused and conflated between the two, gradually dissolving the stability of the self through the shifting grammatical permutations of pronouns.

The end of the novel with Jekyll's assertion of his death is also significant; though he declares that he does not know if Hyde will die, it is Jekyll's words heralding his death that closes the narrative: "I bring the life of that unhappy Henry Jekyll to an end" (54). Regarding this action, it could be argued that Jekyll "reclaims through the form of his narrative the authenticity of his own death" (Garrett 109), and thereby reclaims his identity back. Yet, it is important to note the fact that Jekyll and Hyde, unlike Frankenstein and his Creature, are more deeply linked as they emerge from the same mind. Their relationship is more complex since they together compose one single entity. On this subject, Wright maintains that "Hyde is but the consequence of Jekyll's experiments in forbidden science; he exists only by the will of Jekyll; he has no independent being. Hyde is no *other* than Jekyll, he is Jekyll" (255). To that end, it is evident how close the monster comes to the human in its evolution from the early to late Victorian period – coming from within, internal to the point of being the same. Though Hyde is the monster of the novel, as a manifestation of Jekyll's repressed desires and potential violence, the monster lurks within the individual in advance, waiting to be released at a point of disturbance.

It is of note that the theme of the Gothic double reflecting monstrosity was a subject of fascination for Stevenson before Jekyll and Hyde. His short story "Markheim" (1884) likewise features a man visiting an antique store looking for a Christmas present and finds an antique hand mirror. Having a moment of crisis and fright in seeing his vision in the mirror, yet becoming strangely obsessed with the item, Markheim murders the owner of the shop. Seeing his own distorted, shadowy visage on every reflective surface of the room, his horror grows. A stranger suddenly appears, looking oddly similar, and it is revealed that this double is Markheim's other self – his conscience manifested, or what he calls a mask. Confronting his other self, Markheim exclaims: "I have lived to belie my nature. All men do; all men are better than this disguise that grows about and stifles them" (128). Eventually he confesses his crime to the authorities and with this turn to morality, the double disappears. In this confrontation between the self and Other, the morality and monstrosity, it is evident to see how for Stevenson duality serves as a medium to delineate social norms and the ways a person might transgress them. Moreover, on the subject of duality and monstrosity, Stevenson's personal notes state his long termed interest: "I had long been trying to write a story on this subject, to find a body, a vehicle, for this strong sense of man's double being which must at times come in upon and overwhelm the mind of every thinking creature" (qtd. in Miyoshi 294). As the theme holds

crucial importance for Stevenson, it is clear to see that it offers another site of discussion on the Victorian conflicts and complications regarding transgression, not limiting the inner monstrosity to Hyde but extending it to other similar representations.

Although the most apparent monstrous conflict lies between Jekyll and Hyde, the societal and moral conflict forms a different comparison. While Jekyll has interests in forbidden pleasures and actions, hence carrying the seeds of monstrosity in his personality and psyche, Utterson is presented as a person who is disciplined and always keeps his desires in moderation. His description discloses that he "was austere with himself; drank gin when he was alone, to mortify his taste for vintages; and though he enjoyed the theatre, had not crossed the doors of one for twenty years" (Stevenson 3). The word choice of "austere" is significant in connoting a rigorous self-discipline and a sense of abstinence. His "good nature" and affectionate nature to those he cares for is also seen in his belief in "help[ing] rather than to reprove" other people (3). In his moderation, education, morality and conformity, "Utterson signifies the normal, the rational, the socialized Victorian who wants to know, to make sense of, the hidden side of Jekyll that is most unlike himself: the side that seems irrational and abnormal" (Comitini 114). Hence, he and Jekyll form a duality that mirrors the Victorian self and the Other, wherein Jekyll is the disruptive and abnormal Other.

Even though Jekyll is supposed to model the educated, higher class Victorian subject, his weakened, flawed character makes him the degenerate figure. Explaining the creation of a potion that would separate the logical and instinctual parts of the brain, Jekyll states that "[i]t was on this side that my new power tempted me until I fell in slavery. I had but to drink the cup, to doff at once the body of the noted professor, and to assume, like a thick cloak, that of Edward Hyde" (Stevenson 45). In the discussion of this inherent monstrosity, Miyoshi argues that "it was the self that was unmanageable, problematic in relation to the rest of life, for the biggest problem was what to do about the hypocrisy of one's own life and the lives around that one" (290). The veneer of respectability and responsibility, thus, cannot fully hide the transgressive desires that threaten to be released. Hence, it is also of importance that Utterson is the one who senses the deformity of Hyde, whom he calls Hyde an "immoral savage" (12). Attempting to identify the cause of degeneracy and stop its potential spread in the society, and thereby protecting the individual and social body in his position as a lawyer, Utterson's interventions in Jekyll's life to warn against Jekyll's changed behaviour emphasizes his position as the moral, social, and legal authority, representing Victorian norms. With this in mind, between the

contrasts of Jekyll/Hyde, and Jekyll/Utterson it is evident that the novel presents "a characteristically Victorian moral parable" (Oates 603).

Following in the vein of Victorian parables, in the portrayal of scientific progress resulting in monstrous creations, Dr. Jekyll and Victor Frankenstein present the Gothic motif of the mad scientist who settles to achieve an impossible, ill-considered goal and after accomplishment, becomes horrified with his creation, bringing his own peril in the process. Most recognizable in the science fiction narratives, the origin of the motif lies in these two Gothic works, reflecting anxieties regarding the unchecked progress of science and hubris of creation. These figures are called mad not because they are insane in the clinical sense, but because their aspirations exceed the boundaries of sane idealism and morally acceptable practices, and become dangerous obsessions. However, in their traits as the mad scientists they present another duality, which extends the meanings the early and late Victorian monsters already embody. Although both characters are driven by scientific curiosity pondering the definition and limitations of human, their ideals reflect the historical ideals they exist in. Frankenstein's desire to create a man "on the most advanced scientific research of the early nineteenth century," (Mellor "Frankenstein" 305) that is, electricity and innovations in chemistry shifts into a new focus on evolutionary psychiatry and human consciousness. Though both characters experiment on the human body, Frankenstein chooses an external source to operate on with little research and even less thought to the possible consequences, while in contrast, Jekyll devotes a significant time to his experimentation and chooses to conduct it only on himself. This duality shows a more responsible stance by an academic figure in Jekyll, while Frankenstein shows the direct opposite, at which point it is important to remember Frankenstein is still a young student and not a professional in his field. Furthermore, while both stay silent on the monsters they create, Jekyll eventually destroys the monster along with himself by his own hand, highlighting the difference regarding scientific responsibility.

With this in mind, the desire to dismantle morally, ethically accepted practices in controversial experiments only results in obsession and destruction, for it aids the moral corruption of the mad scientist and triggers a degeneration that extends to the whole society, endangering both the individual and society at once. As follows, although science is often debated as villainized in these Gothic works through the mad scientists, it is not science itself but the pursuit of progress divorced from ethics and emotion, the transgressive idealism that threatens to dismantle taxonomies and normative boundaries, and the lack of responsibility in chaos such experiments may bring that lie as the anxieties of the Victorian period. For Frankenstein, the monster causes

destruction and warns against the progress absent from moral guidance. For Jekyll, the division of the psyche literally creates a degenerate, atavistic, baser self that puts the modern society at risk by spreading crime and corruption through eliminating the social repressive powers, bringing the monster to life from the human self directly. Accordingly, in a similar manner to Utterson's legal and moral warnings, Dr. Lanyon presents another intervention that warns against transgressions. Jekyll's medical colleague and among his oldest friends, Lanyon says that Jekyll has become "too fanciful" and distant in the recent years (Stevenson 12). He questions the sanctity of Jekyll's explorations, maintaining that Jekyll has "gone wrong, wrong in the mind" (9). This serves as another warning about going beyond the delineated borders of science and society unchecked, for it brings only destruction and despair. Witnessing Hyde's transformation into Jekyll, Lanyon describes the horror of transgression he feels, rather than indulging in a scientific curiosity:

> He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror. (41)

Jekyll's aim to separate the good and bad elements of a person is at the core, the manifestation of a corrupt and egotistical desire. His true motive, though thinly veiled by good intentions is not scientific progress, but a desire to both keep his identity as the respectable, Victorian gentleman while fulfilling his repressed desires and seek pleasures otherwise denied by society. It is this selfish and corrupt goal that makes his scholarly foil Lanyon blame his experimentations as "unscientific balderdash" (9). Accordingly, his experiment is not a true success but a degeneration, or as Punter in *The Literature of Terror* remarks "the reversion of the species, the ever-present threat that, if evolution is a ladder, it may be possible to start moving *down* it" (244, emphasis in orig.).

In the late nineteenth century, consequences of urbanisation such as overpopulation brought forward an increase in crime. As Tierney notes, this gave rise to studies measuring "the moral life of the city," (89) its boundaries, and violations of those limits to identify the social bases of crime. As those studies revealed, crime was concentrated in certain areas of the cities hosting "the undeserving poor, debauchery, disorder and insanity" (Tierney 89). To that end, as criminology as a scientific area of study started to emerge, theories related to the subject also found reflection in a variety of places, from sociology to literature. In its origin, criminology seeks to unfold the concept of crime and criminal, aiming to identify the types of crime, who

decides on the quality of the act, and potential reasons one may have for committing such actions. Accordingly, this area of study evaluates the deviant and the unfit as the criminal body, whose psyche and thought processes might offer insights into the causes of criminal acts, for crime is often defined as "a form of social maladjustment produced by the wrong habits in the adolescent individual" (Ellwood 719). Considered as the origin of criminal anthropology, Cesare Lombroso's seminal work *Criminal Man* (1876) seeks to identify the categories of criminality on the physical features of the body. Lombroso presents a concept of traceable physiological abnormalities in criminals, arguing that it is possible to identify degenerates and criminals by physiology: looking at parts of faces, skulls, size of ears, and such. In this view the roots of crime lie in the heredity of the born criminal, whose degeneracy can be identified in the body. Accordingly, it is of utmost importance that the deviant must be identifiable in his biology as "only the extirpation of these ultimate sources of criminality can afford a final solution to the problem of crime" (Ellwood 717).

With this in mind, Lombroso's notions of criminality are based on atavism, which is a biological concept where an ancestral genetic trait reappears after having been lost in the chain of evolution. In social sciences, however, the term refers to a form of regression, reverting back to older ways of thought and behaviour. On this ground, the nineteenth century theory of degeneration established "that humans were prone to the atavistic resurgence of 'savage' or animalistic qualities, as well as to biological decline through moral corruption and the over breeding of unfit human specimens" (Elun 104). Accordingly, Lombroso's theory of the born criminal dehumanizes criminals by envisioning them as essentially animalistic monsters, stating that born criminals "are members of not our species but the species of bloodthirsty beasts," (348) therefore, identifiable. Regarding that the signs of monstrosity manifest on the body[10], the body itself takes on a significant meaning in that

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[10] It is interesting to observe that the notion of criminality embedded in the body is an eighteen century emphasis. In the eighteenth century England, punishment for the criminals did not stop with the execution but extended to their remains. The Murder Act of 1752 begins with a mandate that "in no case whatsoever shall the body of any murderer be suffered to be buried," (*Old Bailey Proceedings*) posthumously punishing the criminal further and providing an area for physicians and anatomists to dissect such corpses. Leading to a widespread activity of snatching bodies from tombs and trading corpses, this reached a peak in the Burke and Hare murders where the two men killed sixteen people and sold the corpses to the anatomist Robert Knox for money (Rosner 25-26). Inspired by this event, Stevenson's short story "The Body Snatcher" (1884) also features two young medical students that commit murder and graverobbing for their master. When the Anatomy Act of 1832 allowed the dead bodies to be legally dissected and studied, a legal source of bodies for physicians of the time was regulated. In turn, as the criminal body was no longer highly accessible, signs of deviance shifted from the interior to the exterior – instead of dissecting bodies, physicians could look at the features of the face and body, and thereby disregard the need for corpses or strict regulation.

the monstrous body undoes the logic of normalcy itself. For precisely because of its hybrid or exorbitant nature, it questions from the outset the possibility of a single 'normalized' body. Many monsters lie 'between' species, mixing traits from one with another. Others are figures of excess or lack. Yet to the extent that they both participate in the recognizably human and distort or reconfigure human traits, monsters question the normalcy of a completely 'pure' or 'unified' body. (Hampton 17)

The Strange Case of Dr. Jekyll and Mr. Hyde is often acknowledged as an interesting example of this atavism and born criminality. Emerging directly from the divided psyche of Jekyll, fully formed in his monstrous otherness, Hyde is indeed a born criminal. He lacks any amount of care or compassion for others, he is selfish and a sociopath: "That child of Hell had nothing human; nothing lived in him but fear and hatred" (Stevenson 52). Punter refers to Jekyll's monstrous transformation as "an urban version of 'going native'" (*Literature* 241), thereby delineating the human and primitive. It can be argued that Jekyll represents a transgression and a regression at once; by performing an experiment to separate his own psyche he violates the boundaries between mind and body, self and Other, and by allowing his darker side to be corporeal as a primitive, savage being he illustrates this regressed identity. In this sense, "the morally insane individual acts in an anti-social, and therefore 'uncivilised,' manner because he literally regresses or reverts to an earlier ancestral stage of development" (Mighall 143).

In this light, Utterson's curiosity and compulsion to keep trying to see Hyde's face, as if it would reveal something or provide new information to clear the mystery, emphasizes the importance of Hyde's appearance in the identification of the monster. As Halberstram explains, the monster's skin is very important in reading the monstrous appearances as texts, or ways to understand inner deviance: "Slowly but surely the outside becomes the inside and the hide no longer conceals or contains, it offers itself up as text, as body, as monster" (7). Accordingly, Mr. Utterson's fascination with Hyde and his impulse to identify his appearance to categorize the signs of difference reflects the Victorian cultural fascination with criminal faces, as well as the desire to pinpoint the deviants in society through biology. Historically, Britain, and in particular London, at the time were struggling with overcrowding, poor life conditions and rising criminality. To understand and possibly control the issue, Victorians attempted to categorize criminals by their anthropological features. As Mighall points out, "Lombroso included vast photographic galleries of convicted criminals in his works, supposedly demonstrating the distinctive anthropological features of various criminal types. And Francis Galton devised a system of 'composite photography' which he used to capture the visual 'essence' of criminality" (152). In this sense, for the Victorians the criminal and the deviant were completely visible, written on the skin; as a distinct grouping of others they were separated from the normal, respectable Victorians.

The Victorian belief that sinful and transgressive acts would leave a visible record on the physiognomy, making it possible to identify criminality and therefore monstrosity through the body can also be seen in Oscar Wilde's *The Picture of Dorian Gray* (1890), where Dorian Gray's portrait becomes an uncanny modicum of monstrosity in a Gothic duality between the moral self and the monstrous side. Trading his soul to remain forever youthful and beautiful, Dorian causes a strange split with the completion of his portrait: he shall stay as he is, unblemished by time, while the material object becomes the grotesque reflection of his true self, changing and rotting as time passes. This also marks the separation between his spiritual and corporeal self. While his corporeal body stays immaculate, his monstrous acts as he turns to a life of vice and hedonistic pleasure encouraged by Lord Henry result in the corruption of his portrait which he locks in the attic. Hiding his innermost self, his soul and psyche from society, Dorian is able to maintain his position in society without revealing the extent of his transgressions. In each damage the portrait takes, each flaw and horror it evokes, it reflects the criminality of Dorian beneath the veneer of moral upstanding and respectability, oddly echoing Lord Henry's statement: "Sin is a thing that writes itself across a man's face" (Wilde 166). Accordingly, the Gothic double is the portrait itself, acting as a medium through which Dorian can follow his degenerate fantasies and repressed desires unsanctioned by society, yet as the portrait is not an agentic human subject like Hyde, the divided self can remain hidden. Furthermore, the degeneration Jekyll encounters is clear in Dorian, who observes with each corrupt act he feels as if "some poisonous germ (had) crept from body to body till it had reached his own" (159).

In terms of monster theory, it could be seen how this ties in with the effort of trying to name and define the monster, the Other, so that it could be controlled and prevented, or if necessary, destroyed. As Stevenson illustrates, Hyde's description partly matches that of the atavistic criminal; if the normal Victorian stands for a higher form of evolution, Hyde is constructed to fit the description of a less-evolved life form. Though his physicality suggests no concrete transgression against nature, Stevenson uses bestial rhetoric in describing Hyde's behaviour. He twice refers to such behaviour as "ape-like" (Stevenson 16) and Poole describes Hyde as "that masked thing like a monkey" (39). Jekyll also conveys his horror at the degeneration that is embodied in Hyde: "This was the shocking thing; that the slime of pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, should usurp the offices of life" (55). Accordingly, as Kershner observes, "[t]he image of a bestial, apelike man haunted the nineteen-century imagination and served as the point of

convergence for an entire complex of social fears" (431). However, as stated above, in a shift away from the grotesque physical monstrosity of the earlier texts, *The Strange Case* as a late Victorian Gothic evokes fear not through the graphic and grotesque depiction of the physiognomic monstrosity, but through the depiction of psychological states and questioning of the human identity. Accordingly, Hyde's monstrosity is manifested in the suspense and fear he evokes, even though his visual representation remains elusive and unidentifiable. In this view, it is evident that Lombroso's notion of the criminal, although crucial to evaluate the changing discourses of monstrosity, is too limited and lacking; in the insistence that crime is a hereditary aspect the theory fails to see the varying criminal potentialities in each person.

It follows that the late nineteenth century and specifically the 1860s discourses mark a shift in the notion of monstrosity, where external monstrosity takes on a new and more complex meaning connected to the identity and inner self. Linked to the rise of anthropological, sociological and psychological disciplines that put the human subject under scrutiny, this period signifies the point where the Victorian anxieties concerning social degeneration compounded by evolutionary, psychoanalytic and imperial discourses find its way into the evolution of the monster. In this light, Foucault's Collége de France lectures between 1974-75 on the abnormal point out the development and evolution of abnormality and monstrosity in time, showing the "historical transition from morphological to behavioural monstrosity" (Wright 3). Tracing the figure of abnormal at different points in time, Foucault views the monster as a sort of master category in pinpointing contemporary forms of exclusion, marginalisation, erasure, conflict, and control. As he states, from the Middle Ages to the eighteenth century, the prototypical monster is the mixture of two different beings, two species, two bodies, two sexes, and such forms of hybridity (*Abnormal* 62-63). These monsters all take on a particular physical form, they are strange and transgressive of the natural law, they are disfigured, hybrid, unknown, perplexing, and hence, violating the laws of society and natural order at once.

For Foucault, monster is "an amalgam of the concepts of monstrosity and monstrousness" that signifies a "transgression of natural limits" (Sharpe 386). As the periods until the nineteenth century only recognised certain hybridities in their strictness, monster as a category lacked complexity and required a new model. Accordingly, a discursive shift in the nineteenth century expands the meaning of monstrosity, changing it into "a monstrosity of conduct rather than the monstrosity of nature" (Foucault 73). It is crucial to note that although monstrosity stopped being manifested as only in physical deformity in the nineteenth century, the concept also still remained in the background. Instead, monstrosity became "something that really will be a

monstrosity, that is to say, monstrosity of character" (73). With this in mind, modern monstrosity is defined as "a moral monstrosity . . . a monstrosity of behaviour" (74), which is evolved from a limitation on the physical form. In this approach, the question of the monster is always linked to limits and identity. Accordingly, the limit is ambivalent in "being both delimitation and openness to the outside" (Nuzzo 35). At once defining the borders yet constantly shifting and changing, the limit is not a fixed concept for Foucault. In their rejection of borders, monsters do not fit into the mould and become an anomaly; while at the same time as a sign of difference, monsters define the limits of the human Other. As Wright elaborates, "[t]he monstrous is powerful because it resists containment by social and natural laws and, in itself, defies language . . . [and thus] human monstrosity has an impact – which is different at different times – on definitions of what is natural and on the limits of acceptable human identity" (19). Hence, it is not simply alterity, but what the monster carries, comes to mean in different contexts that matters. In other words, the shift at the 1860s sees actions as the identifying method in monstrosity; sexual and violent acts that go against the moral codes are not merely actions, but reveal fundamental aspects of personality, denoting monstrosity.

As Foucault explains, the new moral monster is no longer delineated by the physical, material body, but "the monstrosity of the abnormal individual lies in interiority or psyche," (Sharpe 388) and hence making the monstrosity invisible, individual, contemporary. Accordingly, monsters reveal the cultural, social, discursive network of relations that create and operate them. In this light, the moral monsters show the ways the borders that hold society and culture together might be threatened, and draw attention to the weak points of the normative codes. Hence, as opposed to the early Victorian Gothic and its distant, scientific, man-made monster; the late Victorian Gothic monster changes into a creature that comes from within the human psyche, developing into an Other that is empowered, hunting or contaminating the Victorian individual and society. In this sense, the late Victorian monsters differ from the earlier forms of monster in their complexity, evolution, and diversity, illustrating the changing anxieties and society of the period. Emphasizing how the monster, or the abnormal body poses questions on the ontology of the human, on the construction of the normal, and on the representation of categories of anomaly, this new turn in monstrosity make the monstrous a necessity in understanding identity.

Interestingly, this new monstrosity is also linked to the changing notions of criminality. As Foucault points out, in the monsters of earlier times in the nineteenth century there is "an underlying criminality to the monster's very being," (54) and it is this criminality which

explains what is unfitting and abnormal in the monster. In contrast, by the nineteenth century this relationship is reversed: "Where once criminality underlay and therefore explained monstrosity, now monstrosity was believed to lurk behind, and thus to explain, the nature of criminality" (Foucault 81-82). As psychology and psychiatry aim to define and understand the human mind, their effort extends to the society and its aberrations: Why does an individual break the social norms? What forces might compel individuals to commit crimes and monstrous acts that endanger both the self and society? Hence, crime and criminal instincts start to become an index of abnormality instead, focusing on the mind and thought rather than physical features, or heritage. This is especially suitable for the late nineteenth century which sees a dramatic increase in crime, murder, notorious serial offenders and killers compared to other centuries in British history (Tierney 72-73). Besides coming from within as an internal threat, the late nineteenth century monster is instinctual, the natural drive inclines it to abnormal acts, driving it to violate both its own natural interests and those of society. Furthermore, its monstrosity does not simply lay in the instinctive nature but in the chosen conduct; in the undertaking of perverse and criminal acts[11].

In *The Strange Case*, Hyde embodies the criminal instinct and this new monstrosity from the very beginning. Although he is similar to Frankenstein's Creature in terms of invoking fear, horror, and being an outsider, the Creature's criminal acts occur mostly as an answer to his brutal rejection by the society. The deformed and grotesque physicality and transgressing the boundaries of life and death make the monster a threat, the actions are merely a result. In contrast to the bodily monster of Shelley, Hyde's monstrosity lies not just in his instinctive, imperfect nature which he takes from Jekyll, but in his immediate acting on deviant impulses. Hyde's undertaking perverse, criminal acts without any resistance makes him a monster not of the body but of behaviour, a monster of character and conduct, what Foucault calls a "moral monster" (81). In contrast to the hybrid and bodily monsters of previous decades, the moral monster defines the late nineteenth century Gothic works. It is not just physically monstrous, but also lacks morality, conduct, and humanity, which define Hyde. Stevenson describes Hyde as "pure evil," (45) yet of his specific crimes the reader hears little. Therefore, it induces the

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[11] The exploration of monstrosity and human perception continues in Foucault's *Discipline and Punish*, in which he maintains that humans define individuals as monstrous the moment they transgress certain codes of legal, social, moral behaviour. Any deviance from these strictly delineated codes results in abnormality (101). This abnormality is not an inherent and objective trait, but a social, cultural, artificial construct that is designated to cultivate normativity. In this light, Foucault analyses Jeremy Bentham's panopticon and its monstrous humans, who under the constant surveillance appear as abnormal: "the criminal designated as the enemy of all . . . disqualifies himself as a citizen and emerges, bearing within him as it were, a wild fragment of nature; he appears as a villain, a monster, a madman, perhaps, a sick and, before long, 'abnormal' individual" (191).

reader to imagine the worst. As the manifestation of brutality and violence, Hyde is "an individual of infinite sadistic potential" (Rogers 127). It is not so much what he has done that is significant in monstrosity, but what he is capable of doing. His moral monstrosity is reflected in his lack of concern for others and his ease in causing harm. The focus, here, shifts to the potentialities of criminality in this monster, and the possibility of the monster heralding the society's downfall.

Moreover, the fact that all this potential and the monster comes from the mind of one normal, upstanding citizen causes a significant threat to the Victorian society. Compared to the previous monsters, the threat can now exist in the social order by hiding itself in another form. It is much more dangerous, purposeful, and unseen, reflecting the contemporary social anxieties of criminality and decline of humanity. Similarly, in the case of Dorian Gray the latent, repressed side given power does not hesitate to commit transgressive acts ranging from sexual transgressions to murder, also marking Dorian as another moral monster. This is clear in his pursuit of pleasure and disregard of any moral, ethical sensibilities; from the seduction and destruction of young actress Sibyl Vane to the various crimes he commits in East End, his predisposition toward violent passions define the monstrosity Dorian takes on. In this light, the murder of Basil Hallward, the painter and the moral influence, becomes an attempt to rid the depraved, degenerate moral monster of all forms of normative and corrective influence, just as Jekyll's disinclination to heed Utterson or Lanyon's warnings is a challenge against a similar moral, normative force.

Returning to the subject of criminality and duality, it is crucial to discuss the Gothic setting and the historical anxieties it conveys. In the late Victorian period the capital portrayed a strange dilemma. On the one hand, London prospered and progressed rapidly as the heart of the Empire, hosting aristocracy, culture, and modernity at once. On the other hand, progression and industrialism attracted population and immigration; resulting in overpopulation, rise in criminal acts, widespread diseases due to struggles with sanitation, and poverty. The rapid growth of the city and rise in the quality of life afforded by the middle and higher social classes were in direct opposition with the poorer subjects and their lifestyle. Accordingly, London itself was divided into two: West London belonged to the higher classes, signifying prosperity, a planned city structure, public services, acclaimed establishments and intellectuality, while East London hosted slums, criminals, prostitutes, and lower classes (Eade 124). Observing this duality, journalist Arthur Morrison describes a street in East London in 1889 as follows:

> Black and noisome, the road sticky with slime, and palsied houses, rotten from chimney to cellar, leaning together, apparently by the mere coherence of their ingrained corruption. Dark, silent, uneasy shadows passing and crossing – human vermin in this reeking sink, like goblin exhalations from all that is noxious around. Women with sunken, black-rimmed eyes, whose pallid faces appear and vanish by the light of an occasional gas lamp, and look so like ill-covered skulls that we start at their stare. (qtd. in Diniejko and Litt n.p.)

The divided city, specifically the East side no longer represented safety but corruption, disease and crime, harbouring many forms of threat to the individual body and society at once. Although the East End provided the workforce, the manufacturing power, and the goods and services required to uphold the progress and wealth of the nation, people of the area were ostracized and kept as "the poor suburb" (Eade 123). Similarly, the area was associated with criminality and degeneration that threatened to invade the safety and civilisation. To illustrate, Fleet Street stood at the boundary with Westminster, the arguable heart of the Empire housing the Royal Family, Houses of Parliament, West End, as well as the political and intellectual wealthy districts of the city. The area was also occupied by gangs, marked by their violence and vandalism. In literature, Sweeney Todd is perhaps the most popular figure of the time hailing from Fleet Street. Appearing in the penny dreadful[12] serial *The String of Pearls* in the 1840s, Sweeney Todd was a barber who murdered his customers and stole their valuables, giving the corpses to his partner in crime Mrs. Lovett who served the remains as pie fillings in her shop (Powell 46). In this view, Smith argues that by hosting such a duality in its split nature, London itself "at a metaphorical level, became personified as a monstrous Gothic being whose double life appeared to be beyond rational control" (75).

It follows that a substantial fear for the Victorians was that crime and corruption could not be contained in the slums, but would seep into the suburbs through uncontrollable, unseen degenerates. Moore remarks that the fear of "both the unstoppable killer who resists detection and the degenerate who seeks to spread his contamination across the nation" (34) marks the mindset of the time. The deviant, dangerous individuals could slip through the cracks and invade the larger society, corrupting and changing the social body. With this in mind, the setting for Jekyll and Hyde is crucial in both representing this fear and extending the theme of duality to the location. Dr. Jekyll lives in the respectable, upper class West Central London, in a place

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[12] Penny dreadfuls, or penny bloods were a new form of narrative that became highly popular in the 1860s and 1870s. Costing only a penny, these were cheap and quickly distributed forms of fiction appealing to the general audience, often to the working class. Mostly featuring horror stories of violent crime, serial killers, supernatural entities, highwaymen, or detective adventures, penny dreadfuls were sensational narratives. From the urban myth of the killer barber Sweeney Todd to Spring-Heeled Jack, a supernatural entity appearing in the English folklore of the period, these new forms of fiction were highly sought after among the Victorian public (Powell 46-50).

where "[t]he street was small and what is called quiet, but it drove a thriving trade on the week days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still" (Stevenson 3-4). By contrast, Stevenson places Hyde in a small place in Soho, a district located in the East End of the city and historically notorious for its association with filth, crime and impurity. Contrasted with Jekyll's house "which wore a great air of wealth and comfort," Hyde's home in "[t]he dismal quarter of Soho . . . seemed, in the lawyer's eyes, like a district of some city in a nightmare" (5, 17). This mirrors the perception that at this moment in time, the East End was "a symbol of a nation's dark side, shaped by the divisions of class, ethnicity, race, and gender" (Eade 124). The fact that Gothic characters like Jekyll and Dorian Gray live a double life, residing in one area while committing crimes in another when London, just like its inhabitants, was split into two parts is important to emphasize the fears of the time.

Furthermore, the criminality of the East End also reflects the rise of serial killing[13] in the late Victorian period, specifically between the decades of 1860-1890, which became a public nightmare for the Victorian society. For many people of the late Victorian period, Hyde became a terrifying depiction not of a fictional fear, but a very real one. As an unknown monster roaming around public places and violating the Victorian social body, Hyde has often been linked to the historical degenerate forces of the time, namely, to the serial murders of Jack the Ripper. Accordingly, while at the beginning of August 1888 Stevenson's story was adapted to the stage and had its premiere at the Lyceum Theatre, on the last night of the same month the Ripper's first victim, Mary Ann Nichols, was found mutilated in the East London's Whitechapel district. The Victorian press quickly related the unknown killer to the popular monster of Hyde, as can be seen in a remark in the *Globe*: "One can almost imagine that Whitechapel is haunted by a demon of the type of Hyde, who goes about killing for the mere sake of slaughter" (qtd. in Smith 77). The following four murders of the Ripper further linked the events to the literary monster in speculating whether the killer could be a mad doctor, or a member of the upper classes choosing the working class area as victims, just as Hyde's existence in Soho. The fact that the Ripper could not be caught after all efforts also drew attention to the elusive nature of the monster represented by Hyde. As Mighall explains in the afterword of the novel, the stage

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[13] Many horrific true crime stories occurred in the late Victorian era, among which a female serial killer is worth noting. Acknowledged as "Britain's most prolific serial killer" (Vaughan 91), Amelia Dyer (1836-1896) is a nurse whose monstrous actions shocked the late Victorian period. In search of monetary gain, she turned to the profession of baby farming, a historical practice of adopting unwanted babies for payment. However, she let the babies die of malnutrition and neglect, even killing some of them herself. Caught by a doctor who became suspicious over the number of infant deaths in the vicinity, she was sentenced to a mere six months of hard labour. In 1896 she was finally arrested by the police and was executed by hanging, estimated to have killed over 400 infants over her lifetime.

adaptation of Jekyll and Hyde eventually had to be stopped because it reflected what was happening in life too uncannily (160). This immorality and criminality reflects then, a crisis of morality and degeneration.

The late Victorian period is often characterized by the destabilization of religious belief too, caused by the divide between church and the state. While in the early Victorian period Anglicanism, and Christianity in general occupied a significant role in the foundation of the Victorian individual, providing moral guidelines, an orderly state, a sense of destiny, obedience and divine justice; following decades marked a questioning and rejection of many teachings and promises of Christianity. The rise of scientific explorations and innumerable innovations opening the mind to different modes of thought, as well as the publication of works such as Charles Darwin's *The Origin of Species* (1859) incited a divide between religion and science, which further gave rise to Biblical criticism. As Altick remarks, in this critical thought "the Bible was not what it was taken to be, the pure Word of God and from Genesis to Revelation the infallible factual basis of Christian faith" (220). As Darwin pointed out, the theory of natural selection was how nature operated – that organisms evolved from a common ancestor, in time, in ways to allow for more organisms that could survive and reproduce. No being simply existed on its own, not coming to life through divine creation, but through a process of evolution across millennia, changing in ways to ensure survival. Though Darwin did not comment on humans but focused on nature – specifically, on reptiles on the Galapagos islands, Victorian readers linked the state of humanity to these observations since the human was part of nature itself and "man was not exempt from the perpetual process of change which affected all animate nature" (Altick 227). Destabilizing the position of the human as separate from nature and placing it among all beings, challenging the traditional idea of origin from divine creation with Adam and Eve, and changing the complete autonomy of the human into subjectivity to outside, evolutionary forces, the Darwinian scientific thought impacted how Victorians perceived the human. Hence, self-definition through religion changed rapidly in this period, causing anxieties to form regarding a lost, stable, moral and clerical identity.

Originating as a response to such figures as Charles Darwin and Herbert Spencer and the theory of evolution, the theory of degeneration suggests a reversion to a savage, animalistic self/race through corruption. As a term, degeneration has roots in the Christian world of the sixteenth century, signifying "a falling off from ancestral or original excellence" (Kershner 422). Linked to the concept of sin, degeneration in the religious context portrays a turn towards vice, which leads man away from divinity and morality. Emerging as a theory in France with Benedict

Augustin Morel's *Traité des Dégénérescences Physiques, Intellectuelles et Morales de l'Espéce Humaine* (1857), the degeneration theory investigates "deviations from the normal human type which are transmissible by heredity and which deteriorate progressively towards extinction" (Ackerknecht 55). In this theory, degeneration could be caused by certain acts such as intoxication, or influenced by the social corruption, or could occur by moral sickness, progressively worsening and resulting in the complete destruction of families. Accordingly, the gradual corruption of the individual would affect others, leading to a widespread deterioration, which could result in a societal decline. Evolving into a theory in the medical and sociological fields in the nineteenth century, degeneration signifies a state of unfitness and corruption in Max Nordau's *Degeneration* (1895), a key work influenced by Lombroso's theories of criminality. The degenerate figure is one who is unhealthy, abnormal, deformed, and can pass such traits to its offspring, and this degeneration parallels corrupt morality. As Nordau states, the degenerates lack sense of morality and of right and wrong: "For them there exists no law, no decency, no modesty. In order to satisfy any momentary impulse, or inclination, or caprice, they commit crimes and trespasses with the greatest calmness and self-complacency, and do not comprehend that other persons take offence thereat" (17-18). For the strict Victorian society and its moral, respectable subjects that followed social norms, this concept of human retrogression and deviation from normalcy instigated widespread anxieties. Hence, the literature[14] of the decade also portrays degenerates as monstrous figures, specifically in Gothic fiction. With his impulsive actions, never obeying the law or societal norms, committing crimes including murder, and focus only on his self-desires, Hyde is Nordau's degenerate made manifest in fiction, expanding on the moral monstrosity.

Kershner defines the story of Jekyll and Hyde as a "curious reversal of Goethe's Faust: as a result of his experiments Jekyll transforms himself not into a higher being, but into a baser form" (439). In the novel, Stevenson uses animalistic rhetoric in describing his Gothic villain, from his smaller form to his attacks "with ape-like fury" (16). As Hyde's monstrosity is

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[14] In the discussion of degeneration, it is also important to mention the literary side of this idea expressed through Decadence, mostly in the works of Charles Baudelaire, Paul Verlaine, Oscar Wilde, Algernon Charles Swinburne, and Arthur Symons. A movement originating in the artistic and aesthetic circles of the fin de siècle, Decadence prioritized excess and artifice over the Romantics' notion of artless, primitive nature. Defined by Symons in the late nineteenth century as "a new and beautiful and interesting disease . . . a spiritual and moral perversity," (Luckhurst xvii) the movement supported imagination, fantasy, extravagant language and aesthetic hedonism over rationality, logic, adherence to norms in literature and art, and moral limitations of society. Gradually, Decadence evolved into an association with social and cultural decline, coming to represent a moral downfall that would set in at a turbulent period, bringing forth a corrupt individual and a degenerate civilization on the point of collapse.

animalistic, it is also inhuman – Hyde lacks humanity, morality, civilisation; he is an aberration, as Lanyon observes, "there was something abnormal and misbegotten in the very essence of the creature that now faced me – something seizing, surprising and revolting" (39). This degenerate self and lack of morality results in such monstrosity that his mere existence threatens the social fabric for fear of widespread degeneration, which underpins the Gothic's engagement with the body and mind dichotomy, decadence, and the Other. Degeneration, in that sense, refers to the decline of moral standards, behaviour, and stability – accordingly, social degeneration refers to the decline of the British society as a whole in the late nineteenth century. As Cohen states in his theses of monstrosity, "[t]he monster is continually linked to forbidden practices" (16). This often takes the form of violent murder in Stevenson's imagination; in "Markheim" the narrator kills a shop owner, in "The Body Snatchers" a young woman is killed and dissected. It follows that in Hyde's murder of Sir Danvers Carew, this forbidden violence is made explicit as Jekyll's maid witnesses when Hyde

> 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. . . Mr. Hyde broke out of all bounds and clubbed him to the earth. And the next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. (16)

Monsters dissolve the codes of morality, through their intrusion "fantasies of aggression, domination, and inversion are allowed safe expression" (Cohen 17). This illustrates the moment Jekyll finds himself breaking the norms in a brief clarity. Giving into the freedom and possibilities of desire the monstrous Hyde offers, Jekyll recounts his perspective of the brutal attack as such: "With a transport of glee, I mauled the unresisting body, tasting delight from every blow" (49).

The degeneration and destabilization of the human body is important in preceding a potential destabilization and collapse of the Victorian society. The monster is dangerous not only in its violent acts against the innocent people, but also because of what it symbolizes. If the Victorian subject Jekyll standing for the scientific progress, civilisation, idealism, respectability and scientific authority of the time actively chases a freedom, finding a way to unleash his repressed desires and inherent violence upon others, then it follows that social and moral norms are not enough to protect the stability of Victorian identity – whether on an individual, social, or national level. As Weegmann relates, "Hyde also represents those shadowy, degenerate forces that might tear society asunder. . . Not only the 'individual' body, but the very social body could be subject to degeneration, from within and without" (297). In this, Jekyll is aware of the danger

he has brought within the heart of society and feels shame in his moments of lucidity, astonished at his own capacity for violence as he writes in the confession:

> The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term. But in the hands of Edward Hyde they soon began to turn towards the monstrous. When I could come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity. (46)

As Saposnik elaborates, this reflects the fear of losing such a fixity and makes Jekyll "woefully weighed down by self-deception, cruelly a slave to his own weakness, sadly a disciple of a severe discipline, a cry of Victorian man from the depths of the self-imposed underground" (721). The temptation to give in to the baser instincts, partake in forbidden delights, and disregard all boundaries can affect other people, tempting others to do similar transgressive acts. Hence, the corruption of one can be a foreshadowing for the corruption of the entire social body. Accordingly, Jekyll's creation of the monster represents the fear of degeneration in the late Victorian period precisely because "Hyde showed the ease with which evolution could reverse itself" (Kershner 439). Stripping away the veneer of civilisation and morality, Hyde brings to the forefront what lies in the dark corners of the Victorian subject's mind and thereby triggers a change into a primitive state, taking part in all the pleasures and desires that Victorian norms restrict.

What makes Jekyll's monstrous transformation a particular warning is that he actively chooses such monstrosity. In his transgression of the borders of mind and body through scientific experimentation and in his desire in taking the potion, Jekyll chooses to disregard social and moral norms. Oates remarks that this choice makes the story "unique in that the protagonist initiates his tragedy of doubleness out of a fully lucid sensibility – one might say a scientific sensibility" (607). It is noteworthy that after the publication of Stevenson's novel "a British parliamentary committee launched its famous investigation into the physical deterioration of the urban populace, spurred by general fears of sterility among the upper classes, and immorality and debility among the 'residuum'" (Kershner 439). Though this investigation did not lead to a certain conclusion, the fact that degeneration played such a significant part in the social imagination reveals to what extent this fear led. As such characterizations illuminate, Hyde easily fits into the category of the moral monster; his monstrous actions and the degeneration he spreads define his monstrosity, rather than his physiognomy. The fact that he resides within and is created by a respectable individual further questions whether it is truly possible to categorize abnormality and monstrosity, or if all people have this capacity for criminality lurking within. In a letter to John Paul Bocock, Stevenson himself states that Hyde is "the beast" who "is the

essence of cruelty and malice, and selfishness and cowardice: and these are the diabolical in man" (*Works* 86).

Hence, in the late Victorian Gothic fiction, the elusive nature of monsters is made more terrifying when one examines their closeness to those around them. Like its counterpart Dorian Gray, Hyde seems too close, both in terms of the location of the monster in society and in his relationships to others. Hyde and his form of morally degenerative monstrosity invade not only London, but specifically originate in a person who should be under the normative, restrictive ideals of the society. The Victorian idea that crime and criminality could be identified, traced in society and regulated is destabilised by Hyde's chosen location; he dwells not only close to the civilised home, but also exists within the respectable subject. This creates an unsettling subversion for the reader; monstrosity eludes the previously acknowledged notions of identity and difference, as well as the notion that places it outside. Accordingly, Woody and Bowers point out that

> the action of the drug in the story is simply to bring to light divisions that were *already* within: the action tendencies elicited in Hyde, horrific as they are to Jekyll, always lay dormant within Jekyll. The drug, rather than creating a second personality, weakens the integrative mechanisms by which the gaping cracks in a personality are papered over and normally hidden from view. (53, emphasis in orig.)

In conclusion, it is important to emphasize that as monsters embody difference, they are an attempt to identify the other, which is also always to define oneself. In all its otherness the monster evokes fear and disgust in the human, yet there is always a close relation between the two, becoming more complex and personal in each incarnation of monstrosity. As the late Gothic fiction is focused more on the individual, the monsters mostly point to identity crises on moral, social, and national levels, reflecting how the instability in certain areas also trigger a crisis within the body. Correspondingly, the monster representation starts its evolution in the late Victorian Gothic fiction, gradually bringing the monster closer to the society and to the internal self. Representing the darker, instinctual, impure and deviant impulses of the human that "civilization has striven to submerge," (Saposnik 728) Hyde is the embodiment of the Victorian fears of an unknown Other, a lack of stability, a contagious degenerative evil, and immorality. In this light, besides the prospect of double consciousness and the doppelganger, Stevenson's monster is linked to the wider late nineteenth-century concerns. These social fears mostly regard increased criminality, transgressive desires, and the spread of degenerate classes, hence, not only the individual body but the larger, social one that could be subject to degeneration, from within and without.

CHAPTER 2

VAMPIRE AS THE INSIDIOUS MONSTER OF THE FIN-DE-SIECLE: BRAM STOKER'S *DRACULA* (1897) AND FLORENCE MARRYAT'S *THE BLOOD OF THE VAMPIRE* (1897)

> Fear is an important factor in the survival of the vampire because, although the vampire has taken various forms in history, it is difficult to pinpoint one dominant form; fear is the main unifying feature, and therefore can be said to provide the key to the vampire's existence. One might say that fear of the vampire's existence is more important than its *actual* existence. Whether or not the demonic creature of our worst fears existed in fact, if we only looked into ourselves – and into our society – we should find the demon already there.
>
> --Beresford, *From Demons to Dracula*

The late nineteenth century marks a time of rapid changes that signify a sense of an ending to the century of imperial glory, expansion and Victorian ideals, characterized by the concept of the fin-de-siécle, indicating the conclusion to an established order. As Ledger explains, this "marks it as an excitingly volatile transitional period; a time when British cultural politics were caught between two ages, the Victorian and the modern; a time fraught both with anxiety and with an exhilarating sense of possibility" (22). On the one hand, Victorian codes of behaviour and values, the imperial expansion around the world, and national pride were holding the thread of society together, emphasizing a sense of optimism. On the other hand, rapid breakthroughs in science challenged traditional norms and ideals, boundaries between social classes and traditional hierarchies were blurred, imperial competition between other nations threatened British power, the heart of the empire drew countless colonial migrants, and the society was suspended between states of shock and disillusionment. Accordingly, for Hurley this particular time in history is characterized as an age of rapid change and disintegration, and this particular Gothic is "witness" to these fractures of thought (*The Gothic Body* 28). A glance at the Gothic works of this time presents a new and important monster that makes social upheavals apparent, emphasizing how the anxieties of the time are perceived as a possible end to the Victorian society and identity.

At the heart of all, a monster is a personification of what lies beyond the known and desired (Cohen 15). As J. J. Cohen puts forward, it is a "dialectical Other" whose difference "tends to be cultural, political, racial, economic, and sexual," each of which facet reflecting an important

question for the tumultuous late Victorian period (16). The threat of the unknown other is made manifest in the figure of vampire more than any other monster at the late nineteenth century. Symbolizing fears regarding sexuality, invasion, degeneration, the possible decline of the British Empire and a subsequent fear of a loss of imperial Victorian identity, the vampire stands at the centre of the fin-de-siécle literature. As Stephen Arata observes,

> *Dracula* appeared in a Jubilee year, but one marked by considerably more introspection and less self-congratulation than the celebration of a decade earlier. The decay of British global influence, the loss of overseas markets for British goods, the economic and political rise of Germany and the United States, the increasing unrest in British colonies and possessions, the growing domestic uneasiness over the morality of imperialism – all combined to erode Victorian confidence in the inevitability of British progress and hegemony. Late-Victorian fiction in particular is saturated with the sense that the entire nation – as a race of people, as a political and imperial force, as a social and cultural power – was in irretrievable decline. (120)

As monsters are social constructs that are historically conditioned, the changes occurring in the turbulent, late nineteenth century produces another monster that poses a direct threat to the Victorian identity. Throughout the Victorian period, figure of the Other changes from an external, deformed physical monster as in Frankenstein's Creature to the atavistic criminal, internal threat, and moral monster as discussed in Mr. Hyde. However, unlike the earlier monster of the era exemplified with Hyde, the new monster of at the end of the nineteenth century does not merely threaten people but the integrity of the imperial system itself. Standing as the embodiment of the political, racial, and gendered fears of the time, the monster gains a new complexity in its change. With this in mind, the late Victorian period sees the monster evolve into the much more insidious form of vampire. As an invasive threat that passes as human yet is otherworldly, unnatural – who consumes, contaminates and transforms the individual alongside the social body, the vampire becomes the most significant monster of the decade as portrayed in Bram Stoker's *Dracula* (1897) and Florence Marryat's *The Blood of the Vampire* (1897).

The vampire appears in cultures across the world, always representing an unknown, an aggressive threat, or a devouring force. In stealing the life force from the living, this figure is portrayed as an animalistic or demonic creature that hunts and consumes humanity. Norse mythology tells stories of the "*draugr*," a supernaturally strong, grotesque looking walking corpse that rose from its grave to wreak havoc upon the living (Ellis 80). Favouring darkness and the cold, the draugr would kill certain humans and animals by design, causing utter terror. A similar figure appears as "*moroi*, *strigoi*, and *pricolici*" in Romanian folklore, as "*dhampir*" in Serbia, and "*vrykolakas*" in Greece (Beresford 8, emphasis in orig.). In the European and British

folklore this creature is named as "revenant," a dead human who committed a grave sin – heresy, suicide, or murder – and rising from the grave, hunts the living for blood and brings destruction upon them. In English history, revenant as the root for vampires can be dated back to the medieval period. The Abbot of Burton[15] relays the story of Drakelow, a small village which was affected by two peasants that turned into revenants after a sudden, mysterious death. In spite of the proper burial given, the two men rose from their graves and spread sickness all across the village, causing a pestilence over all living and abandonment of the village altogether (Bartlett 612-614). Although the monster itself has roots in the folklores around the world, the term vampire itself is a relatively modern construct. Etymologically, the Eastern Slavic word "*upyr*" changed into "vampire" and gained traction throughout Europe during the early eighteenth century (Wilson 582). Accordingly, the first appearance of the word in English is dated to 1745 in *The Harleian Miscellany* as a definition: "[t]hese *Vampyres* are supposed to be the Bodies of deceased persons, animated by evil Spirits, which come out of the Graves, in the Night-time, suck the Blood of many of the Living, and thereby destroy them" (358). Tracing the vampire phenomena in the eighteenth and nineteenth centuries, Montague Summers portrays the vampiric physiognomy as follows:

> A Vampire is generally described as being exceedingly gaunt and lean with a hideous countenance and eyes wherein are glinting the red fire of perdition. When, however, he has satiated his lust for warm human blood his body becomes horribly puffed and bloated, as though he were some great leech gorged and replete to bursting. Cold as ice, the skin is deathly pale, but the lips are very full and rich, blub and red; the teeth white and gleaming, and the canine teeth wherewith he bites into the neck of his prey to suck thence the vital streams which re-animate his body and invigorate all his forces appear notably sharp and pointed. Often his mouth curls back in a vulpine snarl which bares these fangs … (179)

In the English novel, the first appearance of vampires can be found in John Polidori's *The Vampyre* (1819). However, Robert Southey's long epic poem *Thalaba the Destroyer* (1801) is at times acknowledged as the very "first substantial mention of vampires in English literature" (Seed 128). The nineteenth century houses many vampires in fiction and on stage, among which Charles Nodier's play *Le Vampire* (1820), James Robinson Planche's play *The Vampire, or the Bride of the Isles* (1820), James Malcolm Rhymer's novel *Varney the Vampire, or the Feast of Blood* (1847), Alexandre Dumas's short story "The Pale Lady" (1848), Dion Boucicault's play *The Vampire* (1852), and Sheridan Le Fanu's novella *Carmilla* (1872) hold an important place.

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[15] William of Newburgh, a historian and chronicler in the twelfth-century England, also recounts this story alongside different cases of revenants in this time period in Book V of his *Historia rerum Anglicarum* (1196-98).

Though vampires existed in earlier Gothic works, Bram Stoker's *Dracula* (1897) is often acclaimed as the most popular of the vampire stories which introduced a new outlook to the monstrous folkloric figure that accredited Count Dracula as the archetypal vampire for Gothic literature. As "one of the most potent of all literary myths," *Dracula* reinvents the folkloric vampire narrative by setting the story in the contemporary fin-de-siécle, bringing the monster at the centre of the British Empire in an epistolary format (Punter and Byron 228). Set in Transylvania and England, the novel relates the story of Jonathan Harker, a young and naïve English solicitor, traveling to meet his new client Count Dracula to finalize a property transaction. Finding himself in increasingly unsettling situations at Dracula's castle, Jonathan comes to the realization that he is the prisoner of a vampire who aims to use him in his invasion of Victorian Britain in search of victims. As the Count pursues young women to hunt in his journey to England, he sets eyes on Lucy Westenra, who becomes ill rapidly. As her mysterious illness concludes in a gradual transformation into a female vampire, three of Lucy's suitors send for the aid of Doctor Van Helsing to investigate this problem. Having to fight against and eventually kill the monstrous Lucy, the Crew of Light led by Van Helsing set on the trail of Dracula, who attacks Jonathan's wife Mina Harker (née Murray) to turn her as well. To ensure the safety of people and society from this threat, the group wows to hunt Dracula, drive him from the English soil and body, and destroy the monster for once and all.

One of the most lauded writers of the Victorian period, Bram Stoker (1847-1912) is an Irish novelist and the literary father of the "climax to over 70 years of vampire tales" (Groom 170). Born in Dublin, Stoker was educated at Trinity College in mathematics where his writing career also began. Delivering papers in the College's Philosophical Society on the art of composition, poetry, trades unionism and political disadvantages faced by women, he contributed to the socio-political and literary debates of the period and later began submitting fiction to various periodicals (Hughes 5-7). Though his career began as a civil servant at Dublin Castle, the centre of British government in Ireland, he remained within the literary arts circles. Reviewing theatrical productions in the *Dublin Evening Mail* and editing a small daily newspaper called *The Halfpenny Press*, he later accepted a managerial position for Sir Henry Irving, the famous actor of the period, at the Lyceum Theatre in London's West End. Throughout his life, Stoker published twelve novels, among which the critically acclaimed *The Snake's Pass* (1890), *Dracula* (1897), *The Jewel of Seven Stars* (1904), and *The Lair of the White Worm* (1911) must be emphasized. Though not delving overtly in politics in his writings, his work at the Lyceum Theatre as the meeting place for intellectuals allowed Stoker "an ideal position from which to observe the current preoccupations of late nineteenth-century English society. Such matters as

gender politics, religious controversy, the ethics of fiction and the integrity of national identity were almost certainly among the topics informally discussed at Stoker's clubs" (Hughes 8). Accordingly, he presented the fears and dangers of the time through the folkloric figure of the vampire. The inspirations that gave root to one of the most popular Gothic monsters are quite manifold, ranging from historical accounts[16] to myths. Primarily, he was influenced by the story of Vlad Tepes or Vlad Dracula of Wallachia (modern day Romania), an important ruler who fought against the expansion of the Ottoman Empire in the fifteenth century. Known as "the Impaler" in historical records due to his notoriety for impaling prisoners on large stakes, Tepes became an inspiration for Bram Stoker in his creation of the vampire. However, as Auerbach and Skal point out, Stoker himself, in fact, had never visited Transylvania and had a rather minimal knowledge of the people, culture, and folklore of the land, which resulted in his work emphasizing stereotypes (331-332). Likewise, Emily Gerard's travel book *The Land Beyond the Forest* (1888) detailing her journey across Transylvania, encounters with different nationalities that make up the nation, and relating the landscape had a great influence on Stoker's creation and shaping of the vampire. However, much of what Stoker learned about the history and legends came from his research in the British Museum (Auerbach and Skal 6).

Vampire is a figure that stands against stable and fixed notions by its very nature. As Cohen notes, the monster is "a form suspended between forms that threatens to smash distinctions" (6). Accordingly, vampires transgress boundaries between life and death, past and present, human and animal, and even between geographically divided lands. Firstly, the vampire breaks the limits of life and death in its existence as a reanimated walking corpse. Summers points out that "the vampire has a body, and it is his own body. He is neither dead not alive; but living in death. He is an abnormality; the androgyne in the phantom world; a pariah among the fiends" (7). The vampiric activity of feeding on blood and hunting people undermines the place of human as the apex predator. Dracula embodies the elusive nature of the vampire in all aspects – he is an

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[16] In terms of historically documented cases of the vampire, the case of Mercy Brown in Exeter, Rhode Island in 1892 is quite significant since a newspaper clipping of the case was found among Bram Stoker's personal papers, who evidently read it in his tour of America as a theatre manager. Suffering several cases of consumption in succession – the mother, followed by the daughters and the son – Brown family turned to folklore so as to figure out the mysterious trigger. Believing that multiple deaths in the same family would be linked to a supernatural activity, that the undead sustained itself on the body and blood of the living, father George Brown was given permission to exhume the bodies of his family members. Though other bodies showed signs of decomposition, young Mercy Brown's body exhibited almost none, even still having fresh blood in her heart. Accordingly, Mercy's heart and liver were promptly burned to ash, which were mixed with water to create a tonic for Edwin, the brother, so as to cure his illness and remove the hold of vampire. Though Edwin died soon, Mercy Brown became known as the first American vampire (Tucker n.p.).

unknown corpse walking, hunting and haunting humanity – hence, he evokes a sense of unease in humans. The threat he hides is made evident in his monstrous physiognomy, which signals a physical Otherness. In the novel, as Jonathan Harker observes, Dracula's mouth is "fixed and rather cruel-looking . . . his ears were pale, and at the tops extremely pointed . . . His breath was rank . . . and [as] his hands touched me, I could not repress a shudder" (Stoker 26). It is evident that this creature is unlike other humans, though Jonathan does not quite notice it at first. Weak to the powers of light, Dracula can only appear at night and must hide at the first sign of day – at the cock's crow. The vampire does not cast reflection in mirrors, at one point causing Jonathan to accidentally cut himself shaving, and when he sees the sight of blood "his eyes blazed up with a sort of demonic fury" (33). He does not allow people into the castle, nor does he employ servants, or even eat alongside his guest.

Following that, in *Dracula*, the monstrosity expressed firstly through physiognomy revolves highly upon animality. Protruding fangs, bat wings, red eyes, sharp claw-like nails, inhuman speed and strength, and various bestial skills such as moving down the castle walls like a lizard separate man from the beast; even naïve Jonathan Harker notices these peculiarities as menacing, wondering: "What manner of man is this, or what manner of creature is it in the semblance of man?" (96). The transgressive nature of the vampire also reveals itself in Dracula's own transformation into different wild animals. He is able to transform himself into a bat to sneak into Lucy and Mina's rooms, into a grey wolf that harasses the townsfolk in London, and "an immense dog" (68) as he arrives in England. Additionally, he "can command all the meaner things: the rat, the owl, and the bat – the moth, and the fox, and the wolf" (199). This shapeshifting ability even lets him turn incorporeal as fog, hence disobeying the natural limitations of human and non-human even further. In this sense, the animality lying beneath the aristocratic veneer Dracula puts forward actually represents a highly dangerous, uncontrollable creature. Such elusiveness in transgressing the boundaries between human and non-human makes the vampire an unreliable force to be reckoned with.

Interestingly, the more bestial Dracula seems to others – especially to Jonathan Harker, the more repelled the English folk become. His aristocratic, gentlemanly identity that fools people disintegrates with the confirmation of the animalistic monstrous body. It follows that when Jonathan finds the vampire's lair in the old chapel, seeing the monster "gorged with blood . . . like a filthy leech, exhausted with his repletion," (Stoker 44) encourages him to kill the monster with a strike of shovel to the head. Before Jonathan can strike, "the head turned, and the eyes fell full upon me, with all their blaze of basilisk horror. The sight seemed to paralyze me . . .

The last glimpse I had was of the bloated face, bloodstained and fixed with a grin of malice which would have held its own in the nethermost hell" (45). While the aristocracy allows the monster to dwell within society when it appears human-like, animality here marks the limits of acceptability. Furthermore, in its hybridity that resists all "attempts to include them in any systematic structuration," (Cohen 6) the monster becomes a warning for dissolution. Hence, the monster evokes fear and revulsion in whomever it encounters.

In their ability of changing other people's identities into monsters, vampires also signify a dangerous deviation to the living. In the analysis of Count Dracula, Punter and Byron assert that "his significance ultimately lies not so much in the way he embodies transgression as in the way he functions as the catalyst for transgression in others: he prompts the release of energies and desires normally repressed in the interest of both social and psychic stability" (231). Dracula achieves this mostly through his mental powers allowing him control over the minds of his victims. Often through hypnosis, the vampire triggers a change in his chosen victims to get them closer in his hunt for blood. This supernatural, psychic power also signifies another side to the vampire's monstrosity – the ability to evoke attraction despite the victim's disgust and fear. As Cohen states in his seven theses of monstrosity, there is a "simultaneous repulsion and attraction at the core of the monster's composition" (17). Accordingly, attacked by the three vampire women who use seductive powers to drink his blood Jonathan feels "something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips" (Stoker 33). The mental control gives the vampire a way to influence its victim, and to push them beyond limits of humanity, to disrupt human identity. This can be illustrated in the case of Dracula's devoted acolyte Renfield, who is a patient of Dr. John Seward's asylum. Renfield, a "zoophagous (life-eating) maniac" (61) believes he can absorb the power of every living creature he ingests, from insects to birds. Once a regular human transformed into a monstrous creature by the Count, Renfield shares a mental connection with the vampire, reacting to the advances of his "Lord and Master" (235) or having rapid mood swings from violence to happiness to agitation "linked with the proximity of the Count" (190). Under the absolute control of Dracula, Renfield's obsession over power is tied to blood, just like a vampire himself – as Dr. Seward describes, in a rage, Renfield attacks him and cuts the wrist "licking up, like a dog, the blood which had fallen from my wounded wrist" (118). Such degeneracy reveals the power of Dracula over his victims; not only Renfield is enslaved but also inherits the vampiric monstrosity, which blurs his identity as a Victorian human and makes him a transgressive creature on his own.

In this light, Dracula as a monster shows the evolution of the monster from the violent inner threat of Hyde to the insidious, transformative vampire as a result of the changing anxieties of the time in relation to the socio-political and cultural context. The very fact of the monster challenging Victorian rationality by representing a threat that cannot be detected, classified or controlled makes it the ultimate threat for the period. Compared to monsters of the previous decades, the vampire is a more external threat in that he exists on his own. Though it is undead, the vampire is not given life via scientific experimentation like Frankenstein's Creature, nor does it come into existence from the host's mind/personality like Mr. Hyde. Dracula is an ancient, inhumanly strong being that possesses powers to compel humans to his will, his position in the social hierarchy allows an influence, and his diet on the blood of people puts humanity in the position of a vulnerable prey. What differs him most from the previous monsters is directly related to this diet – it reflects fears regarding the potential degeneration of the Victorian subject and society in this voracious creature. As Cozzi points out, "[a]t the beginning of the Victorian period, the Other is monstrous yet human, but by the end of the century the Other will degenerate into an otherworldly, unnatural creature whose humanoid features or characteristics only underscore its monstrous hunger" (128).

Correspondingly, the vampire is the pinnacle of late Victorian anxieties regarding consumption and contact; consumption in the sense that both the empire and its subjects are in danger, and contact as in an invasion by the autonomous, uncontrollable, foreign Other. With its diet, the vampire threatens to literally consume the Victorian body. In this sense, with this new monster "the Other's taste for 'un-English' food and drink has become perverted and transubstantiated into a taste for the English themselves" (Cozzi 149). Unlike the deformed bodies and dual psyches of the previous monsters, with vampires, monstrosity revolves on blood, recalling Renfield's declaration that "[t]he blood is the life!" (Stoker 118). As the chief symbol of life, blood has been regarded as the key of existence. Western philosophy notes how the ancient Greeks associated blood as the source of life for the mind, soul and psyche (Stephanou 5-6). Accordingly, blood is what determines existence and hence, the self. As the flow of blood enriches and enlivens the body, the vampire always seeks to procure its own, since it cannot produce fresh blood as a reanimated dead body. Seeking to find nourishment, the vampire hunts the living and feeds on their blood. Such a threat of consumption not only puts humans in the secondary position of the prey, but also connotes a fear of "change, decay and transformation that threaten to dissolve identities" (Stephanou 75).

In the search for blood, contact with the monstrous occurs by the piercing of skin with fangs. In the figure of vampire, the mouth and fangs represent the utmost threat. The sharp canines of this monster are its most dangerous weapon, hidden in the mouth until the hunt begins. The fangs have the capacity to injure, similar to sharp daggers, as much as they can give life to the vampire by drawing blood and sating its hunger. As the fangs puncture the throat and suck blood from the main arteries, death and decay are imminent. With this in mind, as Stephanou observes, "[i]t is not accidental that death (*mors*) derives from bite (*morsus*), and thus the vampire is a fanged death and an embodiment of the mouth of Hell" (75, emphasis in orig.). Then again, the monstrous mouth does not only carry death but also herald a transformation. As the vampire sucks blood it contaminates the living body. Subsequently, Van Helsing explains to Mina that her blood is poisoned due to the Count's nocturnal visitations (Stoker 381, 392). The vampire's fangs act as a point of infection that poisons the victim's blood insidiously, with a mere puncture. Furthermore, blood as a symbol is highly significant in the duality of purity and contamination within the Victorian context as Donovan observes:

> Traditionally, blood has signified both unity and division, has knit and separated families and tribes, created political dynasties and military alliances and even nations. In this context, Victorians not only spoke of good or bad blood, pure and tainted blood but of black, white and blue blood; they spoke of mongrelization and its consequences, of miscegenation and the threat of racial pollution. (22)

As the vampire sucks blood, contamination spreads through the whole body, causing weakness in the victim. The loss of blood combined with the polluted blood results in a fragile physical health, a weakened mental state and loss of consciousness. Considering the physical symptoms, vampirism here can be read as "both infection and illness" (Willis 302). Lucy Westenra, Mina Harker's friend, is a character who goes through all the steps of this strange disease, gradually losing her energy, mind and whole self into the infection: "There was a sort of scratching or flapping at the window, but I did not mind it, and as I remember no more, I suppose I must have fallen asleep" (91). The more the vampiric infection spreads, the slower and ineffective her organs become, eventually succumbing the body to death. Vampirism operates as a contagious force which is too strong, quick and incurable despite Van Helsing's medical attempts. For Lucy, infection spreads rapidly, acts as an undetectable foreign body, and triggers her transformation into a creature in the end. It would be prudent to observe that although the term "virus" had not yet been conceived in the nineteenth century, written only "two years before the actual discovery of the virus, Stoker's novel in an anticipatory manner stages vampirism as a viral infection, a potential viral pandemic, threatening London, the teeming metropolis" (Zwart 28). Significantly, the Victorian fear of a contagious force that cannot be stopped by medical means is also connected to historical events that became another inspiration in the writing of

Dracula. Having suffered the cholera outbreak of 1832 in Sligo, Ireland, Stoker's mother Charlotte Stoker relays her experience of contagion in a letter to her son, the devastating nature of which he manifests in the vampire body: "One house would be attacked and the next spared. There was no telling who would go next, and one said goodbye to a friend he said it as if for ever. In a very few days the town became a place of the dead" ("Appendix II" 413). What is more is that Bram Stoker's birth year also coincides with the devastation of Irish potato famine, where "starving and evicted tenants flooded into the city slums and workhouses, and with them dysentery, famine, fever, and typhus. Terrifying accounts reached Dublin from County Mayo, where workhouses had begun the inexorable transition into death houses" (Skal 9-10).

Following the argument that vampirism functions as an infection, polluting the blood and passing through contact with the monster's mouth, it is evident that this bodily invasion is connected to the theme of degeneration. Represented as "a blood disease, symbolically transmitted through vampirism" which states that "the vampire hunters are themselves pathologised through contact with the Count," vampiric contagion spreads throughout Victorian bodies and corrupts them (Pick 168). With the bite of vampire, infection sets in and manipulates the victim's body, making the vampire a serious invasive force in society. As noted by Foster, "Dracula infects by *extracting* blood but such extraction is also a kind of *infusion*, a procedure the more obvious when he causes Mina Harker to drink *his* blood" (357, emphasis in orig.). In his targeting of young Englishwomen of a certain social standing, Dracula's infection of victims turns into a campaign of corrupting the potential future generations, and destroying their identity by making them monstrous. This moral degeneration as a result of contagious vampiric blood is perhaps best portrayed in Lucy Westenra's story. Introduced as a young, upper-class gentlewoman and Mina's close friend, Lucy Westenra is a beautiful, charming young Englishwoman who is so desirable to have received "three proposals in one day!" from three suitors, namely, Dr. John Seward, Quincey Morris, and Arthur Holmwood (Stoker 64). Her mysterious illness causes her to sleepwalk and hallucinate, and as the symptoms worsen, Lucy suffers from strange dreams, remarking: "It is all dark and horrid to me, for I can remember nothing; but I am full of vague fear, and I feel so weak and worn out" (119). The only person to diagnose this illness is Dr. Van Helsing, "a philosopher and a metaphysician, and one of the most advanced scientists of his day; and he has, I [Seward] believe, an absolutely open mind" (122).

Lucy's transformation begins with Dracula's bite, as Stevens asserts "the vampire's insatiable hunger unleashes death or rather un-death on its victims, producing horror in its infection and

destruction" (20). As Dracula consumes her blood, he also expedites Lucy's vampiric transformation by moving her closer to the undead state. Her healthy appearance gradually takes on that of a corpse: "She was ghastly pale, chalkily pale; the red seemed to have gone even from her lips and gums, and the bones of her face stood out prominently; her breathing was painful to see or hear" (Stoker 130). The visibly weakened body and its lack of energy urge the doctor and suitors to do blood transfusions, inadvertently feeding her growing thirst for blood and leading to her human "death" in a trance, resulting in the creation of a vampire (171). Significantly, the blood transfusions add to the breach of purity; just as Lucy's skin carries bite marks from Dracula's teeth, she also carries marks from Van Helsing's needle inserting blood from several different men. Her transformation into a female vampire after death marks the end of her identity as a Victorian woman. Her new identity is a liminal one, transgressing the binaries of life and death, human and animal, pure and foul. As the result of the corruptive impact of Dracula's bite, the vampire Lucy is the product of degeneration, regressing the civilised Victorian self to an animalistic, primitive version guided not by morality or rules, but instincts and desires[17]. Accordingly, Dracula turns this Victorian gentlewoman into "a nightmare of Lucy. . . the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy's sweet purity" (228). It should be noted that with the vampiric transformation, even Lucy's golden hair changes into a dark one, arguably suggesting the idea of the temptress and lending credence to the breach of purity (175). Physical monstrosity reveals its morally degenerate counterpart in Lucy's actions against Victorian society. Dr. Seward observes Lucy's vampire form as

> Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness. . . by the concentrated light that fell on Lucy's face we could see that the lips were crimson with fresh blood, and that the stream had trickled over her chin and stained the purity of her lawn death-robe. (175)

The infection marking degeneracy strips Lucy from her Victorian selfhood, from the values and expectations placed on women, and separates her from civilisation. Her new liminality is further seen in the way men refer to Lucy; she is referred to as "it" to denote her unfamiliar, uncontrollable self, or as "the foul Thing which had taken Lucy's shape without her soul" (177). In this monstrous evolution, it is only her second, true death that returns her identity to goodness and victimhood. When the Crew of Light puts a stake to her heart and effectively destroys the

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[17] Similarly, Dracula's corruptive nature transforms Renfield into a monstrous creature. His degeneration is revealed in his madness and obsession with blood, particularly in his attack on Dr. Seward. Cutting the Doctor's wrist, his "licking up, like a dog, the blood," (118) Renfield's corruption results in a moment of complete dehumanisation. Regressing into a baser self and driven by instincts, Renfield blurs the Victorian man's delineated identity.

vampiric powers, Lucy ceases to be a threat. As in this second death she can no longer rise from the grave and violate the borders of life, Lucy's body is now definable and stable. The corpse no longer evokes an abnormality but signals a return to purity, which can be seen in the men's remembrance of good, joyful Lucy instead of the abhorrent 'Thing.' It follows that Dr. Seward's remark that "the calm that was to reign forever," (268) emphasizes the return of the body to accepted boundaries wherein a normative female would belong.

In addition, in *Dracula,* Stoker juxtaposes Mina Harker and Lucy Westenra in terms of Victorian ideals of femininity and potential dangers posed against it in the late Victorian period. The early nineteenth century sees a notion of women requiring traits such as propriety, obedience, submissiveness, pleasantness, dedication, modesty and humility. Likewise, the idealization of the 'angel in the house' as described by Coventry Patmore's 1854 poem of the same name depicted a fantasy ideal for the Victorian woman to achieve against the threat posed by the 'fallen woman' in the latter decades of the century. For the Victorian women, perhaps the most notable example for traditional femininity was the Queen, who although leading the nation, mostly established herself as the supportive wife and devoted mother, a dominant yet domestic figure. This set an ideal for the Victorian gentlewoman as a perfect housewife; this ideal woman would be married with children, would live with good sense and morality, support her husband's desires, manage the domestic sphere, and follow the mentorship of the husband (Calder 13-15). As Poovey argues, problems arising from such restrictive thinking are quite familiar:

> The late seventeenth-century 'Mother of our Miseries' and the mid-nineteenth- century 'hope of the age' are not really so far apart as they might initially seem. The latter can even be seen as the triumphant sublimation of the sexual anxiety that generated the former, with Woman in each case the object—as passive and as secondary as that term suggests— of the desiring, dreading subject, Man. Both stereotypes, in fact, rigidly confined real women to prescribed roles; as a daughter, a wife, a mother, a widow, as a virgin or a whore, every woman was defined by relationship—explicitly to a man, implicitly to sexuality itself. (x)

However, the fin-de-siécle marks a resistance against these idealized assumptions of femininity. In such an unsettled status quo, a chief anxiety of the period was the "New Woman," a threat to patriarchy and its conventionally sexualised divisions between social, financial and domestic roles in her demand for economic, sexual and political independence. Fighting for the right to exist in the society alongside men, self-sufficient and educated, and reacting against the role of submissive femininity, the New Woman's challenge to the traditional roles meant a threat to the very foundations of society in the eyes of most Victorian men (Spencer 204-206). In the literary world, George Drysdale's essay "Physical, Sexual and Natural Religion" (1885) defending

female sexual desires and the use of contraceptive methods, along with Olive Schreiner's *The Story of an African* Farm (1883), Ella Hepworth Dixon's *The Story of a Modern Woman* (1894), Henrik Ibsen's plays *A Doll's House* (1879) and *Hedda Gabler* (1890), Grant Allen's *The Woman Who Did It* (1895), and H. G. Wells's *Ann Veronica* (1909) represented this movement. Indeed, granting women social freedom, financial independence, power and education would result in a shift in power for the patriarchy, who accordingly vilified the emancipated New Woman as a monstrous figure. By contrast, the late Victorian period had a highly rigid code of behaviour for women, which urged that "a true maiden" must be

> pure and modest, not seeking but being sought, – found out, like the violet among the leaves, rather by her sweetness than her beauty – a maiden of whom all good men would say, 'that is a woman I could love and honour as my wife; a woman I could trust with the happiness of my home and the bringing up of my children. (qtd. in Hughes 97)

Consequently, the dichotomy between the old and new ideals on femininity and female existence caused quite a stir in the late Victorian period, giving rise to anxieties regarding losing younger generations of women to such modes of thinking. Notably, even Queen Victoria[18] herself wrote in a letter to Sir Theodore Martin on women's suffrage and this new movement that "[t]he Queen is most anxious to enlist everyone . . . in checking this mad, wicked folly of 'Woman's Rights,' with all its attendant horrors, on which her poor feeble sex is bent, forgetting every sense of womanly feeling and propriety" (qtd. in Altick 58). That is to say, the New Woman who demanded autonomy on her own life in terms of social, personal, and economic matters was also unnerving and unpredictable, causing fears even for the female monarch of the Empire.

With this in mind, in *Dracula*, Lucy and Mina represent two sides of the feminist debate regarding the New Woman. On the New Woman debate, Stoker's own position is rather ambivalent as a male writer, and his monsters reflect that. In a juxtaposition of purity, contamination and condemnation, Mina represents the established values and expectations of the late Victorian period regarding women, whereas Lucy remains transgressive in her desires. Throughout the novel, Mina remains a symbol of virtue and ideal Victorian womanhood for men. As a young, proper, intelligent, chaste, virtuous, and self-sacrificing girl, she is quite the model for a Victorian lady. Referred to as "their best beloved one" (Stoker 239), and as having "man's brain – a brain that should have were he much gifted – and a woman's heart," she is

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[18] Noting that Queen Victoria's Diamond Jubilee occurred in the same year (1897) that *Dracula* and *The Blood of the Vampire* were published, this reflects a widespread anxiety regarding loss of Victorian norms and values for women of younger generations to come.

important to all (195). Desiring to corrupt this purity and transform Mina as well, Dracula chases her relentlessly. Compelling her to consume his vampire blood to initiate transformation, he forces Mina to drink directly from his chest, using his psychic powers to disregard her propriety. Subverting Victorian norms concerning chastity and decorum, Dracula corrupts Victorian woman's body in what Dr. Seward calls a horrific scene: the "attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink" (234). While the intermingling of blood rapidly worsens Mina's vampiric infection, this scene also reveals the degenerate influence of the monster on religion itself. In the Bible, Jesus promises eternal life with the Lord to all who believes in his sacrifice, under the simple condition of partaking in the holy communion: "Whoever feeds on my flesh and drinks my blood has eternal life, and I will raise him up on the last day. For my flesh is true food, and my blood is true drink. Whoever feeds on my flesh and drinks my blood abides in me, and I in him" (John 6:54-56). As the redeemer, Christ's blood can purify humanity's sins and bring salvation. Accordingly, the monster subverts and corrupts this belief. In a macabre reversal of the holy communion, Dracula's forcing Mina to drink the polluted vampiric blood does not offer eternal life, but an eternal death. The use of psychic powers further eliminate Mina's agency, taking away her freedom of choice. The monster's very existence is founded on a heresy, as the Bible prohibits any blood-cannibalism (Genesis 9:4, Deuteronomy 12:23). Above all, Dracula is not a saviour figure but corruption made flesh. In his hunt for blood, forcing his will unto others, and in his tainted influence, he evokes fear and disgust. To that end, the mark he leaves behind in his victims is seen as one of sin, as Mina proclaims "Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgment Day" (247).

Even though the worsening of her illness causes the boundaries between her husband and the hunter start to blur to such a degree that she calls Dracula "my husband, who is, I know, coming toward us," (309) Mina manages to stand her ground against the vampire and helps in its destruction. Rejecting any intimacy from her husband until her infection is cleared, Mina offers a sharp contrast to Lucy's demands for kisses from her fiancée during her own transformation. Likewise, as her condition worsens as the crew nears Castle Dracula, Mina resists the pull of vampiric seduction. Though she is disgusted by food during her transformation, she cooks for Van Helsing and tries to help out the men in any way possible, behaving in a way described as "so sweet, so noble, so little an egoist" (197). Hence, in the end, her resistance, willpower and belief in Victorian morality are conventionally rewarded with a marriage and family. As Carol Senf remarks, though he was supportive of women's struggles, Stoker "creates women

characters who are the intellectual equals of the men in his novels; however, he seems to have drawn the line at sexual equality, and he had his heroines choose the traditional roles of marriage and motherhood instead of careers" (38). Nevertheless, it is important to note that Mina Harker does not fully assume the obedient, passive, purely domestic roles attributed to Victorian gentlewomen. An assistant schoolteacher and a journalist, Mina Harker has a good education and financial independence. Her interests in learning, adventure and career brings her close to the sphere of the New Woman. With this in mind, it could be posited that Mina's acceptance of traditional femininity with insistence on certain characteristics of the New Woman – such as equality, financial independence, education – offers a solution to the problem of women in the Victorian period. Contaminated by the vampire, yet, managing to overcome temptation and eliminate the monster, Mina occupies a space between the pure angel and the inhumane monster. Hence, by presenting a non-threatening, stable and beneficial version of femininity, Mina could be seen as an answer to the Victorian anxieties regarding the danger of the New Woman (Senf 44-45).

In Gothic literature, the monstrous female is presented as the deviant or misfit who plays a contrasting role to the angelic feminine figure. To quote from Stevens, "positioned as a marginal figure, one existing at the edge of what is deemed normal, acceptable and safe, the vampire embodies the foreign and the unfamiliar" (19). In this light, Lucy, who gives in to Dracula's temptation and goes through the process of becoming undead, embodies a more dangerous, carnal, hybrid self, ending as a femme fatale that must be eliminated. Along with the three brides of Dracula, Lucy is the epitome of the transgressive female that defies rigid Victorian gender roles. As Senf argues, it is Lucy's sexual desires for her suitors, namely the "desire for three husbands suggests a degree of latent sensuality which connects her to the New Woman of the period" (42). Though her transformation makes the female sexuality more of an overt and immediate threat to men, in her previously healthy body Lucy still uses her strength and sexuality to draw others in. Her wish to be close to her suitors, questioning the social norms throughout the novel such as asking: "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" and curiosity over her own sexuality are often acknowledged as Lucy's inner hidden monstrous potential (Stoker 51). Accordingly, Lucy is set free with the human and monster fusion which "makes familiar boundaries fluid, offering a wider world than home and a larger self that one sustained by sanctioned relationships" (Auerbach 19).

Another key fact to remember with regard to the New Woman is the difference between male and female vampires in *Dracula*. Compared to the cruel looking Count Dracula, who mostly evokes fear in his victims, female vampires exude sensuality and attraction. At first glance, they draw attention to their exceptional beauty. Encountering the three brides of Dracula at the castle, Jonathan is initially charmed by their "deliberate voluptuousness" (Stoker 33). As the vampires compel him to follow their orders, Jonathan notes feeling a "wicked, burning desire" and "an agony of delightful anticipation" (33). Defying the fixed roles of Victorian women, the vampires seduce and attempt to bite Jonathan, which "becomes in itself the explicit erotic act and, through its simultaneous position as the fulfilment of desire and the cessation of hunger, it creates scandal" (Stevens 20). However, the closer he gets, the more is revealed of their monstrous nature underneath the surface, "a bitter underlying the sweet, a bitter offensiveness, as one smells in blood" (Stoker 33). This serves as a warning to Jonathan, prompting him to define monsters as devils and escape.

The monstrous feminine is unrestricted, powerful, radical and unpredictable; in its independence it moves beyond the notions of what a female should be and behave as, according to the late Victorian British society. As she does not comply with socio-cultural notions of femininity, she is acknowledged as a threat to individual bodies and the whole society in turn. This monster is particularly dangerous in her rejection of maternal instincts. In *Dracula*, the female vampire lacks the ability to carry or create offspring. Considering that Victorian ideals of femininity include motherhood and modesty, and that Queen Victoria herself also presented the image of the 'great mother' to the nation, it could be argued that female transgression is punished by their inability to reproduce. Furthermore, these monsters actively pose a threat to children, subverting the motherhood ideal ascribed to the Victorian women. In the novel, after being identified as the "Bloofer lady," Lucy is encountered by the Crew of Light headed by Van Helsing (188). In a perverse subversion of the holy Madonna and the Child imagery, Lucy is found holding a small child near her tomb, feeding on his blood. Expecting her to follow the ingrained notions of gentle, caring, maternal femininity which would prohibit any maternal figure from harming a child, the Crew of Light is shocked to find Lucy in complete rejection of such ideals, as told by Dr. Seward:

> Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight. As she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile. Oh, God, how it made me shudder to see it! With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her

> breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. (175)

It is also noteworthy that Lucy Westenra falls victim to Dracula's power in full only after the death of her own mother; because "the Victorian mother was central in defending the innocence of her daughter" (Bronfen 317). On her own, Lucy does not possess the determination and willpower Mina has in resisting the monstrous seduction. Hence, she is punished for her excessive desires with her second death, remaining as a cautionary tale for the young and impressionable Victorian reader.

Moreover, in *Dracula*, the vampire is not only a contagious degenerative force or sexual threat, but it is also a foreign Other standing for the fear of invasion by a corruptive force. In the historical context, the end of the nineteenth century marks the time in which the British empire had outgrown its resources, and while the great size was often equated with strength, it also started to mean that there were more open spaces to defend and more lines to supply. Reflecting on the period, John Morley in 1906 argued that Britain's "vast, sprawling empire" presented "more vulnerable surface that any empire of the world ever saw" (qtd. in Porter 123). Accordingly, defending the colonies became harder, and any instability triggered revolts against the British colonial rule and waves of migrants seeking help from the imperial motherland. Furthermore, tensions between Ireland and England were rising, which emboldened national sentiments. Since the Protestant Ascendancy that handed over political and social dominion in Ireland to the English lords, the Act of Union (1801) did not fully placate the Catholic population whose land was dispossessed, whose voting, public office and religious conversion rights were gradually taken away (Snow 114-116). On the one hand, conflicts between Catholics and Protestants were manifold. On the other hand, tenant-farmers and the lords did not have a good relationship, which caused economic and judicial problems. The desire for Irish independence and an autonomous parliament led to a Home Rule crisis, as well as influencing a desire to create their own national history, and reclaiming a separate identity from the English.

In this sense, the vampire embodies the fear of an alien figure that comes back to claim power over the living; the deep-seated anxiety, the fantasized return of the powerful former invaded land/subject finds a medium in Gothic stories as it surfaces. Furthermore, it stands for the fear that the British self may crumble and be destroyed in confrontation with an exotic, powerful, uncontrollable Other. To quote from Auerbach, the "xenophobic fear that inspired Stoker's Dracula was the vision of a racially alien foreigner ruling and transforming England" (148). As such, though hailing from Transylvania in the novel, Count Dracula transcends the ethnic

boundaries of folklore. Like Sheridan Le Fanu's *Carmilla* (1872), Stoker's *Dracula* portrays a possible invasion of British land and people of their own accord. The Count is an ancient, powerful figure, who claims power over all subjects as it feeds. The monstrous undead body brings an ancient, mysterious power that invades the modern, mechanical world. The dichotomy between the Victorian self and the foreign Other is apparent from the very first conversations of Dracula and Jonathan, where Dracula states: "We are in Transylvania; and Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things" (Stoker 28). As critics such as Schmitt point out, in the Irish context these vampire stories of the period reflect the Anglo-Irish fear that the Catholic Irish would regain power and absorb the living (152-153). A potential Catholic insurgency against the Protestant settler and its people coming back from the dead to reclaim power, claiming revenge upon the new socio-political order can be embodied in the vampire. Accordingly, considering Bram Stoker's Irish nationality[19] "Harker, as a representation of British subjectivity, is confronting Dracula as an embodiment of its own repressed imperial history . . . within an Irish subtext, the Count represents the colonial other[20] – intimately tied to both English and Irish national identity, but rejected by both" (Snow 117).

In addition, corruption of the individual and society reflects fears regarding the decline and eventual collapse of the Empire at the end of a turbulent century. As an outsider unbound by time, authority, or border, as Brantlinger proclaims, "Dracula threatens to create a demonic empire of the dead from the living British Empire" (234). In his quest to endanger, infect, and transform the young British subjects by launching his kingdom of the undead at the very heart of the Empire, Dracula makes visible the fears of political and racial degeneration into an alien and primitive state via invasion. In other words, the vampire is not only physically monstrous but also "'its' tastes, appetites, and desires become even more extreme: unregulated, uncontrollable, unnatural, inhuman, and decidedly un-English" (Cozzi 129).

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[19] Bruce Stewart explains that Stoker identified the local capitalist as the vampiric figure in Ireland, but in terms of national allegiances he was "less concerned with loyalty either to Ireland or to England considered as sovereign nations than with 'modernity' – a place or state which he looked upon as transcending such geo-political distinctions" (239).

[20] Interestingly, Stewart notes that Count Dracula could be a mirror for the historical figure of Charles Parnell, the Home Rule leader for Ireland and a significant threat to the British Empire with his powerful rhetoric, "strong appeal to women, his well-dressed taciturnity and his aristocratic *passe-partout* in English society" (246). In addition, he suggests that Renfield as the Count's loyal, mad servant "as a counterpart of John Mandeville, the Land League leader imprisoned after the Mitchelstown Massacre of October 1887 who occupied his cell in utter nakedness and died within a year of his release in consequence" (247). In this light, the vampire may reveal different historical anxieties related to a fight for separation, independence, and a whole new nation which brings forward the collapse of the British Empire.

Evidently, in *Dracula*, vampirism functions as a colonizing force on the body that is contaminated in its blood and is transformed. To quote Arata, "horror arises not because Dracula destroys bodies, but because he appropriates and transforms them. Having yielded to his assault, one literally 'goes native' by becoming a vampire oneself. . . . [I]f blood is a sign of racial identity, then Dracula effectively deracinates his victims" by turning humans into vampires (630). Looking at his ability to hide his foreign identity and pass through the national borders at first and London streets the next, undetected, Dracula's forced entrance can be read as a fear of infiltration and contamination of Britain, specifically with regard to Ireland. In this case, Transylvania masks a political concern much closer to home. David Glover argues that "unlike the African colonies, Ireland represents no unbridgeable divide, no low Other beyond the pale of civilization, but rather a neighbour of equal status" (38). Accordingly, reading the vampire as an allegory of England's hectic and at times violent relationship with Ireland could explain the ease of Dracula's coming to London, his ability to 'pass' as British, and his designs upon the Empire and its people. On the other hand, the geographic distance of Transylvania, its unfamiliar depictions, and its undeniable Oriental difference cast the threat of the foreigner much further than just Ireland. Glover acknowledges that "[t]hough shot through with Irish references, *Dracula*'s horror ultimately eludes the deftness of allegory, spilling out in too many directions to be contained by any single racial logic" (41). Instead, arguably it is more fitting to analyse the monster through its "metrocolonial conditions of production" (Valente 3). Exceeding the binary categories of race established on assumed distinctions between the self and Other, or West and East, metrocoloniality is a "more compromised, more conflicted, and yet, for that very reason, less conspicuous and less pathologized cognate [of colonial hybridity]. . . . [It is] a form of identity that both lacks and exceeds coherence and closure and so perpetually both desires and threatens itself" (Valente 18). Written at a time of tremendous change, a widespread process of othering, alienation, xenophobia, and a desire to create a pure national identity, *Dracula* does not merely represent one mode of coloniality. At once the vampire signifies the Irish, the colonized other, the exotic East, all that falls under the category of foreign Other without limited to one race or nationality. Hence, it is not a representation of one fear, but of a complex variety.

Indeed, in Stoker's vision the vampiric contagion is an invasion. Like a disease the vampire goes to different places and different bodies, spreading its transformative powers on society in turn. Hence, *Dracula* stands as an invasion story; yet, it is no longer the British human colonising unknown, primitive territories. Rather, the story offers a sinister role reversal. As

Kern comments, in this reversal "Harker is the male personification of a vulnerable English Empire: equally as susceptible to foreign invasion as a woman but prideful enough to snub non-Anglican Christianity, to deny his frailty, and to ignore warnings from foreigners until it is too late" (16-17). What is most threatening is that Dracula has the ability to personify the English society he wishes to destroy, from its cultural idiosyncrasies to its language, when he assumes the appearance of a British citizen. Count Dracula learns about English society, culture and customs from his castle in Transylvania, Eastern Europe. He does not merely crave blood but an identity to absorb, particularly of an Englishman – as he explains to Jonathan, the Count intends to "pump him for his knowledge of English law, custom, and language" to see if he can hide his Otherness (Craft 447). His aristocratic standing helps him move in different circles, and his ability to blend in with the London crowds to the degree that he speaks significantly better English than Van Helsing, helps him disguise its monstrosity better. As Arata explains, "before Dracula successfully invades the spaces of his victims' bodies or land, he first invades the spaces of their knowledge" (470). Thus, Dracula is not only a physical threat to humans but also cognitively threatening, posing as an insider. His aim is to infiltrate London and destroy it, hence destroying the heart of the empire from within.

As what Stephen Arata calls "reverse colonisation," where "the coloniser finds himself in the position of the colonised, the exploiter becomes exploited, the victimiser victimised," Stoker uses the theme of the fear of the Other to convey monstrosity (623). Only once he is deprived of every hiding place in England will the monster leave the West and stop his infestation. If unchecked, the vampire is able to invade the land without much notice from the commonfolk. During his journey to England, Dracula is able to slaughter all the members of the crew of the ship Demeter, including the captain – when the ship arrives at the Whitby Harbour the vampire escapes unidentified. He has a house in Piccadilly where he can come and go at will and not be noticed as a foreigner, which marks an interesting shift from the traditional Victorian narratives. In many Victorian novels, as Arata explains, the "non-Western 'natives' are seldom permitted to 'pass' successfully" (639). Foster emphasizes that,

> Dracula seeks to conquer by a kind of biological warfare, infecting the actual bodies of his victim-recruits and also, he hopes, the body social of England. He brings not an army against England but only himself, planning to raise his army inside fortress England from those he turns into renegades and 'irregulars'; through vampirism, it will be an army that sleeps by day and conducts its guerrilla warfare by night. He himself is a foreign body – utterly Other – that seeks like a parasite to lodge itself in the host of civilized England. (358-59)

In his ultimate aim to invade the Empire from within, the Count desires to form an army that would have the power to corrupt, contaminate, and transform the Victorian British society without notice. Dracula himself talks about this particular desire of contagion to Jonathan, commenting "I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death" (Stoker 22). Here, the choice of characters that oppose Dracula is notable as they all represent the mechanisms that keep the British society functioning against the outsider threat. As a solicitor, Jonathan Harker stands for the juridical system while Dr. Seward, the head of a mental asylum, dedicated to exploring reason and the mind stands for Victorian medical/psychiatric system. Lord Godalming represents the old aristocratic class with power and privilege, while Mina Harker and Lucy Westenra are the upcoming young generation of gentle bred ladies to be guided and protected. Kern puts forward the view that "Lucy Westenra is a physical embodiment of the West, along with its ideals and privileges; she is a blonde, innocent Englishwoman who is uplifted in her native land, wary of the outsider. When Dracula bites her, he is physically invading the golden female symbol of England as well as invading England itself" (15). The other two characters, though not English and thus can be counted as foreign bodies, are still dedicated to protecting the purity of these young women and hence, of the purity of Victorian England itself. A rich Texan, Quincey Morris is one of the suitors of Lucy and though his proposal is refused, he is still devoted to serving and saving her from Dracula's clutches. Doctor Van Helsing, a Dutchman, is the epitome of scientific knowledge, will and dedication to fight for goodness, and fight against any contagious threat. With this in mind, it is evident that this foreign body is a threat to all parts of society and must be eliminated. As Seed notes, "Dracula's opponents represent key areas of the Victorian establishment . . . Their collective action thus represents society, even civilization itself, turning to the defensive" (72). At the start of his invasion, Renfield gives the vampiric Other access to his body and mind, giving up his individual self and hence granting him an entrance to accessing and possessing the nation's self-identity. In order to prevent a full invasion and possible annihilation to all such identity, individuals and society must come together against the monstrous forces.

As a last point, what makes this monster so much more dangerous is the potential danger it presents not only to the living, but to the future as well. The vampire not only hunts and haunts the living, but also his contamination may spread to generations that are to come. Craft suggests that "Dracula's mission in England is the creation of a race of monstrous women" (448). It follows then that his chosen victims are often young women. His hunt begins with Lucy, who is also the first to be turned into a vampire among the British youth, modelling itself after

Dracula's footsteps and feeding on children in her monstrous evolution. Accordingly, through Lucy, the reader "realizes England's greatest fears: the power of the exotic to harm one of the Empire's own, and the dissemination of foreign power on English soil. Not only has the Western Lucy become an agent of the exotic East, but she also continues the physical invasion Dracula has begun" (Kern 15). In this light, Dracula's plan is not only a reverse colonization but also a gendered invasion, transforming women's bodies into the battlefield. By contrast, his second victim is Mina Harker, an exemplary Victorian lady who is often addressed as a "good woman" and "one of God's women" (Stoker 166, 168). In his attack against a married woman, the vampire launches the final invasion to the heart of British society. In this sense, Dracula's attack on Mina represents a far more dangerous possibility for the society compared to his feeding on Lucy, for he targets a model wife and future mother, a moral and intellectual figure whose corruption would destabilize the ideal Victorian woman. Hence, Dracula "propagates his race solely through the bodies of women" (Arata 468). This makes the vampire harder to eliminate as a serious threat against society.

Indeed, as stated, Dracula's targeting young and naïve gentlewomen and transforming them is a significant threat to the entire social body, for the monster is a threat to the potential future generations. By infecting such bodies and altering their identity, the vampire as a monster reflects the fear of an outsider threat coming to the heart of society. In this respect, the end of the novel offers an interesting point of consideration. The epilogue narrates how, after the elimination of the monster, Mina and Jonathan have a child that they name after Quincey Morris, in honour of his bravery against the vampire. Even though at the first glance the final actions seem to indicate a positive ending note, it is evident that on a closer look the threat and corruption remain. As Mina is still infected with Dracula's blood, it is not only Jonathan's genes she passes on to her progeny, but also the very vampire blood as well. In this sense, though the child is often marked as a victory of love and determination over hardships, it could also be seen as a signifier that Dracula still exists within the new social body. As Hughes notes, Dracula is "more obviously *inseminating* Mina, passing to her through contagious pathology the seed of her own vampirism and that of a future generation of vampires" (174, emphasis in orig.). Hence, the English identity depending on heritage and national power is no longer pure, but lost to the foreign monstrosity. As he announces to the Crew of Light that "your girls that you all love are mine already; and through them you and others shall yet to be mine – my creature, to do my bidding and to be my jackals when I want to feed," Dracula continues to shape the future generations insidiously (255). Like a virus, vampire mutates, by infecting, he spreads his powers and gets stronger; he invades the land and the nation through the subject body. Thus, Punter

calls Dracula "[an enactment of] late Victorian society's most important and persistent narrative of decline: the narrative of reverse colonization, the fear of a racial degeneration which would corrupt and destabilize identity" (232).

Offering a direct contrast, published in 1897, the same year as Stoker's *Dracula* and "perfectly in tune with the late Victorian Gothic revival," Florence Marryat's *The Blood of the Vampire* takes the vampire story to the heart of the narrative from a female perspective this time (Depledge 317). Born in Sussex as the daughter of Captain Frederick Marryat, a distinguished navy officer and pioneer of the sea story in his late career as a novelist, Florence Marryat (1833-1899) is one of the most prolific yet neglected female authors of the Victorian period. Though not much is known of her biography, she recounts her education by governesses in the biography of her father, *The Life and Letters of Captain Marryat* (1872). She married Thomas Ross Church, an army officer, with whom she travelled and settled in India for six years. Working as a businesswoman and writer after her first divorce, she assumed the editorship of the best-selling journal *London Society* and wrote under a male penname for a number of years, eventually deciding to publish in her maiden name in her career (Pope 17-18). Pursuing a different venture in theatre, she toured with the satirist and actor George Grossmith, together with whom she composed a show named *Entre Nous* comprised of sketches, recitations, and a short play. In 1881 she adapted her novel *Her World Against the Lie* to stage, and was invited to join the D'Oyly Carte company in their tours of Britain and Ireland (Marino 20). In 1886 she founded the School of Literary Art which aimed for the "instruction of both sexes desirous of entering the Literary Profession, in the Arts of Composing and writing Fiction, Journalism, and the construction of Drama" (qtd. in Pope 20). Turning to the popular Spiritualism movement during the 1890s and holding séances, her late works feature unorthodox beliefs and supernatural entities. Florence Marryat's writings range from countless short stories, various plays, and sixty eight novels translated into several languages over the decades, making her "a household name throughout the Anglophone world, but were largely forgotten after the so-called 'Great Divide' of 1914" (Pope 24). Her novels depict stories of seduction, extramarital affairs, insanity, murder, and such sensational taboo subjects. Accordingly, though her works found a receptive audience within the Victorian society, they received critical disapproval during her life. Some of her most well-known works remain *Love's Conflict* (1865), *Her Father's Name* (1876), *There is No Death* (1891), *The Spirit World* (1894), and *The Blood of the Vampire* (1897).

As Garrido explains, having "been relegated to the margins of the Victorian canon for almost a century, Marryat is one of many popular Victorian women writers whose works are slowly being recovered and reprinted" (904). Accordingly, despite being published only months after *Dracula*, *The Blood of the Vampire* has been overlooked for over a century until a reprint in 2009 by the Valancourt Books brought the story to public and academic attention. As a counterpart to the male, foreign, folkloric vampire of Stoker's imagination, Marryat centres the story on a female mixed-race, a psychic vampire who is doomed by a hereditary curse to cause the death of those close to her affections. The story opens with the arrival of a strange, beautiful young woman to a seaside resort in Belgium. Harriet Brandt, an orphaned young heiress of good fortune, leaves the convent she grew up in Jamaica and travels to Europe in search of a new life. As her companion has recently fallen ill, she takes to meeting new people at the resort. While she befriends Margaret Pullen, both Margaret and her baby start to feel drained and gradually become severely ill. Summoned to identify and solve the mysterious illnesses, Doctor Phillips recollects information about Harriet's parentage and keeps an eye on her. Warning those who become intimate with Harriet of her hereditary curse, the Doctor breaks off the affair between Harriet and Captain Ralph Pullen. Going to London, Harriet meets other people and falls in love yet death seems to follow her trail. Eventually finding out her vampiric nature, after many deaths Harriet comes to a true realisation of her monstrosity and commits suicide.

In contrast to Stoker and his male vampire, Marryat's work portrays a female monster in Harriet who drains psychic life energies from her victims rather than blood, and is an ethnic Other as the daughter of an English scientist and a half-Creole Jamaican woman. Acknowledged to be the "first female colonial vampire" (Wisker 152) in British literature[21], Harriet Brandt's identification as both British and Jamaican, human and vampire, makes her a direct hybrid racial threat to the Victorian society. Yet, it is firstly her identity as a female monster that marks her as the particular peril for the fin-de-siécle Britain, since "female vampires catalyse a number of patriarchal anxieties about female power and the notable shifts that were taking place in gender norms at the fin de siècle" (Fong 109). The female vampire is a suggestive figure who can be seen in Christian and pagan folklore as a figure associated with crossing boundaries of death and rebirth, of crossing the limits of femininity, but principally linked to unrepressed sexuality and desire. In the Hebraic tradition, Adam's first wife Lilith rebels against commands and is

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[21] The first black vampire story that is published in Western literature is *The Black Vampire: A Legend of St. Domingo* (1819), written under the pseudonym Uriah Derick D'Arcy. Written by an American author, this work is acknowledged as the first anti-slavery short story that concerns a black vampire, making it quite important in exposing the racial prejudices beneath the monster's imagery.

cast out, transforming into an immortal, undead, vengeful figure that feeds cyclically on Eve's progeny. In Malaysian folklore, the "langsuyar" is a female vampire that turns monstrous after giving birth to a stillborn child, and attacks children to feed on their blood (Melton 357-358). In Croatia, powerful female vampires named "the Mora" would hunt male victims, terrorizing villages and communities (Melton 540). From the serpentine "lamia" in Greco-Roman folklore who assumes the shape of a beautiful young woman to hunt and devour children after a curse, to "empusa" who lures young men at night and feasts on their blood in Greek myths, to "ramanga" and "huldra" who would appear as a young woman to attack nobles and drink their blood, the female vampire can be found in the Western mythology (Beresford 20-22).

Similarly, female vampires appear in Caribbean folktales which feature the "soucouyant," the "volant" and the "loogaroo," who shed their skin in the darkness and hunt their villagers for blood, only to re-wear their skin and escape suspicion (Anatol 23). As Fong argues, figure of the female vampire in itself presents a particular threat to patriarchy as it "bears a number of crucial similarities to other folkloric figures like the succubus and the lamia – who sustain their life by feeding on men and children and whose rejection of marriage and maternity characterizes their monstrous femininity" (111). In terms of the Caribbean context, however, this creature has a more detailed mythology, especially in the late Victorian period, when such cultural discoveries found translation in the Western imagination. In 1881, the Reverend Charles Dance observes the locals during his missionary visit to the West Indies, and notes the strange belief in the skin-shedding vampire as follows:

> These old women, by the recitation of some absurd lines, are said to be empowered to take off their skin, which they fold up and hide in a convenient place. They then anoint their skinless bodies, and assume superhuman powers. They fly through the air; they enter closed rooms, and suck the life-blood of infants. During the time that they remain without their skin, a lurid halo surrounds them. If the wrapped-up and hidden skin can be found and pickled while the owner of it is skimming the air high over- head, or, like a vampire bat, gorging and disgorging infant blood, it ceases to be of use when the hag attempts to replace it, for it burns the skinless body. (qtd. in Abrahams and Szwed 150)

This mythological monstrous form is important in revealing the female monster's powers of hiding in plain sight. As a creature that is able to obscure its monstrous nature and exist within a given society, this form of vampire is more threatening in comparison to figures like Dracula. If these monsters do not shed their skin, they are almost impossible to define as monstrous and hence, hard to eliminate. As they wear their skin again after hunting, and they are not trapped to coffins or to night time, the female monsters present a much more insidious threat to society.

Marryat experiments with the vampire narrative by bringing into existence a vampire that seemingly differs from the definition of a vampire, yet resembles that of the Caribbean imagination. The vampire, though taking on different attributes over different decades and cultures, contains specific elements that identify the monster. As Barbara Creed explains,

> [t]he vampire is one of the undead, a figure who rises from the grave on the full moon in search of young virgins, almost always female. The vampire's resting place is usually a coffin secreted in a dark, cobweb-filled cellar or crypt, which is reached by a long flight of stairs. The vampire sinks his/her two sharp fangs into the victim's neck in order to suck blood. Visual emphasis is usually placed on the two marks, like a snake bite, left by the vampire's fangs. After the attack the victim is transformed into a member of the undead. (62)

With this in mind, it could be argued that Marryat's protagonist fulfils almost no criteria regarding traditional vampires. Unlike Stoker's vampires, Harriet is not an undead body walking, rather she is quite alive until her eventual suicide. She does not have fangs to leave bites with, nor does she sleep in coffins but in a regular bed. Moreover, she cannot shapeshift into any animal form, or suck blood from arteries, nor does she transform others into an undead body by an exchange of blood. Thus, identifying Harriet as a "psychic vampire," Sian Macfie explains that in the late Victorian period "the notion of vampirism also came to be used metaphorically to refer to a social phenomenon, the 'psychic sponge.' The psychic sponge was understood to be a woman who was perceived to be a drain on the energy, and emotional and intellectual resources of her companions" (60). Unlike other vampires Harriet drains the life energy from her victims, her feeding on this life source weakening them gradually until they perish. Accordingly, the novel was critically dismissed as a mere imitation of Stoker's *Dracula*, and criticised as lacking the necessary Gothic elements. As the anonymous writer of *Speaker* (1898) observes,

> [a]nd now here is the indefatigable Miss Florence Marryat off upon the well-worn trail, and trying hard to be fashionably 'creepy' in the verbose pages of her latest novel 'The Blood of the Vampire'! Is it necessary to add that she has not succeeded in that ambitious attempt? . . . Truth to tell, this vampire is no more terrifying to grown-up minds than would be the turnip-bogey of our childhood, for they resemble each other in artless construction and transparent trickery. ("Appendix D" 214-215)

In contrast to Stoker's Gothic imagination, Marryat's work lacks the blood-chilling terror that the vampire with sharp fangs, chilling eyes, and bloody mouth offers. In the introduction to the novel, Depledge warns the reader that "it is important not to read this novel with the expectation of experiencing the feelings of horror and terror that we might expect when reading a more

typical 'gothic' novel" (xii). In this sense, Marryat draws on the tradition of Female Gothic[22] in that she presents the tormented experience of a woman who is judged and restrained by the patriarchal ideology of her time, who suffers from an unknown, old curse, and who is under psychological pressure. However, as it is the fin-de-siécle, Marryat[23] subverts the features of this genre and creates a vampire who, though suffering from guilt and anger, refuses to be a damsel in distress awaiting a saviour. Blending the Gothic with sensational fiction, Marryat "takes the Gothic figure of the vampire and puts it to a setting that (for the most part) remains resolutely ungothicised. In so doing, Marryat far more radically confounds our 'horizons of expectation' than a novel such as Dracula does" (Ifill 90). Furthermore, by changing the entrapment of the woman in Gothic spaces into an entrapment *with* the female vampire, Marryat adds to the Gothic narrative in her tale of monstrosity.

The figure of the vampire reflects the socio-political concerns, fears, anxieties, and discourses of the period in its existence. As Cohen asserts, "[t]he monster's body is a cultural body," (4) the monstrous body always reveals the chain of relations that create and shape it. In the case of the female vampire, these chain of relations are tied to issues of gender and sexuality, to repression and aberrant freedom, to a regulated body and its trials. Often providing a contrast between the proper woman and the unfit marginalised woman, female monster stories of the Victorian period reveal the progression of social fears. According to Wisker, throughout history women have been established "as bearers of moral good and represent the conventional securities of family, home, nation, purity, heredity, economic security, health. When women reject this template of goodness, the forces of order offload social, bodily and spiritual terrors onto the demonised figure of woman" (151). In this light, Florence Marryat takes into account significant social anxieties about the changing roles of women in the late Victorian period and their implications in her formulation of the monster, for "within patriarchal ideology, monstrosity has been regarded as quintessential to the construction of femininity" (Mulvey-Roberts 106). Marginalized by the general society at any point of transgression and rebellion, women who did

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[22] Coined by Ellen Moers in the 1970s, this term refers to eighteenth century Gothic literature (especially works of Ann Radcliffe) written by and for women, reflecting harrowing events and villains the women within patriarchy experience. In these works the distressed heroine is often imprisoned, threatened, and awaits saving.

[23] As Showalter explains, Marryat's larger body of work belongs to a proto-feminist yet ultimately conservative tradition of "transitional literature" which "explored genuinely radical female protest against marriage and women's economic oppression" (28-29). Though these works still often ended in the transgressive heroine's downfall and destruction as punishment, still they addressed restrictions against femininity and created a space for female voices.

not meet Victorian ideals of femininity can be seen as being turned monstrous in the form of female vampire, specifically in relation to the New Woman movement.

As Heilmann points out, "the harbinger of cultural, social and political transformations, the New Woman epitomized the spirit of the *fin de siècle*. . . A vibrant metaphor of transition, the New Woman stood at once for the degeneration of society and for that society's moral regeneration" (1). New Woman fiction presented works that challenged restrictive social norms, domestic ideology, and the authority of patriarchy as well as defending women's rights to education, voting, working, and independence. In literature, this movement was of significant importance for giving voice to women that had been silenced in social, scientific, and legal discourses, as well as challenging the elusive ideal of the ideal feminine Victorian self. As Poovey remarks:

> The epistemological term woman could guarantee men's identity only if the difference were fixed – only if, that is, the binary opposition between the sexes was more important than any other kinds of difference that real women might experience. And this depended, among other things, on limiting women's right to define or describe themselves. (80)

In other words, the idea that women might define themselves and demand power or independence posed a compelling threat to the traditional, carefully structured Victorian society centred on male authority. In this light, this movement was heavily criticised by men and even by certain women, praising the earlier decades and formulating the ideal Victorian womanhood. As an important literary work in this particular time, Eliza Lynn Linton's essay "The Girl of the Period" (1868) criticizes the early feminist movement of the period, arguing that the ideal womanhood of the past as "a creature generous, capable, and modest; . . . who was neither bold in bearing nor masculine in mind; . . . a tender mother, an industrious house-keeper, a judicious mistress" was what should have been preserved (25). Criticising the modern woman as uncaring towards general societal norms, Linton claims that the generation of modern women of the Victorian period

> has blunted the fine edges of feeling so much that she cannot understand why she should be condemned for an imitation of form which does not include imitation of fact; she cannot be made to see that modesty of appearance and virtue ought to be inseparable, and that no good girl can afford to appear bad, under penalty of receiving the contempt awarded to the bad. (28)

Both feared and disliked, the New Woman was certainly abnormal in her transgressive desires, going against the traditional order of things under male authority. Manifestation of a true New Woman herself, Florence Marryat's own life is full of transgressive actions against the Victorian model woman. As a professional writer, actor, editor and businesswoman Marryat

was part of the larger world and did not limit herself to the domestic household. In her private life, having an affair with Colonel Francis Lean while still being married to Ross Church, she was divorced by her husband on the grounds of adultery, remarried, and separated a year later; choosing to live as a divorcee with eight children (Marino 20-21). Embodying the term 'transgressive woman' all through her life by divorce, single motherhood, co-habitation outside wedlock, professional career, and even choosing to retain her maiden name; Marryat challenged the restrictive norms and ideals of the Victorian society[24], which is also reflected in her heroines in fiction. What marked Marryat's works as transgressive was her "central grievance with Victorian Britain: the constant reproduction of gendered categories throughout a variety of legal, social, and literary discourses" (Garrido 904). Accordingly, just as Stoker's Lucy Westenra, Harriet Brandt represents a challenge to the rigid and repressive boundaries dictated to women in the Victorian period. She embodies the New Woman by demanding her freedom, her equal status in society, and her right to be educated using her upper-class status. As an heiress, she holds a significant financial power of "fifteen hundred pounds every year," and refuses to hand such power to others, enjoying her status in society and her ability to move freely (Marryat 62). When other women in the hotel criticize her by stating how improper she is by her manners, desires, even by travelling as she wishes, Harriet declares "I am my own mistress now. I can be what I like!" (18). In this self-claimed emancipation, Harriet aims to break free from the constraints of Victorian ideals of purity, restriction and virtue, and reflects the New Woman of the time, even asserting that she would not wish to be a nun despite being raised in a convent with an exclaim of "Oh! dear no! I would rather be dead, twenty times over!" (28).

Furthermore, Harriet embraces her passionate nature and sexuality as opposed to traditional repressed model of woman in the Victorian period. As stated above, the female vampire generally represents an unbridled female sexuality; Dracula's three vampires entice and seduce human men, Lucy Westenra loses her grasp on the repressed role of women and 'comes to life' only through the vampiric infection. Similarly, Harriet feeds on both women and men – though not on their blood – until completion, and embraces her sexual freedom. This refusal of repression can be observed in the mode of vampirism, specifically, in the contamination through touch. Despite lacking the traditional medium of fangs she saps life away through physical contact, and as this contact can be as minimal as an affectionate hug, the feeding can occur at

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[24] Although she did not focus on female suffrage or the political status quo in her writing, Florence Marryat's novels "campaigned on a wide range of women's issues, including property rights, employment, birth control, wife-beating, medical abuse, divorce, and education," even featuring single motherhood in the late works (Pope 25).

any time or place. It is this simple touch that codes Harriet as a vampire in the text, "rather than bloodlust, it's the literal strength and intense eroticism of [her] touches that establish [her] as vampiric" (Cox 111). For instance, as she befriends Margaret Pullen, Harriet leans her head upon her breast at the crowded hotel salon. In moments the victim gets "fainter and fainter," as Harriet unknowingly feeds. Margaret rapidly loses her vitality, feeling "as if something or someone, were drawing all her life away" (Marryat 30). Throughout the story there are at least ten victims named, from Jamaican wet nurses during Harriet's infancy to a childhood friend, to Sister Theodosia from the convent who gets violently ill after showing physical affections to a child Harriet, to Margaret's baby Ethel who stars sleeping "unnaturally," (49) has feverish exhaustions, and perishes not long after meeting Harriet. As the vampire stays present, Bobby gets "whiter and more languid every day" (179) and also dies, leading his mother the Baroness Gobelli identify the monster at last: "it's your poisonous breath that 'as sapped 'is! . . . She has the vampire's blood in 'er and she poisons everybody with whom she comes in contact" (187). As can be inferred, the lack of fangs[25] and blood do not signify a lesser threat for the humans.

In the Victorian society, for the gentility, touch was a closely guarded affair that could be given in particular stances, and was always managed via gloves. A key work of this period for the young gentlewomen, *The Habits of Good Society*, elaborates on how touch could occur for the ladies:

> A young lady gives her hand, but does not shake a gentleman's unless she is his friend. A lady should always rise to give her hand; . . . On introduction in a room, a married lady generally offers her hand, a young lady not; in a ball-room, . . . you never shake hands; and as a general rule, an introduction is not followed by shaking hands, only by a bow. (19)

In other words, an unmarried young lady in middle and higher social classes cannot touch a man's hand at will. However, Harriet is a rather physically affectionate person who enjoys freely touching the men around her, including Ralph Pullen who is engaged to Elinor Leyton, mere hours after they meet:

> She was dancing about the shallow water, . . . and clinging hold of the Baron's hand, . . .
> until Captain Pullen evidently trying to induce Miss Brandt to venture further into the

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[25] Here it is noteworthy to acknowledge Algernon Blackwood's short story "The Transfer," which features characters that absorb and feed on the vital energy of those around them. In this story, the psychic vampire is a human being that acts as a sponge, and his powers are described by the governess as: "I watched his hard, bleak face; I noticed how thin he was, and the curious oily brightness of his steady eyes. And everything he said or did announced what I may dare to call the *suction* of his presence . . . He dominated us all, yet so gently that until it was accomplished no one noticed it" (238).

water, holding out both hands for her protection, – resulted in her yielding to his persuasion, and leaving go of her hold on the Herr Baron, trusting herself entirely to the stranger's care. (64-65)

Going against the social boundaries quite literally makes the transgressive woman a monster. Harriet not only touches hands but also engages in passionate kisses, she leans against or hugs women, she sits rather close to those she cares for, she gives tactile affection whether socially permissible or not. And as a psychic vampire, this very touch allows her to unknowingly feed on her victim's energy, "bleeding the energies of men and women fascinated by her unusual beauty and compelled by her to be close friends" (Wisker 155). Her vampiric nature is always clear in her acts of desire, as can be inferred as Ralph experiences Harriet's more intimate touch: "her full red lips met his own, in a long-drawn kiss, that seemed to sap his vitality. As he raised his head again, he felt faint and sick" (Marryat 75). The longer they spend time together in close quarters, the more he suffers from a loss of life force. As Doctor Phillips observes, the illness is visible in his "chalky white" face and "his eyes seemed to have lost their brightness and colour" (107). Similarly, after marrying Anthony Pennell, Harriet's vampirism grows stronger as her happiness grows larger "in a silent ecstasy of delight" (304). However, the love shared between the two is enough to push him into a rapidly increasing illness. Though Harriet seems healthier than ever, Anthony feels "weak and enervated" and often "staggered and leaned against the wall," eventually regressing to being "too sleepy to talk" (307, 313). In only six weeks of marriage Anthony dies during their honeymoon travels. Significantly, his death is preceded by a kiss – Harriet kisses him "passionately at the lips," and "the big hand too that lay upon her pillow" (313). In the morning she finds him "still beneath her body," with heavy limbs, cold skin, and open eyes (314). Accordingly, the monster's kiss heralds another death, which she immediately acknowledges to the servants: "I have killed my husband – I have killed him – it was I myself who did it!" (315).

The fact that Harriet's vampirism is tied to touch is further related to the Victorian outlook on women's physicality. As Classen explains, in the Victorian period while senses of sight and sound were assumed "higher" and hence connected with the male, "touch, taste and smell were generally held to be 'lower' senses and thus were readily linked to the lower sex – women" (75). It follows then that the female body's qualities that belong to the higher senses pose a direct threat to men. In literature, as in *Dracula*, the female monster often appears uncommonly beautiful, attractive, ensnaring the senses to draw its prey close. In Harriet's case, her beauty and voice target the senses of sight and sound ascribed to the male and become an insidious threat. Though women see her as "a remarkable-looking girl – more remarkable, perhaps, than

beautiful, for her beauty did not strike one at first sight," in contrast Ralph notes her "magnificent hair loose and wreathed with scarlet flowers. She looked amazingly handsome, like a Bacchante[26], and her appearance and air of abandon, sent the young man's blood into his face and up to the roots of his fair hair" (Marryat 7, 102). Like a siren using her voice to bewitch sailors to their doom, Harriet has a brilliant voice that draws attention, admiration, and desire. Both Ralph Pullen and Anthony Pennell are struck by the moment they hear her sing, exclaiming how "the melody was wild, pathetic and passionate, and the singer's voice was touching beyond description" (70). All these qualities mark her attractive, and draw men closer in touching distance wherein her powers are activated. Anthony remarks that Harriet "has a far more dangerous quality than that of mere regularity of feature. She attracts without knowing it. She is a mass of magnetism" (231-232). Accordingly, Marryat subverts the power ascribed to the lower senses and makes them the true danger in the female vampire's touch in a way that disobeys Victorian ideal of female modesty. To quote Bulamur, "[t]he dichotomy between her lady-like appearance and her subtle and unpredictable power to kill makes her even more frightening than her predecessors, who rise from the dead and drink blood" (130).

As Kimberly Cox points out, the poisonous touch of Harriet is only accepted willingly by men – "[i]n fact, it's only the female characters who recognize any danger in her touch. The text uses Harriet's caress, as well as her appetite and appearance, to distinguish her from her English female acquaintances who demonstrate 'proper and ladylike reserve'" (118). While Margaret and Elinor feel uncomfortable with Harriet's physical closeness and forward manners, men form quick bonds with her through touch, sharing the transgression of Victorian norms of propriety. For instance, even though he is engaged to another, Ralph holds Harriet's hands in public and does not shy away from her casual touches, eventually kissing her in secret. Anthony courts her without a chaperone present, and even kisses her on different occasions. Harriet's intimate touch is deadly to Victorian men who violate norms of behaviour and social boundaries because of Harriet's magnetic power. Bobby Bates, who never had been sick in his entire life, gradually loses his life energy as he sits "with his head on [her] shoulder and his arm on [her] waist" (280) and dies after Harriet kisses him on the lips. Evidently, her transgressive behaviour suggests "an

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[26] It is evident that Harriet's description with loose hair and scarlet flowers points to her transgressive nature, as it is a direct opposition to bound, proper, modest hairstyles advised to Victorian gentlewomen. Furthermore, the colour red and its shades representing life, energy, violence and desire are continuously used in Gothic fiction in relation to vampires. In vampire stories, the bloody red mouth and fangs of the vampire serve as a warning against life itself. Red is also often associated with sin and sexuality as it connotes passion. The Judeo-Christian concept of sin is directly linked to scarlet and crimson in the Bible, noted as "though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool" (Isaiah 1:18). Here, the crimson flowers and the Bacchanal vision Harriet presents hint at her dangerous, seductive femininity and her passionate nature.

inner monstrosity, a dangerous beauty by which good, young Englishmen might be led astray" (Cox 114). It is only after she learns of the monstrous curse upon her that Harriet refuses to touch others, as she does not wish to cause the death of those she loves. To her husband, she even proclaims "I will live my life without you . . . but I can never, never consent to sap your manhood and your brains, which do not belong to me but to the world," addressing herself as "a social leper, full of contagion and death!" (201, 214).

Accordingly, it could be argued that while Dracula spreads contagion with its bite and blood, Harriet contaminates through touch. The contagion she puts forward is not a corruption infecting the blood of the living as in *Dracula*. Rather, it is a violation of Victorian categories that regulate society – gender, race, morality, and such. Unlike Dracula, the contagion Harriet causes is not deliberate – she unknowingly consumes the energy of others, and the destruction she causes is not planned. She does not set out to occupy the heart of the Empire unlike Dracula, nor does her victims turn monstrous and hunt others in turn. Yet, her victims feel gradually weakened as time passes just as Dracula's victims do, unable to identify the reason for their strange sickness. Including her companion Olga Brimont, Margaret Pullen, Ralph Pullen, baby Ethel, Bobby Bates, and later her husband Anthony Pennell; the death and illnesses Harriet inadvertently causes make quite a number, perhaps even surpassing Dracula, based on the numbers mentioned in Stoker's novel.

In the discussion of transgressive female desire, in contrast to Harriet's affectionate, passionate self and attempts for physical intimacy stands Elinor Leyton, the embodiment of propriety and aristocracy, who refuses to touch others unless there is absolute need for it. Refusing to announce her engagement to Ralph in public, she points out that she cannot appear close to him, save for near a family friend. The social norms dictate an unmarried young lady, especially an aristocratic one, to be proper at all times, and she cannot be tempted by her desires. Even when her fiancée desires a close connection and attempts to spend private time with her, Elinor does not allow any physical forwardness, always proclaiming how improper it would be, emphasizing "If I were seen walking about Heyst alone with you at night, it would be all over the town tomorrow" (86). This marks her as passionless and frigid, prompting her fiancée Ralph to label her "prim and old-maidish," (61) lacking warmth "enough to freeze the sun himself" (130). Interestingly, Elinor, though seemingly a model Victorian gentlewoman, is deemed unfit in her lack of warmth, kindness and love. Her close friend and future sister-in-law Margaret warns her to change her ways, or else her fiancé Ralph might be attracted to another: "when men have been accustomed to attention they will take it wherever they can get it! He has come

over here expressly to be with you, so I think you should give him every minute of your time. Men are fickle creatures, my dear!" (91). In this sense, Marryat further problematizes the idea of the model Victorian female by juxtaposing two extremes – one prone to violating social boundaries, one following the rules to the limit. In the end, none of these supposed ideal figures represent the true, modern Victorian woman, as Ifill remarks,

> Elinor and Margaret represent older ideals of femininity, both of which are out of date in their own way. Elinor, the aristocrat, is formal to the point of off-putting prudishness . . . Margaret is the Angel in the House, who is compensated for her kindness at the end of the novel because she is left Harriet's inheritance, but who is generally ineffective without male guidance. (96)

Continuing the theme of unrepressed desire, as a psychic vampire, Harriet's feeding on the energies of her victims often associate her with a leech, which can be read as Marryat's commentary on women's position in the Victorian society. Dijkstra contends that women in this period "were, in essence, human parasites," who "could not live without men or without each other" (219). In her vampiric monstrosity, then, Harriet is a parasite that sucks resources from her victims that are Victorian gentlemen and women, unleashing her desires over the whole society. Interestingly, from the very first scene Harriet's desires are revealed through food. Her voracious appetite, almost bestial fixation on food and hunger juxtaposes with the proper Victorian female etiquette and decorum; she scandalizes the vacationers in the dining room with her unusual manner: "It was not so much that she ate rapidly and with evident appetite, but that she kept her eyes fixed upon her food, as if she feared someone might deprave her of it. As soon as her plate was empty, she called . . . the waiter . . . and ordered him to get some more" (Marryat 5). Her excessive eating even outdoes Baroness Gobelli, another guest at the hotel who is a "very coarse feeder" (4) and an "enormous woman of the elephant build" (5). As an upper class gentlewoman, a well-educated young lady with a rather slim figure, Harriet shocks those around her with such unrestricted appetite in all things. To that end, Anna Krugovoy Silver argues that in the nineteenth century the "aesthetic validation of the slender female form as the physical idea of beauty" was due to appetite being associated with lust, desire, and all such "sins of the flesh" (27). The female body was to be regulated, denied, and repressed even in terms of healthy eating; ignorance and suppression of female hunger denoted virtue, while a voracious appetite was tied to base instinct and carnal desire.

With this in mind, Harriet's love of eating well connotes a transgressive female desire. She is often described eating sweets, or with food around: "Miss Brandt had a large box of chocolates beside her, into which she continually dipped her hand. Her mouth, too, was stained with the delicate sweetmeat – she was always eating, either fruit or bonbons" (55). Furthermore, Elinor

as the embodiment of repression, and antagonist to Harriet, notes how "positively sick" she feels watching her "gobble her food in such a manner" (11). These scenes illustrate "women's predatory sexuality and aggression" through their connection to women's hunger (Silver 117). All things considered, her hunger denotes a monster that can never be fully satisfied, which is a situation at odds with the repressive Victorian norms. As Reynolds and Humble note, there is a "fundamental paradox at the heart of Victorian notions of female sexuality, that sees the female ideal as 'naturally' sexless, and the fallen woman as 'naturally' libidinous" (40). The female vampire, hence, enables the repressed female to act on her desires to transgress societal norms. Like Lucy Westenra and the three brides of Dracula, Harriet's appetite hints at her sexual desires that need to be repressed[27]. To that end, in her indulgence in appetites both bodily hunger and carnal, Harriet Brandt can be seen as the fallen woman violating Victorian norms. This recalls to mind the New Woman's refusal to submit to restrictive male authority and embrace her own desires, which made the uncontrollable woman a dangerous Other. After all, "any sign of a move toward the personal independence on the part of a woman was enough to make the later nineteenth-century male think of catastrophic events," which would eventually cause the annihilation of the society itself in the fears of patriarchy (Dijkstra 215). With this in mind, Harriet's identity as a mixed race woman also adds to the discussion of female sexuality by alluding to the widespread notion that tied Black women to hypersexuality. In historical records, Sarah Bartmann/Saartjie Baartman, a southern African woman exhibited as a freak show attraction in the late Victorian period and given the moniker "Hottentot Venus" due to her uncommonly large body type in the West, is perhaps the best example on this subject. While her Black skin marked her as the exotic Other, her "prominent buttocks" were acknowledged as "signs of her hypersexual nature," making her more an animal than a person for the scientists who operated on her corpse and donated her genitalia to Musée de l'Homme afterwards (Anatol 93).

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[27] Sheridan Le Fanu's *Carmilla* (1872) as the first lesbian vampire in British literature characterises the monster as a specifically sexual threat; a threat corrupting the sexual purity of young women and transforming them into deviant figures in turn. Set in Stygia, Le Fanu's tale focuses on a naïve young Laura coming across a young lady that needs protection. As Laura's close friendship with Carmilla evolves into a romantic bond, young women in the villages start dying. Being infected as well, Laura discovers Carmilla is a vampire who has preyed upon the community for generations, changing identities constantly. As can be inferred, female vampire "represents a specifically sexual threat that must be contained and subsequently exorcised by authoritative male figures, in what becomes a violent act of ritual cleansing that restores a properly gendered order and helps bring the narrative to a satisfying close" (Fong 109). An object of sexuality and danger, female vampires are a direct threat to the male hegemony; they assume power, influence and even destroy men.

In the Victorian period, the black blood was seen as the indicator of such unrestrained sexual desire, which is also portrayed in Harriet's heritage. In his explanation of monstrosity, Doctor Phillips reveals that Harriet's vampiric powers are a result of her heritage[28]. In an odd story, Harriet's slave grandmother is said to have been "bitten by a Vampire bat, which are formidable creatures in the West Indies, and are said to fan their victims to sleep with their enormous wings, whilst they suck their blood" (Marryat 115). As a result of this strange encounter, the grandmother does not survive childbirth but her baby lives, inheriting an animalistic nature and vampiric traits. A prophecy told by other slaves proclaim that "the child would grow up to be a murderess" (115) and indeed, Harriet's mother becomes one in her monstrous nature. Overtly, she is described as sensual and animalistic, a dangerous, brutal monstrous feminine. The doctor names her as "not a woman, she was a fiend, a fitting match for Henry Brandt! To my mind she was a revolting creature," characterized with such features as "her sensual mouth, her greedy eyes, her low forehead and half-formed brain, and her lust for blood" (115). Later, he defines her as "the most awful woman I have ever seen" (129). She is also revealed to be conceived out of wedlock – her slave mother is impregnated by her master, Judge Carey of Barbados. Yet, she is taken as a mistress by Henry Brandt as a child herself, "before she was fourteen" (129). As "a character granted great authority in *The Blood of the Vampire* by way of his age and experience, his career in the medical establishment, his membership in the British upper class, and his identity as a White British male," (Anatol 113-114) Doctor Phillips sees any form of unrepressed sexuality and rebellion as monstrous, using his medical authority to define it so and convince others. Accordingly, for him, maternal blood inheritance when discussing Harriet's monstrous nature is of utmost importance – though he names Harriet's father as a murderer, it is always the maternal side that gives inheritance. In this instance, "Harriet's black vampiric blood stands as a metaphor for the uncontrolled sexuality, desire, and hunger that lurks in every well-bred English woman and needs to be carefully controlled" (Ifill 85).

Consequently, Harriet shows a tendency towards violence and rage in her inherited traits, she is quick to anger and hard to forgive. As Hammack notes, she "exhibits a predisposition for sadistic pleasure as well as a vengefulness elicited when she is disappointed in love," (887)

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[28] It is interesting to note that vampirism as a hereditary curse can also be seen in R. L. Stevenson's short story "Olalla," (1885) which portrays a wounded British soldier taking up residence with a decaying aristocratic family in a gothic mansion in Spain. Falling in love with their daughter Olalla, the soldier disregards her warnings of danger and urging to leave. After accidentally slicing his wrist, the soldier is attacked by the mother who attempts to savagely drink his blood. Fearing that she inherited the same instincts and curse, Olalla sends the soldier away and clings to her faith for salvation. Though Stevenson's story is ambiguous on the potential vampirism of Olalla, the impure blood of a family haunting future generations and bequeathing baser, animalistic, and vampiric traits to be formed can be read in similar vein, as a predecessor to Marryat's work.

which can be observed during her heartbreak in love. Discovering Ralph's breaking off their affair, in her anger Harriet feels so violent as to wish him delivered to "the vivisecting laboratory" (Marryat 202). Human connection does not soften Harriet, instead it makes her more animated and passionate. When her lover does not join her in Brussels after planning to elope together, Harriet is portrayed as "pouting and raving and denouncing Ralph Pullen like a fury," and "longing with the fierceness of a tigress for blood" (87). She is also vicious and can be observed as a sadist towards the weak, which is clear as she remembers how being allowed to whip the slaves on the plantation "used to make her laugh with delight to see them wriggle their legs under the whip and cry!" (17) Even at the museum she visits, she is drawn to the portraits of savagery, of "blood and bones" (85). Defining Harriet's vampiric nature as "the curse of heredity," (132) Doctor Phillips notes that madness, savagery, bloodthirst, lust, and violence indeed lie in Harriet's blood she inherited from her parents. This sort of personality reflects her diabolical parents; her father being an English doctor that experimented with vivisection on his slaves in Jamaica, causing countless deaths and suffering, and a Caribbean witch mother infected by vampirism when her mother was bitten by a vampire bat during pregnancy, both monstrous figures on their own.

Alongside the sexual and gendered danger, the fin-de-siécle narratives often feature an outsider threat; the anxiety over the possibility of preserving Victorian culture, norms and values are portrayed over "a particular fictional villain (who) signifies a dissonant threat to an established order" (Daly 34). In Marryat's work, the threat is ultimately racial, and is centred on hybridity. The monstrous hybridity challenges all boundaries in relation to Harriet, since her very existence questions and subverts the national and cultural entity that characterized the supposed English superiority. In her British and Jamaican ancestry, in her statements of Englishness, in her economic freedom, her intellectual capacity and willpower she defies all set categories. Coming from Jamaica, Harriet is considered a racial Other in the West, and according to Doctor Phillips, she "inherits terrible proclivities, added to black blood!" making her not fit to marry any gentry English family (67). Enthusiastic in her desire to claim an English identity, Harriet exclaims "I thought – I hoped – that I spoke English like an Englishwoman! I *am* an Englishwoman, you know!" (23). Yet, to Victorian aristocracy, she cannot fit in. Elinor claims that Harriet is "altogether odious," (67) and later adds that Harriet "is only half educated and knows nothing of the world, and is altogether a most uninteresting companion. I dislike her exceedingly!" (84). This emphasizes her position of hybridity, able to enter the societies of both nations but not accepted as one in racial discourse.

Moreover, it is Harriet's 'double cursed' blood[29] that makes her a monster for the Victorian English society. In the words of Edmundson, "the 'blood' referenced in the title has little to do with the traditional notion of a vampire's lust for blood but, instead, with Harriet's mixed-race Jamaican ancestry" (73). As a mixed race protagonist who is "white-complexioned enough to pass for White but possesses more than the requisite 'one drop' of African blood that categorizes her as Black in mainstream discourse," (Anatol 110) she represents a greater threat to the country in her appearance. As Davis argues, while the "surface of Harriet's body exhibits conventional white middle-class feminine delicacy," it also hides "not only the racial and social origins of the 'primitive' Other, but also the latent sexual tendencies that contemporary science defined as regressive" (44). To that end, it is evident that the monstrosity of Harriet originates from the blood itself; it is her blood and heritage that deems her touch cursed, carrying the monstrous traits of her parentage along. Cox expresses that "Harriet's curse, in other words, is being not White and not English, a difference that manifests in her touch" (118). This makes her not only a threat to those she is close to drain, but also a threat to white blood and future generations of society by passing the monstrous genes along. Accordingly, the novel portrays the Victorian anxieties related to blood purity "particularly the corruption of the British national subject by Black women – and the notion of taint passed down through the maternal line" (Anatol 108). The threat Harriet poses by her very existence is made explicit at the moment Doctor Phillips reminds Harriet's first lover, Ralph Pullen, of his duty towards the Empire, the Anglo-Saxon race, and Victorian societal norms. Claiming that as a consequence of heredity, "a woman born in such circumstances – bred of sensuality, cruelty, and heartlessness – cannot in the order of things, be modest, kind, or sympathetic. And she probably carries unknown dangers in her train," (118) Doctor Phillips warns the Englishmen to stay away from a potential corruption. Hence, the Doctor thwarts the possible elopement of a West Indian hybrid and a white, British male by emphasizing that "She is in point of fact a quadroon, and not fit to marry into any decent English family!" (213). This mirrors the historical treatises on the dangers of racial mixing that became a widespread fear in the late nineteenth century, as can be seen in John Williamson's warning:

> There are, however, many circumstances connected with the customs of the country, which the young European should avoid conforming to. Associations with black women, who become, by perseverance, companions, as well as bed-fellows, independent of other

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[29] In a similar manner, Marryat's earlier novel *A Daughter of the Tropics* (1887) also portrays a mixed-race heroine, Lola Arlington, who has "dark, slave blood" in her heritage marking her as the Other. As Lola falls in love with an English playwright, Mark Kerrison, she seeks the help of her Creole ancestors to gain his affections against other English women. Planning to poison Lily, a rival to Mark's heart but accidentally killing him, through Lola the monstrous threat invading London by a mixed-race female is portrayed in Marryat's vision (Walston 195-197).

considerations, are too repugnant to a reflecting and honourable mind to be reconciled to; at least, it may be presumed that, when it does, degradation has found admission; and, from one step to another, it is to be feared, will reach those practices, by which so many young men have been ruined in Jamaica. (qtd. in Edmundson 79)

As Bulamur maintains, "the novel highlights the common perception of mixed blood as a contagious disease that can spread through marriage or immigration" (142). Though Harriet is not intentional in her invasion and contamination of the Victorian British society, she is aware of being a sexual threat, specifically "the dangerous sexual threat that she poses, in her ability to both kill and breed" (Fong 115). This is directly related to her heritage – both her grandmother and mother give birth to monstrous mixed-race creatures through their sexual interactions with white Englishmen. Walston observes that this mirrors the Victorian fear of the "black fecundity in the post-emancipation West Indies," in that while during slavery "black women's bodies had the capacity to literally manufacture more planter wealth, after emancipation their generative capacities became . . . an existential threat to whites" (200). As Edmundson further explains, in the late Victorian period the fear of corruption in terms of racial purity "was particularly prevalent as the mixed-race children of empire increasingly sought to intermingle with white British society, in Britain itself and in the colonies" (74). It is important to note that although Harriet does not contaminate the blood of her victims as Dracula does, her draining the strength and vitality of healthy, young Victorian Englishmen represents a weakening of the race – a threat that might be aimed to the future in creating weaker generations by intermixing. Her very presence "as a young, attractive, Black woman means the specter of mixed-race babies haunts each scene" (Anatol 124). Similar to Dracula's contamination of young women to corrupt future generations, Harriet carries the potential to corrupt new generations. Hence, assuming the position of authority in his medical knowledge, Doctor Phillips warns Ralph Pullen to not marry Harriet, so that her half-black blood can never be mixed with that of the Englishman. Accordingly, Ralph regains the power and health he had lost in his intimacy with Harriet by marrying the Victorian English woman Elinor Leyton. In contrast "Anthony weakens and dies because, by taking a Creole wife, he goes against the purpose of marriage to produce healthy English children and to maintain the racial quality of the future generation" (Bulamur 142). Furthermore, his choice of desire over duty "asserts interracial marriage as dangerous to Britain's reproductive future and national progress through it by having Tony die embracing Harriet in their marriage bed" (Cox 120).

In this respect, Harriet's entry to London like Count Dracula can be read as a reverse colonization, as she also turns the city into a nightmarish Gothic space by draining many. Just as Dracula invades England, so does Harriet arrive at the heart of the empire. However, while

Dracula hails from his remote castle in Transylvania, Harriet is right at the heart of Europe: Belgium, England, Italy. As Bulamur argues, "the hybrid female vampire at the Belgian hotel subverts the modern and civilized image of Europe which now seems mysterious and dangerous. The characters suddenly die during vacation when they least expect it" (129). Yet, oddly, she goes on various bigoted rants about black servants in Jamaica, and how she was allowed to whip black children "for a treat" (17). She does not consider the black folks whose blood she also shares her equal, but dehumanizes them instead. According to Terra Walston Joseph, Harriet's racial Otherness and her racism in turn depicts "a creolized Caribbean as dangerous because it threatens British colonial dominance" (190). Her uncontrolled sexuality, insatiable hunger, and expectations of freedom are made flesh as a threat with her black, vampiric blood; she stands as a metaphor for the danger that potentially lurks in every gentlewoman in English society at the turn of the century. As Stevens observes, this excess and otherness is quite in concordance with the vampire itself, as

> the nature of the vampiric, in its imitation of and familiarity with the human creates a figure which both exists outside of the social norm and yet which relates closely to it. . . It is at once outside of and yet familiar to the norm. By constantly breaching the boundaries of society, of corporeality itself, the vampire locates itself within excess, beyond society and distinctly as the other. (21)

Nevertheless, Harriet is a different vampiric figure in comparison to Dracula in the realization of her monstrosity. What differs her from vampires like Dracula or his brides is not only that she drains energy instead of blood, but also that she does it unwittingly. She neither is aware of her powers, nor does she wish to give any harm to those she cares for. In response to the sudden illness of Margaret she thinks "she would have done anything and given anything sooner than put her to inconvenience in any way" (32). Confronted with Baroness Gobelli's accusation that her vampiric powers killed her son, Harriet's reaction is marked with grief and guilt. Exclaiming that she feels "torn in pieces by ten thousand devils," her behaviour is diametrically opposed to Dracula's carefree and selfish attitude in feeding from others and causing destruction, as well as the brides of Dracula who act in a savage, callous, unkind way against humans (270). Unfamiliar with her own monstrous nature, when faced with the potential destruction she might cause, she can only ask: "Shall I always kill everybody I love? I *must* know – I *will*!" (273). In the end, though no one believes her claim of killing her husband Anthony, acknowledging it as "part of their mistress's frenzy at her sudden and unexpected loss," Harriet destroys the hereditary monster within her by her own hand (315). Leaving her possessions to Margaret in a will, she commits suicide by "an overdose of chloral," finding death alongside her husband (318). It is significant that the female monster is here not destroyed by experts and volunteers as in *Dracula*; it is the monster herself that takes her life.

Accordingly, it could be argued that even in death the monster remains in agency. However, as Fong points out "while *The Blood of the Vampire* creates a space for female transgression, it also destroys it, in order to eliminate the threat of Harriet's vampirism to the racial and patriarchal structures that buttressed Victorian culture" (115).

To conclude, in *Dracula* and *The Blood of the Vampire* vampires are elusive, everchanging, dangerous, corruptive, and they exist in the in-between. Consequently, they "transgress, cross over, do not stay put where – for the convenience of our categories of sex, race, class or creed – we would like them to stay" (Ingebretsen 4). It is evident then, that they cross borders continuously regardless, without any successful restrictions placed upon them. Both Dracula and Harriet are able to cross social borders by appropriating English language, behaviour, and using their social hierarchy. They are physically transgressive in their animal traits and feeding upon humans, both on blood and on energy. Mostly, their transgression is transformative: affecting the humans bodily, transforming them into marginalized versions of themselves, whether as dead or undead bodies. They cross borders between lands, societies, bodies; they are individual, social, national threats in their mobility. Although the monsters of previous decades do force change upon the society and roam freely in the dark, among the discrete neighbourhoods and lower classes; the vampires usher in a threat that can exist everywhere, possessing a power to transform and annihilate the whole society, present and future. It is important to note that the turbulent fin-de-siécle works often portray "a Britain alarmingly open to penetration by alien, even demonic forces that insinuate themselves into the fiber of British being" (Tucker 486). Accordingly, both Stoker and Marryat's novels feature monsters that seek to undermine and even overthrow the stability, norms, and ideals of Victorian English society. These disruptive monster figures manifest an anxiety concerning the whole society, starting with the individual body itself and moving to the social body in whole, coming in different forms with each new anxiety. Then, as Auerbach remarks, "as alien nocturnal species, sleeping in coffins, living in shadows, drinking our lives in secrecy, vampires are easy to stereotype, but it is their variety that makes them survivors" (1).

CHAPTER 3

**HAUNTED MIND, HAUNTED BODY: VICTORIAN AND EDWARDIAN
GHOSTS OF THE PAST IN WALTER DE LA MARE'S *THE RETURN* (1910)**

> Ghosts! . . . I almost think we are all of us ghosts. It is not
> only what we have inherited from our father and mother that
> 'walks' in us. It is all sorts of dead ideas, and lifeless old
> beliefs, and so forth. They have no vitality, but they cling to
> us all the same, and we cannot shake them off. Whenever I
> take up a newspaper, I seem to see ghosts gliding between the
> lines. There must be ghosts all the country over, as thick as
> the sands of the sea. And then we are, one and all, so pitifully
> afraid of the light.
>
> --Ibsen, *Ghosts*

In the twentieth century, the death of Queen Victoria in 1901 not only symbolizes the end of a
reign lasting sixty-three years, but also the end of Victorian period, values, norms and identity.
Indeed, the ascension of King Edward VII (1901-1910) marks a generational shift, as Powell
points out, "which was felt to reflect a change in the temper of the nation at large – a quickening
of the pace of life, a relaxation of conventions and an impatience with restraints, an openness to
new ideas, new fashions, new experiences" (1). Spanning the short reign of King Edward, the
Edwardian age is a term that is a matter of contention in the historical studies. While the
ascension of the King in 1901 is often taken as the beginning, many historians take the outbreak
of the First World War in 1914 as the end, though certain critics suggest setting the end point in
the 1920s (Wood 23-24). Though not a complete break, the Edwardian period sees a departure
from the strict and carefully delineated Victorian norms into a more temperate, fashionable,
leisurely world "in which the received moral imperatives had lost their urgency" (Batchelor
125). In comparison to the hierarchy and conservatism of the Victorian period, specifically
regarding morality and values, this new age is more unguarded and more oriented towards
pleasure, especially for the rich and powerful upper class, marked by the rise of new aesthetic
endeavours in the arts. In architecture and design, the Edwardian period is marked by wealth
and luxury belonging to the upper classes.

However, the time is also characterised by a significant conflict. On the one hand, it was a world
of certainties in which "women wore picture hats and did not vote . . . and the sun really never
set on the British flag" (Hynes 4). In a sort of continuation to the Victorian expansionist glory,
the first decade of Edwardian age was immortalized through the image of a "long-garden party"
where the Victorian prosperity and stability still reigned (Powell 8). On the other hand, the

rising tensions between nations, contemporary social movements and resulting political upheaval, the steps leading to the First World War in 1914, resulted in a time marked by a heavy sense of loss and anxiety. The rapid loss of stable economic and imperial power for Britain, the loss of the Queen who defined a century, the clash between modernity and traditions, and many related issues resulted in fears signifying immense changes and loss. As Wood emphasizes, "[t]hough undoubtedly a compelling image, the 'golden age' retrospect of Edwardian Britain has never been universally accepted. This was a period of marked duality, where ostentation and security sat in close quarters with poverty and social conflict. . . this was an era of dynamism, of significant, tangible change" (19). Accordingly, in a brief yet turbulent time of upheaval, this time frames an important part of the twentieth century. It is important to note that despite the tumultuous changes, the Edwardian period does not delineate a complete departure from the Victorian period; occupying the place in history between "glorious Victorianism and the cataclysm of world war," the Edwardian age is rather termed as a "frozen unity" (Wood 17). As a time of transition, this period is greatly bound to the Victorian since "in values and judgements on issues of decency, the family, social and political order, and religion, the Edwardians were extensions of the Victorians" (Eksteins 130). Likewise, the fears and anxieties of the late Victorian period such as degeneration, loss of identity, and xenophobia continue in the Edwardian age, albeit in different ways. To that end, in the analysis of the nineteenth century and Victorian Gothic literature it is essential to establish the Edwardian age as a part of the late Victorian period. Hence, this chapter aims to discuss the Edwardian monster in a holistic frame. In accordance with the decline of the English political and economic power at the end of the century, the vampire that was the racial and gendered threat of the late Victorian fiction can be observed as evolving into a threat to the individual, social and national selfhood, with the new monstrous form of ghostly possession in the Edwardian Gothic narrative.

Considered to be one of the most imaginative literary figures of the twentieth century, Walter de la Mare (1873-1956) is a British poet and novelist whose works are characterized by romantic imagination, mortality, a sense of mystery, ambiguous endings and supernatural themes. Though he has not been acknowledged as a central figure in the twentieth century poetic and narrative tradition, his poetic influence on his contemporaries and future writers such as Thomas Hardy, Edward Thomas, Robert Frost, W. B. Yeats, James Joyce, T. S. Eliot, and Katherine Mansfield make him a significant authority in literature (Kajita et al. 1-2). Born in Kent, Walter de la Mare received his education at St. Paul's Cathedral School, then worked as a statistician in the Anglo-American Oil Company for two decades (Whistler n.p.). His writing career began with the publication of a short story, "Kismet" (1895), in *The Sketch* under the pen

name Walter Ramal. He published his first novel *Henry Brocken* (1904) and first poetry collection *Poems* (1906) in succession under his own name. Producing twenty one books of poetry, ten short story collections, four novels and five anthologies, de la Mare is one of the most prolific writers of the twentieth century British literature. In addition, his non-fiction work in the periodical press is highly significant. Writing at the *London Times Literary Supplement*, he wrote 214 critical articles and many more in different journals, establishing his name in the twentieth century literature (Pollin 39). His novels and short stories hold a distinctive place among the narratives of the time, his themes ranging from Gothic mysteries to ghost stories, psychological horror, to meditations on mortality in a changing world. Among his most well-known works are *Memoirs of a Midget* (1921) for which he won the James Tait Black Memorial Prize, short stories "Seaton's Aunt" and "All Hallows," and his *Collected Stories for Children* (1947), which won the Carnegie Medal. Despite having such a prolific career, as Edward Davison remarks, he is acknowledged still "primarily, as a poet whose loveliest work has been written to appeal to children" (89). It is worth noting that in academic studies, de la Mare's ghost stories still remain neglected and excluded from modern criticism due to "a sense that they are old-fashioned, even out-of-date in character" (Briggs *Night Visitors* 182). Regarding this neglect, John Press comments that in his prose and poetry "from the early 1930s onwards he was ignored, or uneasily dismissed, by most of the influential younger men who formed public taste" (29). Accordingly, his poetry "was omitted by Michael Roberts from *The Faber Book of Modern Verse* (1936)," which "caused him to be undervalued by most intelligent readers of poetry born, let us say, between 1915 and 1940," which can also be seen in his prose works (Press 29).

Written on the onset of modernism, de la Mare's novel *The Return* (1910) tells the story of a supernatural, incorporeal monstrosity manifested through possession. The monster that changes over time in its closeness to society finds another incarnation, this time spectral and completely unknown, and poses a threat to the individual in its safest places: home, body and mind. Arthur Lawford, a middle aged and middle class Victorian man, wanders into a churchyard and falls asleep next to an old gravestone in his weak state from a long fight with influenza. Upon awakening, he finds himself strangely invigorated, and goes home to be confronted by a strange sight. As he gazes into a mirror, it is not his own face he sees but an unfamiliar one, "expressionless, cadaverous, with shadowy hollows beneath the glittering eyes," evoking unease in all who see it (de la Mare 74). As Arthur tries to come to terms with it, he starts living in a liminal state: half himself, half a ghost. The monstrous transformation he goes through starts with his physique, and eventually affects his mind, changing his behaviour and thinking. In his

struggle to define himself and find out what happened to him, he is estranged by his family and friends, isolated to the point of being locked in his room by his wife by day. Escaping from imprisonment and returning to the cemetery, Arthur meets a mysterious local man named Herbert Herbert who reveals that the spirit haunting him and causing this immense change is the spirit of a seventeenth-century Frenchman, Nicholas Sabathier. A privateer who lived life in search of adventure and hedonism, Sabathier committed suicide and was buried in unconsecrated ground; hence, identified as an outsider and a sinful monster. Since it was his tomb Arthur rested on, the dead possessed the living in sleep, invading his body for a second chance at life. As Arthur tries to reclaim his identity, he also has to discover what makes him truly himself in individual, social and national terms.

In his poetry and prose works, as Edward Davison points out, de la Mare is interested in "the more grotesque, fantastic, and curious aspects of people and things . . . And even in the more obviously human characters of his prose and verse there is nearly always something fantastic, some suggestion of unreality in their very reality" (91). This focus on the supernatural and its interaction with reality is clear in *The Return* as a tale of possession. Accordingly, with regard to its monstrous evolution de la Mare's novel represents the late Victorian and Edwardian genre of the ghost story. Derived from the old Saxon word "*gaste*" or "*gest*," ghost refers to a spirit that is distinct from the material body, and "is spoken of as appearing in visible form or otherwise manifesting itself to the living" (Haining 8). It is often the disembodied spirit of a dead body coming back to revisit their home, trace an unfinished business, or evoke terror on the living. Showing itself across all cultures, from the very beginnings of human history, ghosts haunt the mind and find themselves a place in the physical plane of existence. Dating as far back as the Bronze Age[30], ghosts appear as the "utukku" in Assyrian folklore, or as the "ekimmu," the restless spirit of an unburied body; the "khu" in ancient Egypt represents the spirit in the body, and in ancient Greek mythology ghosts are encountered through an offering of blood in Odysseus's passage through Hades in *The Odyssey* (Haining 16-19). In classical literature, ghosts often have good intentions, they appear as bearers of warnings to the living, or of prophecies, aiming to help and guide to a better path. In *The Odyssey*, Odysseus speaks to the spirit of Tiresias, the blind seer, and finds out the cause of suffering he has encountered in the sea, the dead seer prophesying an arduous and delayed return home. Similarly, Odysseus's dead mother Anticlea offers information on the state of his family waiting in Ithaca. These early

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[30] In a recent discovery recounted by Irving Finkel, a curator in the British Museum, a 3.500 year old clay tablet dating back to ancient Babylon is now ascertained as the earliest known depiction of a ghost in history (Gershon).

incarnations of ghosts had the ability to communicate with the world of living, yet always were unable to alter or affect the material world.

In British literature, ghosts have a long history dating back to the Middle Ages. They functioned to remind the living of the presence of death, as well as reassuring that death, though certain, may not be the final state. Especially with Christianity, ghosts served to inform, console, or if necessary, admonish the living. These souls of the dead dwelled in purgatory, hovering between heaven and hell, and warned against the dangers of sin, leading the living to an eternal redemption (Owens 28-29). In the Renaissance, the warning ghosts offer gains a tint of vengeance, illustrated in the spectral appearance of Hamlet's father who urges his son to remember his tragic fate, and take revenge as justice. Along with the Protestant Reformation of the sixteenth century however, the separation from the Catholic church affects the characterisation of ghosts by dismantling the concept of purgatory. With the spirits bound to enter either Heaven or Hell, spectral visions of the time portray either a divine/angelic encounter or one of evil, in the form of poltergeists and demons. In contrast, in the Age of Enlightenment the focus on the natural world, logic and reason effectively banished ghosts into the realm of superstition. Though interest in ghosts continued, many alleged hauntings and supernatural occurrences causing fear in public imagination were proved to have been faked for personal gains, or done as pranks (Haining 50). In the eighteenth century, ghosts were no longer serving as a warning or a moral guidance, but appeared as evil or mischievous beings that either caused fear or mayhem. Malicious images of poltergeists that disturbed the household, causing harm on the living, or simply causing annoyance by opening and closing doors, walking on the stairs at odd hours were popular in stories and folktales. Scarborough observes that the ghost appears everywhere and at any medium, appearing

> as unapologetically at home in twentieth-century fiction as in classical mythology, Christian hagiology, medieval legend, or Gothic romance. He changes with the styles in fiction but he never goes out of fashion. He is the really permanent citizen of this earth, for mortals, at best, are but transients. (81)

Though ghosts are seen as spectres, phantoms, apparitions, even as demonic visions throughout history, it is in the Victorian Gothic fiction that they are found more than any other time in literature. In her investigation of literary ghosts, Julia Briggs claims that in the period between 1830 and 1930 "the most characteristic form taken by the Gothic . . . is the ghost story" ("The Ghost Story" 177). Indeed, it was this period that became the "golden age" of the ghost story, making the figure "as typically part of the cultural and literary fabric of the age as imperial confidence or the novel of social realism" (Cox and Gilbert x). The nineteenth century literature

was full of ghosts, from Charles Dickens's *A Christmas Carol* (1843) in which the miser Scrooge is visited by three ghosts that come as a warning, to Sheridan Le Fanu's "Green Tea" (1872) which presents ghosts as aberrations that evoke horror in all they encounter, and Vernon Lee's *Hauntings* (1890), a collection of ghost stories that featured female spectralities and challenged the Victorian patriarchal ideology. These stories earned critical and public attention by Charles Dickens's *Household Words*. In this English weekly magazine edited by Dickens, many ghost stories such as "The Hanged Man's Bride" (1857), "The Haunted House," (1859) and "The Signal-Man" (1859) found an audience in the Victorian society. As Briggs notes, it is the "ambivalence of tension between certainty and doubt, between the familiar and the feared, between rational occurrence and the inexplicable" that marks the ghost story as powerful and enduring ("The Ghost Story" 176).

In this respect, this curious and widespread appearance of ghosts reveals a desire for the supernatural, which shaped the late Victorian[31] and Edwardian literature. Interestingly, the late Victorians shaped their imagination around the supernatural, since for them "the supernatural was both fearful and terrible and ardently desired," as well as "an important part of their intellectual, spiritual, emotional and imaginative worlds, and took its place in the domestic centre of their daily lives" (Bown et al. 1-2). The occult and the supernatural offered new ways to think about the world and of life, questioning the limits of existence, of life beyond death, and of other realms. Mixing the familiar with the strange, adding rituals and practices like séances to extend the human perception beyond limitations, these desires led to a revival of the occult and rise of spiritualism. Beginning in New York in 1848 and rapidly influencing Europe, spiritualism gained attention in the late Victorian period in English literary circles. The movement was established on two notions, "that the dead could move freely between this world and the next; secondly, that death itself represented expansion of the spirit rather than restriction, with the dead now able to provide spiritual and moral guidance to the curious as well as consolation to the bereaved" (Bann 13). In this light, the rise of spiritualism brought the ghost into the forefront in the Victorian world, presenting it as directly linked to the living. Accordingly, in 1875, the Russian spiritualist Madame Helena Blavatsky founded the Theosophical Society and held meetings on astral projections, the possibilities of reincarnation, and Eastern philosophy.

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[31] As the Edwardian Gothic is established as the continuation of the late Victorian Gothic fiction, in this chapter the ghost narratives of the period will be addressed as the late Victorian ghost stories.

Likewise, certain innovations of the time also fed the belief in spirits. For instance, the invention of photography in the 1830s made an impact in the supernatural by producing the method of "double exposure," with which unidentified, dark, shadowy figures "were interpreted as ghosts that had been detected by the camera's mechanical eye" (Owens 173). In the spiritualist seances that believed in the actuality of ghosts and claimed to open up a line of communication between the dead and the living, this innovation became popular, making spirit photography a trend in both England and America. Interestingly, one of the most outspoken defenders of spiritualism and spirit photography was Sir Arthur Conan Doyle, whose interest in the occult and psychic phenomena led him to collect photographs as genuine evidence and write a book defending the subject, *The Case for Spirit Photography* (1922). Likewise, in 1882 the Society for Psychical Research[32] was established which aimed to investigate paranormal and psychic phenomena to make sense of the world caught between the past and modern future. The demand for spiritualism and supernatural phenomena was at such a high point that the late nineteenth century also marks the establishment of social clubs such as "the Ghost Society (Cambridge 1851-c. 1860s); the Phasmatological Society (Oxford, 1879-85), and the Ghost Club (London, 1882-1936)" (Brewster 236-237).

Naturally, this fascination with the supernatural found itself reflected in the ghost story, which reached a peak at the end of the nineteenth century. The belief in ghosts was so widespread that as Haining explains, in the first decade of the twentieth century a census carried out by the Society for Psychical Research revealed that "approximately one person in sixteen saw or heard a ghost during his lifetime" (98). The reason for the popularity of the ghost story itself, is because it provides a reassurance to the reader. In a time of constant change and conflict, at the end of nineteenth century, ghost stories affirmed the existence of an afterlife, and that there would be a just punishment for the sinners, and presented all in a form that would draw the attention of all types of readers (Gavin 20-23). Rising to popularity in the late nineteenth century and continuing in the twentieth century, the ghost story brought together scepticism and the occult, fact and fiction. As Briggs explains, in this time "questions of faith and doubt were considered of paramount importance where there was leisure for thought at all. The ghost story was well-suited to express ambivalent reactions, the sense of loss and gain, for it seemed at the outset to invite the reader's modern cynicism, only to vanquish it with a reassertion of older and more spiritual values" (*Night Visitors* 17). Still, it is important to note here that although ghost stories are included under the genre of Gothic writing, they do not carry the same features as the

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[32] This society continues to exist today in London, and their peer-reviewed *Journal of the Society for Psychical Research* is still published since its foundation in 1884.

early Gothic. Influenced by the eighteenth-century Gothic and its isolated, gloomy, fearful environments; ghost stories share the themes of mutation, ancient curses, mysterious presences, isolation and haunted spaces with the early Gothic. Yet, the two narratives differ stylistically and structure wise; in contrast to the aristocratic characters, castles, catacombs and mysterious spaces of the early Victorian Gothic fiction, ghost stories feature domestic surroundings, country estates, urban rooms, and middle class characters instead, as exemplified in *The Return* (Brewster 241).

Accordingly, the monster coming from within is linked to the physiological explorations of human mind and body of the time; however, the scientific curiosity that causes the creation of monsters such as Frankenstein's Creature and Hyde is dissolved. In contrast, the monster already exists as a spectral entity, having the power to influence and even control the living, to the point of eliminating their agency. Similar to the vampire, ghosts as monsters have the ability to transform humans into monsters, yet, this transformation occurs only through haunting. And unlike the vampires, ghosts cannot be killed or identified easily; hence, the transformation they cause as a peril to humanity is much more dangerous. In *The Return*, monstrosity is observed through the spectral phenomena. Spiritual and mental possession turning into a physical transformation is what turns the human into a monster, into a liminal being, and leads to the complete loss of selfhood. Coming from the Latin word "*limen*," meaning "threshold," liminality is a state of in-betweenness (Asma 40). Inhabiting an area of borders, moving between the two yet never only belonging to one, liminal beings are ambiguous and hard to define. In this sense, liminality is moving from a known and defined state to an unknown, unregulated, fluid identity. Transgressing the boundaries of life and death by appearing as a form after death, inhabiting graveyards, crossroads, doorsteps and such thresholds, ghosts are liminal creatures that signify an elusive monstrosity. Though resembling the revenants in coming to life after death, they are not tangible or bodily present; they either appear as visions or hint at their existence through sounds, codes, odd happenstances, or evoking a strange feeling on the living. In this light, they are traces of beings that once was, occupying a different position in the binaries of life and death, presence and absence, present and past.

In *The Return*, the monster is encountered at the graveyard, immediately reflecting liminality by appearing where death and life are juxtaposed. Looking at the cracked, old tomb of Sabathier, Arthur Lawford has an odd moment with a spider which triggers his transformation,

> he encountered merely the tiny, pale-green, faintly conspicuous eyes of a large spider, confronting his own. It was for the moment an alarming, and yet a faintly fascinating

experience. . . An utterly unreasonable feeling of dismay, a sudden weakness and weariness had come over him. (de la Mare 13)

This momentary weakness prompts him to fall asleep in front of the grave. Waking up to darkness and solitude, he feels "as if a heavy and dull dream had withdrawn out of his mind" (15). Noticing not simply himself but something else within, a "strange heightened sense of life stirring in his mind," he looks into the mirror and sees something else than himself (15). This moment marks the first occurrence of liminality, as Arthur moves from one defined state (as Arthur, the Edwardian man) to an in-between. The immediate alienation from his self brings forth a sense of horror. Thinking of his wife Sheila, Arthur imagines her possible reaction: "He saw her face, lit, transfigured, distorted, stricken, appealing, horrified. His lids narrowed; a vague terror and horror mastered him. He hid his eyes in his hands and cried without sound, without tears, without hope, like a desolate child" (16). This is a mode of ambiguity in which one's identity dissolves but also is in a state of constant becoming. It is a dehumanization and marginalization as it is indicative of a transgression of the natural and social orders. In this light, a monster has an "ontological liminality," (Cohen 6) in defying categories and questioning binary thinking. The possession turns Arthur into a monster by making him transgress the established human identity – he is no longer his own self but someone else, and similar to the vampire, he is transformed into a liminal being between two selves: one dead, one alive. Accordingly, he starts to address himself as two people, as Lawford and Sabathier. At times he does not recall events, and occasionally he loses control of what he says. In a moment of conversation with his wife Sheila, the rather transgressive and heretical statements draw her attention, and when questioned he can only remark: "What has he been saying now?" (de la Mare 81).

Embodying this liminality, after his transformation, Lawford is often seen in the threshold, standing in front of mirrors and doorways, falling asleep on the tombstones, walking in the graveyard. Signifying a passage from one side to another, limiting two worlds or realities, these places note constant transmission and transition. Possessed by a spirit from beyond the grave, Arthur Lawford stands with death behind and within him, observing life from such unstable, everchanging points, realizing "how tenuous, how appallingly tenuous a hold we every one of us have on our mere personality" (38). He sees himself as divided into two, yet at times it is unclear who haunts whom: "He seemed to haunt, like a ghostly emanation, this strange, detestable face – as memory supplies the features concealed beneath a mask. The face was still and stony, like one dead or imaged in wax, yet beneath it dreams were passing – silly, ordinary Lawford dreams" (36). Kearney notes that "[l]iminal creatures of the unknown shift and slide,

change masks. . . They ghost the margins of what can be legitimately thought and said. By definition unrecognizable, they defy our accredited norms of identification" (4). In this view, the coexistence of the parasite spirit and human in the same body denotes a transgression which first reveals itself in a monstrous physiognomy. Arthur defines this new self as a "rotten bad face" or "the devil's face," noting "the dark, sallow, aquiline, formidable figure, with its oddly changing voice" (34, 29). This liminality is what makes Lawford as the new monster "dangerous, a form suspended between forms that threatens to smash distinctions" (Cohen 7). The subversion of stability, of definability evokes a sense of horror and disgust in the characters that know who they are. His wife Sheila feels "a sudden and horrible nausea," and then a "faint, inexplicable dread fell softly and coldly on her heart" (25, 26). Unable to confirm his identity, she feels a "terribly rancorous hatred" for the new face (36). Similarly, the vicar Mr. Bethany observes the same: "There wasn't the least sign of devilry, or out-facingness, or insolence in that lean shadowy steady head; and yet he himself was compelled to sidle his glance away, so much the face shook him" (28).

In contrast to all the other people in his life, it is only his daughter Alice that recognizes Arthur as himself to a degree. Escaping from his locked room at night and wishing to see his daughter if only for a moment, Arthur visits her room. In her sleepy drowsiness, Alice is unable to fully see his changed look yet notices how his voice is "a little hoarse, and it sounds so melancholy in the dark," how thin he has become, and how different he seems to carry himself (62). Frightened by the haunting face for a moment, she describes the strange face as "dark and sharp, and rather dwelling eyes; you know those long faces one sees in dreams: like a hawk, like a conjuror's" (62). Yet, when he asks her if his entire look had changed, she exclaims that her love would still overcome any such strangeness: "You silly silly; I should love you more than ever" (62). These instances reveal that Arthur no longer can be identified as himself at once, even by his own family, which denotes an alienation that changes the familiar into alien. It is only when Alice encounters her father in his disguise of Dr. Ferguson that she notices "the pin in his scarf – the claw and the pearl she had known all her life," and promptly faints in shock (83). This moment is significant in turning an object of familiarity and domesticity, that is the pin, into an object of horror as it helps to identify the hidden monster. This confusion of identification, of doubt and disillusionment are also reflected in the ghost stories of de la Mare. As Briggs notes:

> All Walter de la Mare's narratives are hedged about with doubts and uncertainties: his characteristic narrator is an odd person met on a train or a railway platform, in a teashop or a pub, whose references can never be checked. When the story is told in the first person or the narrator of the uncanny events is shown in sharper focus, the experience itself then

becomes elusive, a series of strange, often unpleasantly suggestive incidents which might nevertheless sustain a more prosaic explanation than is liable to occur to the reader. (*Night Visitors* 183)

Indeed, de la Mare's works in prose and verse are full of characters that suffer from alienation, melancholy, doubt, mortality and decay, which are put to debate in philosophical and poetic manners. Ghosts and hauntings appear often to disturb stability, leading the characters to ponder boundaries between life and death, self and other, appearance and reality. Gordon argues that "the ghost is primarily a symptom of what is missing. It gives notice not only to itself but also to what it represents. What it represents is usually a loss, sometimes of life, sometimes of a path not taken" (63-64). To that end, similar to *The Return*, de la Mare's short story "Strangers and Pilgrims" (1936) presents a moment in which an old verger closes up the church one evening, while a stranger seeks a particular grave, which cannot be found. As they interact and discuss life, the world, morality and such topics, it is revealed that the stranger is looking for his own grave. Having committed suicide many years ago, the stranger is now fated to be a spectral presence seeking an anchor in the physical realm. As the church registers have no record of his burial, the stranger is doomed to be an Other – both as a foreigner, a monster, and as a lost soul looking for an acknowledgement to establish his own self against. In de la Mare's most well-known poem "The Listeners" (1912) too, there is a haunted self in the foreground. Hence, his characters whether in prose or poetry find themselves in an incomprehensible world that is full of possibilities and the supernatural. However, they mostly live in bleak moods in an existential search for the self. In the above-mentioned poem, a traveller comes to an isolated house to find somebody beside him in the world. No matter how much he tries, the traveller can never find another living soul besides "a host of phantom listeners" ("The Listeners" 13). Though it is revealed that this protagonist kept a promise he has made and seeks recognition for it, nothing is acknowledged or rewarded. Eventually, the traveller has to leave without any acknowledgement of his deeds or existence at all. Accordingly, both in his prose and poetic works de La Mare's stories of haunting reveal that in the modern world that is indifferent to destiny, characters lack purpose, guidance and meaning, which becomes a critique of the society.

In their dissolution of boundaries between the imaginary and the real, past and present, life and death, self and other, ghosts "remain one of the most profound enigmas of human life" (Owens 8). Far more insidious than the monsters of the previous decades, here the monster is much more elusive. Like the vampire, the threat seems to feed on the life of its host. Arthur's transformation indicates this in the way it begins with a weakness that adds to his influenza, making him "dimly aware that his heart was beating with an unusual effort. He felt ill and

weak" (13). Though Arthur eventually feels stronger and more healthy, he also loses control of his own body the more he feels alive. Accordingly, this marks a rejection of existing structures and forms a threat, while embracing a new identity and order, "undoing, dissolution, decomposition are accompanied by processes of growth, transformation, and the reformulation of old elements in new patterns" (Turner 49). Arthur Lawford creates a hybrid identity by assuming the identity of an imaginary Dr. Ferguson, so as to hide any monstrosity and deflect investigation. The more he holds onto this new identity, the more he sees "a face he no longer bitterly rebelled at, nor dimmed with scrutiny, but a face that was becoming a kind of hold on life, even a kind of refuge, an ally" (de la Mare 34). In this spectral possession the haunted body itself becomes a site of transformation. Arthur starts to see himself not in the same way as in the divided dual nature of Stevenson's Jekyll and Hyde, but as a different singular being that has two consciousnesses at once – yet something different in their combination. He describes this new self,

> a consciousness had begun to stir in him that was neither that of the old, easy Lawford, whom he had never been fully aware of before, nor of this strangely ghostly intelligence that haunted the hawklike, restless face, and plucked so insistently at his distracted nerves. He had begun in a vague fashion to be aware of them both, could in a fashion discriminate between them, almost as if there really were two spirits in stubborn conflict within him. It would, of course, wear him down in time. There could only be one end to such a struggle – the end. (65)

Though this at first seems to be similar to the atavistic criminality of Mr. Hyde whose malign presence divides the mind into two, or the contagious vampirism of Dracula whose contamination leads the body into a transformation into a monstrous being; the ghostly change is different. The monstrous transformation of Lawford gradually takes possession of different parts of the body, starting with the physical look. He speaks French in his sleep unknowingly, even though he is not accomplished in the language. Shortly afterwards, his voice changes prompting Sheila to observe that "this does not sound a bit like yourself. It is not even quite like your own voice" (17). Physically, he notices drastic changes in his body as well, as he notices "with a deadly revulsion of feeling, that his coat was a little too short in the sleeves, his waistcoat too loose" (48). As the phantom within is hosted, Arthur even starts to lose his own handwriting, not even noticing the way "the clear round letters crabbed and irregular" (23). Along with this gradual transformation, mentally he starts to develop a new identity as well. Finding courage in escaping from his locked rooms, meeting new people, assuming different identities, and not acting obedient to the orders of authorities, the monstrous Arthur Lawford claims an independency over his actions. Yet, this transformation also causes distance between him and the other members of society, leading to selfishness and indifference, and eventually

transforms him into a figure that will say what he wishes to say to get his own way. He also becomes more cruel than diplomatic, in a way that is called "needlessly abusive," specifically to those he dislikes and those that do not believe in his affliction (76). The only thing that can mitigate his changing attitude is remembering Alice, "her voice, the loving-kindness of her eyes, her untroubled confidence" (80).

The transgression of categories is tied to the very concept of possession by an Other. Generally, possession involves a sort of illness, a weakness that allows a foreign body's entrance to the stability of the self. As Emma Cohen explains, in possession stories, "a spirit is represented as entering a person's body and as displacing or eclipsing the agency (or mind or soul or spirit, etc.) of the host, thereby causing a change of identity" (8). In *The Return*, the foreign body is the spirit of a literal foreigner, a Frenchman from a century ago, whose likeness covers Arthur's image as noted in the tombstone:

> *Here lie ye Bones of one,*
>
> *Nicholas Sabathier, a Stranger to this Parish,*
>
> *who fell by his own Hand on ye*
>
> *Eve of Ste. Michael and All Angels.*
>
> MDCCXXXIX. (de la Mare 12, italics in orig.)

As explained by Herbert Herbert, who says he knows of Sabathier's history more than any other, Sabathier was an "enormously vivid" man "with a kind of French verve and rapture" (94). He has a collection of Sabathier's writings in which the dead man detailed his adventures and observations: "confessions, travels, trials and so on. All eighteenth century, and all in French" (92). Though he is not a fool or a truly evil creature, his writings describe him as a marginal sort that does not fit in with the Victorian norms: "To the stodgy, suety world of course it's little else than sheer moonshine, midsummer madness" (95). What makes this stranger into an Other is not only his identity as a Frenchman in English soil, but also his incongruity with the strict, moral society he finds himself in. His act of suicide marks him as more of a dangerous threat in his final act of life – as a man who disobeyed the cardinal teachings, he cannot be admitted into the parish, the church, or heaven. Historically, with the dismantling of purgatory after the Protestant Revolution in England, Christian belief maintained that people who committed suicide could not be buried in churchyards. As they went against one of the main orders of God and took their own lives, these bodies would be buried in unconsecrated grounds and denied

burial rites[33] hence, could not enter heaven. In this light, the ghosts of such people would haunt their graves or the spots of their deaths. Owen Davies tells how, in the early twentieth century, a man who hanged himself returned as a ghost to the rectory at Boscombe, where "[d]oors opened mysteriously and people felt an invisible presence" (51). In de la Mare's novel, Herbert Herbert states that suicide marks Sabathier as a danger, emphasizing his position as the Other to the Christian self by saying "that's why our Christian countrymen have buried him outside of the fold. Dead or alive, they try to keep the wolf out" (70).

For de la Mare, the present time is merely a transition, a threshold between the stable past and an unknown future. In this respect, the title of the novel signifies not a simple remembrance of the past, but a haunting: it is the return and a reclaiming. The return of a dead body in spectral form ushers in a monstrous transformation, changing Arthur Lawford into a creature that is removed from all stable anchors, gradually losing his sense of self. Similar to the vampiric infusion, the haunting brings forward monstrosity; yet unlike the vampire the monstrous presence cannot be killed or exterminated by weapons, scientific methods, or religious cures. The return of the threat, hence, is unstoppable and gradually increasing in its attacks on safety, starting with the invasion of home, body, voice, and ending with the mind. Accordingly, the Edwardian period is a continuation of many Victorian fears and anxieties, most revolving on a fear of strangers and invasion. The fear of the stranger embodied in Sabathier's ghost recalls to mind the fear of invasion in the 1880-1890 portrayed by the vampire figure. As Powell remarks, the Edwardian period saw Britain that was still powerful, yet one that "was coming under increasing threat" (2). The general expectation of an oncoming war, increasing tensions due to the growth of German imperialism and international disputes with France, the worldwide hostility against Britain after the second Boer War (1899-1902) and subsequent significant casualties resulting in a strong opposition at home, the Unionist Party founded in Belfast to oppose Home Rule, all resulted in the questioning of stability and safety.

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[33] Ghostly apparitions are often related to a problem with burial. Since the classical period it was believed that if burial rites had not been performed properly, ghosts would appear unable to enter the underworld, "thus being condemned to a perpetually restless existence betwixt and between the two worlds, intruding upon this one because they are not yet fully convinced that they are dead" (Maxwell-Stuart 35). Located in the purgatory, these beings would assume a liminal state and had the power to appear in the world to communicate their wishes. Finucane relates an old story from France, in which a cleric sees a spectre at night who was throwing stones at the parish walls. Invoking the name of Christ, the cleric and bishop question the ghost on his existence, who in turn explains that having lived a life of crime, his dead body still laid out in the open. As the lack of proper burial caused the spirit to be distressed, the ghost came to life. Accordingly, only after the Christian burial of the body finally lays the spirit to rest, the ghostly intrusion is eliminated (Finucane 40-41).

As Batchelor observes, in this period, the "myth of the Empire was dented beyond repair," while the stability once holding the society together was no longer strong (124). The position of the nation was rapidly undermined by both outer power rivalries, and by the domestic protests and upsurges of independence. Notions of possible threats to social, political, national stability, concerns over foreign invasion, and immigration became widespread, casting a shadow over the progress of modernity. In this sense, it "was thus a highly introspective period, in which identities were hotly contested and threats consistently envisaged" (Wood 27). As a result, fears of domestic political upheaval and potential invasion[34] are manifested in the ghost stories of the Edwardian period which strike at the heart of the concept of home as a centre of safety and stability. As Lynch points out, the ghost story operated as entertainment and cultural commentary simultaneously; its domestic setting "offered evidence that the home was no haven from powerful and exacting social pressures" (67). The ghost as a monster is elusive, unseen and unheard, can possess and control the body and the mind, and cannot be easily stopped even with outside help. These monsters interrupt the present and transgress boundaries of time, and in their manifestation close to home they threaten to disrupt the safety and sanctity of what is most private, and integral. Targeting the body and mind of a living person, appearing within the confines of home, and manipulating the host into a transformation through possession, the monster in de la Mare's novel turns all established stabilities into a site of horror. The ghost story, in that view, can be argued to display a struggle to search for, create, and maintain a stable identity in a rapidly changing world.

In this respect, in *The Spirit of the People* (1907), Ford Madox Ford depicts the psychology of the Englishman in this new century as something marked by hybridity and confusion, due to an "odd mixture of every kind of foreigner [forming] . . . the Anglo-Saxon race" (xii). Just as the vampires represented a monstrous, foreign intrusion that had the power to influence and transform the society to their will, the result of such invasions lead to a breakdown of national Victorian identity, separated from the heritage: "We are not Teutons; we are not Latins; we are not Celts or Anglo-Saxons in the sense of being descendants of Jutes or Angles . . . [w]e are all passengers together . . . and we all vaguely hope as a nation to . . . get somewhere" (Ford 43). Accordingly, heritage and race in the establishment of national identity become malleable and diverse, controlled by the intrusions and intermingling of the Other. For Ford, this observation

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[34] The widespread fear of invasion in the nineteenth century also finds reflection in the speculative fiction of the time. In his archival work *The Future in Fiction, 1850-1900* (1950), historian I. F. Clarke traces this anxiety and its representations in literary utopias, dystopias, and science fiction. From Rudyard Kipling's "The Mark of the Beast" (1890) to H. G. Wells's *The Time Machine* (1895), the British invasion narrative features the invasion by an unknown foreign body, a retaliation by the colonies, an assumption of control by primitive races over the modern protagonists, and many similar motifs.

evokes joy and acceptance in its diversity, but the fluidity of such an identity also brings forth a general anxiety on an inability to define a national identity, and an inefficacy to protect both the Empire and its subjects from potential degeneration or change. To that end, in their unstoppable and unidentifiable nature monsters continue as the ultimate foreign body, more than ever signifying a threat to the home, body, and society at once.

It is worth noting that the dead Nicholas Sabathier is defined in the novel as "French evidently; probably Huguenot. And the Huguenots, he remembered vaguely, were a rather remarkable 'crowd'" (de la Mare 12). Sabathier's non-English identity is significant in his monstrous possession, as his assuming control over the English Lawford's body and mind suggests a deeper form of invasion in comparison to previous Gothic monsters. Not only separating the Victorian human from his family and society but also from his own body – hence, from self-identity, Sabathier's ghost is an unstoppable threat to identity in different ways. Furthermore, his heritage as a Huguenot is interesting in the English context. As French Protestants who fled from the French Catholic rule for fear of persecution and violence in the sixteenth and seventeenth centuries, the Huguenots settled in different new communities around the world. A large portion of the migrants settled in England, Wales and Ireland, joining the workforce and adapting to the Protestant English society. As Gwynn points out, this marks the first time the term "refugees" come into the English language in the 1680s to describe these new immigrants, as well as making the Huguenots the first refugees of England in terms of population (22). In addition, significantly, the victim of possession is not free of foreign identity either. Towards the end of the novel, a Miss Sinnet who was a school friend of Arthur's mother long ago reveals that Lawford himself carries a foreign blood in his veins, inherited from his mother: her maiden name "van der Gucht" indicates Dutch ancestry (de la Mare 189). Likewise, her beauty is described as "so vivacious, so fanciful – it was, I suppose, the foreign strain showing itself" (189). In this view, it could be argued that though foreignness is seen as a mark of danger in the late nineteenth century, it is also possible to be unaware of such a heritage, unknowingly providing a passage for the monster to the heart of society.

Moreover, another important convention in the ghost story is the notion that "supernatural features must be gradually and cumulatively introduced, ideally in a manner which preserves some degree of ambiguity until a final swift and dreadful climax" (Wilson 16). Accordingly, in this tale of possession the monster creeps in slowly, giving signs of abnormality yet not allowing any detection. Taking over the body and slowly assuming control over the mind, the spectral monster formed by the ghost roams around the house, unbound by confines, and adds to

the transformation of the humans. Though others feel a dark presence, they can do nothing to stop such power. In his madness, Arthur comments feeling a "cold, indefinite sensation stole over him that he was being watched; that some dim, evil presence was behind him biding its time, patient and stealthy, with eyes fixed unmovingly on him where he stood" (de la Mare 64). Similarly, the maid Ada also notices this dark presence, recounting the horrific experience:

> I'm watched everywhere. The other evening I went into the drawing-room – I was alone in the house – and...I can't describe it. It wasn't dark; and yet it was all still and black, like ruins after a fire. I don't mean I saw it, only that it was like a scene. And then the watching – I am quite aware to some it may sound all fancy. But I'm not superstitious, never was. I only mean – that I can't sit alone here. I daren't. (181)

At a time when "old and new ideas dwelt uneasily together," it is evident that the fact that a long-dead French pirate appropriates the Victorian Englishman's identity embodies the socio-political fear of transgressing and eventually losing the national identity by way of an unstoppable invasion (Hynes 5). With the monstrous transformation, both the national English and moral Victorian identities are lost for Lawford, who then goes through a significant alienation from everything related to his life: his wife, his family, his social circle, his home, even from his own mind. To that end, the ghost becomes a metaphor for "what was truly scary in private and public life . . . which could not be hidden in the domestic comfort of the hearth" (Lynch 84).

In this light, the ending is quite significant in this novel as the monster is not a tangible being that one can simply kill with poison, or weaponry, or with a stake through the heart. As the trace of a dead body, ghosts and spectres cannot be killed, but possession might be reversed. Though Arthur claims to be cured, writing a letter to his wife explaining his recent ordeal and successful overcome "I am – as near as man can be – completely myself again," (de la Mare 192) his very end belies this notion. Stopping the letter, Arthur sees in his mind "some ghost, some revenant of himself" in the churchyard (193). As he explains, "[a]nd all about him, in the viewless air, the phantoms of another life passed by, unmindful of his motionless body. He fell into a lethargy of the senses, and only gradually became aware after a while of the strange long-drawn sigh of rain at the window" (193). In a comatose state of sorts, Arthur ends his ordeal in a sleep, quite dead to the world. Mr. Bethany's discovery of this state and prayer that Arthur would somehow wake up is very important in signifying a loss of identity in full. In this comatose state, though the novel ends in an open-ended way it could be argued that Arthur will not reclaim his own identity, and never be free from the phantom. In a way, this ending prophecies the First World War that will come in only four years and completely dissolve the Victorian identity. As Gibbs explains, the world rapidly changed with the outbreak of war in 1914 into "a different world

now, greatly changed, in the mental outlook of men and women, in the frontiers of the soul as well as the frontiers of nations… Old habits of thought have been smashed; old securities, traditions, obediences, convictions, lie in wreckage and, unlike the ruins of the war itself, will never be restored" (14).

The Edwardian period was marked with many conflicts and instabilities, yet one of the most widespread fears concerned decay and decline, starting in the body and spreading to the whole nation. As Prior explains, in this period

> there was a profound sense of decline and, more specifically, a profound malaise about the state of Britons themselves. Edwardians were worried about their collective departure from the vigorous, healthy, efficient 'muscular Christian' archetype they believed fundamental to the perpetuation of Britain's global pre-eminence. (2-3)

In perhaps one of the most significant surprises to the British thought, the second Boer War opened a new anxiety regarding the decline of the Empire as well as the imperial subject due to the quality of recruits. The physical health of the recruits for the war was so low that those who were rejected on the grounds of ill health or physical disability made up "somewhere between 25 and 90 per cent," a count high enough to require a revision on the ability and health of all volunteers through the nation (Prior 12). Likewise, journalists such as Arnold White wrote that in the present moment at the turn of the century, the biggest threat was not from outside but from within, especially from those who were "enfeebl[ing] the British race, deteriorating [the] nation, and menacing the future of the Empire" (245). This particular fear of the decade is mirrored in the protagonist Arthur's convalescing from influenza in the very beginning of the story. Spiritual possession and its troubles only attach themselves to Arthur due to his weakness, deteriorating him to a state of madness, estranging him from his family and society. His illness creates a point for the monster to invade from, and hide itself within, for which nobody can find a cure. As Emma Cohen notes, "spirit intrusion and infestation and possession epidemics parallel notions about the incorporation of poisonous substances, the ingestion of rotten foods, the contraction of contagious illness" (15). In this light, illness worsens the more one steps away from the healthy ideals of Edwardian period, which focused on increasing the health of the body in hopes to cure the social and racial bodies in turn. To this end, activities such as "tennis, sea-bathing, hot water after meals and 'mind-cures' [became] among the panaceas of the period" (Batchelor 129). Although the monstrous contagion does not affect bodies indiscriminately and rapidly, it is also not known if the dead Sabathier ever possessed somebody else before, causing their doom. The bodily weakness brings forth a mental crack through which the monster can enter, leading to a full transformation.

Furthermore, in the discussion of health it is important to note that the Edwardian period marks a time in British history in which the birth rate fell significantly, from "114,5 births per 1.000 in 1901, which had fallen to 98.0 by 1911" (Prior 41). Hence, in the novel while wandering around the graveyard, the first thing drawing Arthur's attention is notably a set of tombstones belonging to "Ann Hard, who died in child-bed" and "her infant son" (de la Mare 12). This evokes a sense of bitterness and melancholy in him, not only for the fact that death is a melancholy affair but also because it reminds him how transitory his own life is. Yet, what is of further significance is the fact that this death has occurred at birth – marking a young generation that has no chance of life. The dual death of the mother and baby at the very beginning, accordingly, signifies a reality wherein the generations to come do not have a chance of safety, of life, and of perpetuity.

Moreover, Lawford's possession haunts his mind and home, revealing the dark presence of the spectre in his family home, because it signifies the threat targeting the core of human identity. As Julian Wolfreys explains, "[t]he act of haunting is effective because it displaces us in those places where we feel most secure, most notably in our homes, in the domestic scene, as that place where we apparently confirm our identity, our sense of being, where we feel most at home with ourselves" (5). In its intrusion of the home, the ghost disrupts the host/guest dynamic and changes hospitality into a kind of invasion. Disturbing the familiar safety of the home, the possession turns Lawford's physical domestic scenery into the site of horror alongside his own body. In this light, it is evident that "the ghost imports a charged strangeness into the place or sphere it is haunting, thus unsettling the propriety and property lines that delimit a zone of activity or knowledge" (Gordon 63). The disconnection between husband and wife widen to the degree of separation, and Lawford is even put under lock and key by his own wife in his home. His wife's frightened and hostile reactions against this possession and his new, liminal identity show how this haunting separates the man from everyone else, as Sheila exclaims: "My husband is gone. Some terrible thing has happened. Whatever the mystery may be, he will never come back alive. . . Oh, it's monstrous!" (de la Mare 38).

Accordingly, as Emma Cohen observes, many cases of possession "frequently entail a (literal or effective) separation of person from body" (11). Though Arthur Lawford is not fully withdrawn from his body, the physical transformation marks the first step of this separation, and likewise signals a separation from his sense of self. Unable to identify himself in his body, and equally unable to have others confirm his identity, a deep sense of alienation brings forward melancholy and depression. This mental and bodily separation begins to show its extent in the way Arthur

tries to have others define himself. In order to convince his wife of his true identity and to confirm that mentally he is still himself, he sets up a code word from one of the letters Sheila wrote to him in their courtship "Y.S.O.A.," meaning "You Silly Old Arthur," telling her the exact date of the letter the phrase was written in (de la Mare 18). Hence, he asserts that this knowledge can only be known by the two of them and that he is still himself. However, she does not believe his story or code, and instead tries to lock him up in the room stealthily, exclaiming "who is to know, pray, that you really are my husband – if you are?" (25). Similarly, in his first escape from confinement, on a hillside, he meets Miss Sinnet who does not recognize him: "I fear I am not so much wiser; your face is still unfamiliar to me" (50). In a desperate attempt to have somebody actually recognize and confirm his identity, Arthur repeatedly asks her of his likeness to her old friends, yet she cannot see any resemblance. This evokes a "miserable strife" as well as "anger and recrimination" in him (51). In a way, this inability to assert and reaffirm his identity against the Other takes away Arthur's agency. In the changed body, mind, and even voice of this new self he lacks the power to act in a way that is truly his own. Accordingly, possession refers to a disruption in agency, "wherein an individual experiences a displacement of their 'own agency' by that of another," which is unpleasant and strange (Bhavsar et al. 554). In this sense, it is evident that Sabathier's monstrous haunting disrupts Arthur Lawford's agentic powers, destabilising his bodily, mentally, and socially anchored identity into another monstrous becoming.

Regarding these monstrous becomings, other ghost stories of the period feature spectral monsters that influence and destabilise the human self. Accordingly, as one of the most well-known ghost story writers of the late nineteenth century Britain, Vernon Lee features a similar issue in her writings. In one of her most popular short stories "Amour Dure" first published in her collection *Hauntings* (1890), Lee portrays the story of an obsession with a ghost that results in death and destruction. Spiridion Trepka, a Polish historian travelling in Italy, falls for the spectral vision of Medea da Carpi – a Renaissance lady that was famed in history for her beauty and cruelty. A femme fatale, she was executed in 1582 for killing her lovers in her quest for power. Trepka's desire and obsession take root at the moment he sees her portrait, and grow as he starts seeing Medea's face looking out of his window, across street crowds, even in the church. When he chases this vision he sees nothing but emptiness: "I rushed home, my hair standing on end, and trembling in all my limbs, and remained for an hour like a maniac. Is it a delusion? Am I too going mad? O God, God! Am I going mad?" (Lee 116). The more consumed he becomes with desire, the more his mind slips from rationality. Trepka starts seeing

more and more ghosts everywhere, specifically in the San Giovanni Decollato church where he sees

> that all this crowd of men and women standing all round, these priests chanting and moving about the altar, were dead – that they did not exist for any man save me. I touched, as if by accident, the hand of my neighbour; it was cold, like wet clay. He turned round, but did not seem to see me: his face was ashy, and his eyes staring, fixed, like those of a blind man or a corpse. (119)

Similar to de la Mare's spectral vision, Vernon Lee's ghosts haunt the minds of other characters that come across these entities. As Fluhr maintains, Vernon Lee's ghosts represent history and hence, signify a past coming back to haunt people in the present in the way "they haunt men and women of the 1890s as the historical haunts modern life" (289). Though they are dead, ghosts have the power to influence present reality by affecting the mind in these Gothic stories[35].

As Fleischhack and Schenkel point out, "that invisible beings might enter the spectators is a deep fear undermining human identity at its core" (11). In the case of Arthur Lawford, after possession the spirit changes the way he behaves. Lawford starts acting recklessly and escapes from his room, puts on disguises, tricks other people, and acts in a way completely unfamiliar to those who know him best. Sabathier's spirit not only rejuvenates, but also controls him in these instances. Likewise, Vernon Lee's ghost of Medea not only haunt the living but influence them to do her bidding. After confronting multiple spectral bodies in the church, Trepka receives a note in Medea's handwriting in which she encourages him to destroy the bronze statue of a rider to prove his love for her. This act of vandalism does not bring him any happy union but a herald of death. As he explains, Medea killed her lovers by stabbing, poisoning, slaughter, and hanging, which also will be his fate considering "[t]he love of such a woman is enough, and is

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[35] Similarly, Henry James writes of ghosts and possessions in his novella *The Turn of the Screw* (1898), which tells the story of an unnamed young governess coming to the Bly Manor to take care of two orphans, Miles and Flora, but finds herself encountering ghostly apparitions. Repeatedly seeing a man gazing into the house from different windows, the governess learns that it is Peter Quint, the master's former valet and a dead man walking. Soon she comes across the ghost of Miss Jessel, "the spectre of the most horrible of women," her dead predecessor who had an affair with Quint and died with her unborn baby (James 57). Wanting to protect the children from these ghosts and a potential corruption, she ends up violating their psyche and hurting them emotionally and physically. Tormented by these supernatural occurrences and all they represent for her – mostly repression and desire, manifested in the form of monstrous spectres – and increasingly suspicious of her own mind, the governess goes through a monstrous transformation herself. In the end it is revealed that the unreliable narrator, the governess, is the one whose mind brings the ghosts into existence; her insistence that the children can see them causes Flora to have a mental breakdown: "I see nobody. I see nothing. I never have. I think you're cruel. I don't like you" (70). One night, seeing the ghost of Quint and believing he will control Miles the governess attempts to shield the boy, not realising that she smothered the child in her madness and became the monster herself.

fatal – 'Amour Dure,' as her device says. I shall die also. But why not?" (Lee 122). Though he chooses to go after this desire, as he walks to his own death the spirits of Medea's lovers appear one by one, warning him to not obey her, to stay amongst the living. Disregarding their urging, Trepka destroys the statue and envisions his lover – the endnote revealing that he had been "discovered dead of a stab in the region of the heart, given by an unknown hand" (126). It follows that the intrusion of the past into the present never quite brings peace or joy, but a loss and destruction.

Likewise, the nineteenth century ghost stories featured man "falling through an incomprehensible universe of infinite emptiness, or by the ghosts of their failure to be at one with themselves or their surroundings, both physical and intellectual" and thereby becoming "a powerful symbol of unresolved inner conflict" (Briggs *Night Visitors* 19). Likewise, in all these ghost stories the monster embodies anxieties regarding a hidden evil, that "the carefully cultivated and regulated surface of Victorian respectability may conceal much darker energies or a hideous past that has been edited out of the official histories of the pillars of society (Blair xvii-xviii). Arguably as the most influential writer of ghost stories in English literature, M. R. James's ghost stories collected in *Ghost Stories of an Antiquary* (1904) and *More Ghost Stories of an Antiquary* (1911) still inspire "numerous imitators who attempt to capture the antiquarian flavour of his work" (Wilson 288). In his short story "The Mezzotint" (1904), M. R. James sets the Gothic story at an English university where Mr. Williams, the curator of the university museum receives a mysterious object from an art dealer. This object is revealed to be a mezzotint, a print made from an engraved steel plate, and the group of English scholars in the museum attempt to make sense of the strangeness within the art. As an unnamed narrator explains, each time Mr. Williams and his group look at the engraving they see different things, and the haunting images disturb them more and more, as they cannot explain what haunts them so: "I cannot hope to put before you the look of the picture as clearly as it is present to my own eye" (James 25). Depicting a manor house at first, the mezzotint changes with each look, a shadowy figure starting to show itself as "hardly more than a black blot on the extreme edge of the engraving" (27). Seeing that the figure gradually entering the house, the horror peaks when a skeletal figure is seen leaving the manor carrying a child, while Mr. Williams's servant is found gazing at the mezzotint, petrified in fear. In the end, it is brought to light that the engraver of the picture was responsible for the death of a man named Gawdy, and that the ghost haunting the mezzotint attempts to avenge himself by taking the murderer's baby for punishment. Accordingly, these ghost stories reveal that an untold inherent monstrosity might reveal itself at a certain point, which becomes the hidden and darker side of the unknown, oncoming future.

The mezzotint mirrors the way Sabathier's book of adventures lead Lawford to act bolder and extend his monstrosity. In different ways, both stories present a ghost that has the power to influence, manipulate, and take control of external reality, successfully invading civilisation in their transgression.

As the possession turns the body of Arthur into a site of transformation, it also destroys the Victorian selfhood which was considered as "a fixed, inward, and autonomous personal identity" (Pennington 36) and turns into a complete loss of selfhood. To quote Wolfreys, "haunting remains in place as a powerful force of displacement, as that disfiguring of the present, as the trace of non-identity within identity, and through signs of alterity, otherness, abjection or revenance" (1). Accordingly, this reflects the general state of the Edwardian period in that "the epistemological crisis is a product of the contracting moral horizons of the period, a steady erosion of the old certainties leaving Edwardian man confronted with the self and nothing beyond the self, unable to trust in anything other than his immediate sense impressions and his own actions" (Batchelor 127). In this sense, de la Mare's novel is even more poignant as the protagonist Arthur cannot trust anything but his own actions, investigations, and feelings without being able to reclaim his identity from an echo of the past, and even then trust leads to disillusionment and uncertainty. To that end he exclaims: "Who would believe, who could believe, that behind this strange and awful, yet how simple mask, lay himself? What test, what heaped-up evidence of identity would break it down? It was all a loathsome ignominy. It was utterly absurd" (23). As the change increases, so does his alienation from not only his body and mind, but also of Victorian ideals is revealed. Arthur's hysteric claim: "*You* can't see it. *You* can't feel it. *You* can't hear these hooting voices. It's no use at all blinking the fact; I am simply on the verge, if not over it, of insanity," (9, emphasis in orig.) reveals further how he has fallen from his once respectable, proper, family man persona.

The monstrous invasion starts at the body and causes its decay, which leads to a wider decay and degeneration among society. The possession of the individual body is inseparable from the oncoming decay of the collective 'body' in social and national terms. It is of further importance that Lawford cannot get help from his own family, nor from religion, which according to Lothian, emphasizes "man's essential loneliness" (668). His wife cannot help him, nor can understand his plight, attempting to lock Lawford in his room and hide the key in sharp contrast. The old vicar similarly cannot understand and reverse the possession, nor offer prayers or divine intervention. It is only two strangers Arthur Lawford meets by chance, Herbert Herbert and his sister Grisel, that can clarify the ghost and his history. Accordingly, these progressive losses

mirror Britain in the beginning of the twentieth-century in the sense that it is marked by the loss of almost all that defines Victorian society and individual at a time of turbulent binary oppositions. As Trumble and Rager point out,

> the Edwardian period draws its enduring fascination from the productive interstices set between diametrically opposed binaries: tradition and technology, languor and speed, rural and urban, local and global, nation and empire, conservatism and progressivism . . . the burden of history and the boundless possibilities of the future. Both from our own vantage point and from the perspective of the Edwardians themselves, it was a time poised on the brink of destiny, self-consciously aware of a momentousness that would later be sustained by the onset of disastrous events. (3)

What differs these late Victorian and Edwardian ghosts as monsters the most from earlier incarnations of spectral visions is that they do not simply haunt a geographical corner, or home, but haunt the mind. In that sense they move beyond the territory of traditional ghosts, making hauntings more psychological than merely supernatural. In these narratives, there is always an awareness that something unknown is forcing its power upon the protagonists, a power that none of the characters have an ability to understand or control to an extent. The characters are powerless to stop the invasive, transformative force that infiltrates the body, possesses the mind, and drives the living to do their bidding. The late Victorian notions that monstrosity was a part of the self, a darker part of the soul contained within the body or mind, coming from within, and capable of transforming, as seen in the chapters analysing Hyde and Dracula, continue their influence in the Edwardian period as well. As a continuation of the late Victorian anxieties, monstrosity in the Edwardian period also reveals itself "under mesmerism or in dreams, through drugs, delirium or madness, merely provided further fearful evidence of its ability to destroy rational and ordered life" (21). These interactions with the monster force a transformation that concludes in loss of mind, of identity, and of life. In its evolution, the monster "transforms from being outside the borders of what is traditionally regarded as human to a presence that is located at its threshold, and as a result, it challenges what we consider to be human, along with our notions of what is monstrous, impure, ugly" (Beghetto 16).

In a strange similarity to de la Mare's imagination, Edward Frederic Benson's (1867-1940) short story "The Room in the Tower" (1912) is another Edwardian ghost story that puts forward a haunted body and mind in terror. As Blair explains, Benson's short story places the ghostly intrusion "in that Edwardian twilight wherein the century-old protocols of class, prosperity and social ritual are still being acted out" (xxv). Yet, the monster haunts the dreams of the protagonist constantly, dissolving the sense of safety and familiarity such traditional protocols and rites bring. In the story, the narrator has a nightmare that is recurring for years where he

visits a friend's house and attends a tea party with the friend's mother, Mrs. Stone. In each nightmare he is assigned to a room in the tower he hates and fears, though cannot understand why. Over the years, strangely, the characters of the nightmare age and even die – though Mrs. Stone dies, she still somehow appears to the narrator as a sinister force. In the waking world, the narrator visits another friend's country house which he finds frighteningly similar to his dreams. In the room he is given at the tower, the portrait of Mrs. Stone awaits with "a dreadful exuberance and vitality shone through the envelope of flesh, an exuberance wholly malign, a vitality that foamed and frothed with unimaginable evil" (Benson 229). While removing the portrait the narrator and his friend cut their hands and notice an abnormal weight in the object. That night, Mrs. Stone appears in a mouldy burial shroud and attacks the narrator, escaping through the portrait. Eventually, it is revealed that this monster in life was an evil person who committed suicide eight years ago, and the body was buried in unconsecrated ground, leaving the spirit to be monstrous and haunt the living. Yet, not only hunting the body of the living, this particular monster can haunt the mind of the protagonist, affecting the living. It is evident that this story shares many similarities with *The Return*, by featuring a spectral, uncanny monster that poses a threat to mind and body at once, Benson's story contributes to de la Mare's vision in portraying a monster that is capable to target the innermost self. Furthermore, by making the monstrosity actively linked to suicide and Christian burial rites, Benson marks his monster as the stranger that is an existential threat to the safety of the community, quite similar to the ghost of Sabathier.

By featuring the common denominator of the ghost as haunting monster, all these late Gothic ghost stories point out to the fact that a "ghost is not simply a dead or missing person, but a social figure, and investigating it can lead to that dense site where history and subjectivity make social life" (Gordon 8). To that end, the spectral monstrosity in Walter de la Mare's *The Return* is an interesting composition that not only treads in the late Victorian and Edwardian ghost story narratives, but adds to it by featuring a psychic possession in initiating monstrosity within the confines of safety, disintegrating all stability at once. In this sense, the Gothic is an archive that recounts the physical realities through the monsters it invokes, as Kelly Hurley observes:

> the Gothic can serve as a sort of historical or sociological index: if the genre serves to manage a culture's disturbances and traumatic changes, its thematic preoccupations will allow us to track social anxieties at one remove, in the register of supernaturalism. Psychoanalytical interpretations of social anxieties are also concerned with the ways in which social anxieties are supernaturalised and rendered in displaced form. ("British Gothic Fiction" 197)

To conclude, in the elusive, transgressive, non-corporeal form of this new monster as the ghost and haunting being, it is possible to see the anxieties of the decade reflected; both traces of a past era with its old, restrictive norms and traditions, and fears of an oncoming, bold and new era find themselves manifested with the ghosts and the humans they transform into monstrous creatures. As Read remarks, "[c]hange, pressure for change, and fear of change were widely apparent in Edwardian England" (380). Stuck in between the Victorian past and the modernist future to come, the Edwardian mind is perhaps best represented in the liminal monstrosity of the ghost, which occupies the interval of past/present, absent/present, life/death. Haunting not only the house but the mind, the ghost destabilises what is inherent and stable; possessing and taking control over the body, it transforms the human identity. In its uncanny, ambiguous, mysterious presence, the ghost is the utmost figure of horror that cannot be defeated by weapons or hunts, cannot be chased away, or be caught. Yet, in its powers of transformation, it assumes control for itself, claims its own identity, subverting what is established and familiar. Accordingly, the alienation Arthur Lawford experiences and his progressive losses of family, stability, home, and identity mirror the unstable British reality that mark the Edwardian period, whose anxieties of rapid change and decay are revealed in the form of ghost stories. To this end, it is apparent that for the Victorian mind "ghosts are something 'to begin with'; rather than being consigned definitively to the past, they enable a reimagining of the past and future" (Brewster 2).

CONCLUSION

> Monsters exist in margins. They are thus avatars of chance, impurity, heterodoxy; abomination, mutation, metamorphosis; prodigy, mystery, marvel. Monsters are indicators of epistemic shifts.
>
> --Weiss, "Ten Theses on Monsters and Monstrosity"

Throughout history, monsters hold many forms and faces in their innumerable appearances. From the notion of divine terror in the colossal sea serpent Leviathan in the Bible, to gods that consume their own children and wreak havoc on the faithless, to strange hybrid creatures like Medusa or Lamia, monsters come into view in a variety of modes. As the etymology of the term suggests, the monster is a sign and an omen at once, a revelation and a warning. It is always bound up with the idea of that which cannot be fully shown – that which always escapes definition and categorization. As the "incorporation of the Outside," monsters are embodiments of the Other that signifies what cannot exist in the self, what is forbidden and repressed, what is unwanted by the social, moral, ideological norms one exists within (Cohen 7). The Other, manifesting itself as a stranger or a monster "moves between the poles of sameness and strangeness" and becomes "a threatening unfamiliar we often ostracize in fear and fascination" (Kearney 12). In the way they warn against a potential danger and reveal insights on the repressed, marginalised sides of humanity, monsters are representations of the fears of the time and place they are rooted in.

To that end, this dissertation identifies different representations of the monster and ideas of otherness in the late Victorian period, linking them to the major socio-cultural, political, economic, moral, and literary fears of the age. As Halberstram maintains, historical fears are integrated into the monster in the Gothic genre in a way that "[n]ovels in a Gothic mode transform class and race, sexual and national relations into supernatural or monstrous features" (21). From its eighteenth century foundation onwards, Gothic literature always included a form of monstrosity within the narrative; however, it is the nineteenth century that marks a monstrous turn in the representation of the fearful by changing the concept from a divine omen or an evolutionary fear to something far more complex. Briefel notes that "[w]hereas the eighteenth-century gothic was populated by human or spectral terrors, its nineteenth-century counterpart – heralded by Frankenstein's creature – isolates monsters as the locus of horror" (510). In this outlook it is evident that monsters are no longer in the backdrop to the stories of heroes, but brought to the forefront as characters that are on equal ground as the cause of fear and horror. In addition, Victorian monsters move further and further toward the heart of civilisation in every

evolution they go through to cause such fear. Approaching closer to the centre of society, they intrude in the safety of community, home, and mind, posing a serious threat of corruption. This gradual change is evident in the monsters this dissertation evaluates. While in *Frankenstein* Frankenstein's Creature occupies the margins of society as an outsider threat, in *The Strange Case of Dr. Jekyll and Mr. Hyde*, Hyde roams around in the city at night able to hide itself among people, bringing the danger closer via the divided mind of Jekyll. The grotesque body likewise evolves into a monstrosity that reflects an inner degeneracy, something that can be sensed yet still be hidden, making the monster able to pass as a Victorian man. In the evolution of monster into vampires, it is clear that though foreign bodies, both Count Dracula in *Dracula* and Harriet Brandt in *The Blood of the Vampire* can both interact with people and take part in the society. Able to move between lands, classes, and societies, and to transform others into monstrous creatures, vampires convey a threat that targets not only the present but also the future generations. Lastly, in the ghost stories of the early twentieth century the monster targets identity, illustrated in *The Return* as the mind comes under attack by possession – showing that the danger moved so close to threaten the most intimate, personal side.

Monsters are the corporeal form of excess, they are the profane excess of horror, chaos and uncertainty. As the embodiment of the early and archetypal Victorian monster, Mary Shelley's Creature is the illustration of physical and external threat. In the Creature's body a heightened physical power, sensitivity, unusual height and superior intelligence mixed with physical grotesque qualities transgress what is often considered to be human. In that sense, the physical otherness and deformity evoke fear and dread, causing him to be ostracized from society, mirroring the nineteenth century norms against physical abnormalities. Furthermore, as all other early Victorian monsters, the Creature is not merely an outsider but is also materially pushed to the margins. He has to dwell in hovels and shadows in complete isolation, living in the margins as a displaced Other. Thus, he represents all individuals who do not fit into the definition of the ideal Victorian subject of the time. What delineates a further significant meaning is the ontological dilemma between Frankenstein and the Creature, who come to share different ways of monstrosity throughout the novel. On the one hand, the monster gradually changes by acquiring skills, language, and desire; as it begins to look, act, and behave like a person he makes the human question its original position as the powerholder. In contrast, with his transgressive experiments and obsessive behaviour, Frankenstein shifts away from the ideal human, while his abandonment of the creation marks his own ultimate turn to monstrosity.

In their transgressive nature monsters violate the dialectic between the sacred and profane, the normal and abnormal, the pure and corrupt, the taboo and sanctity. Exemplifying this in his monstrosity, Robert Louis Stevenson's Hyde incorporates the subconscious into the creation of the Other, forming the monster from within the repressed parts of the self. This evolution corresponds to the rise of theories such as degeneration, criminality, and atavism; yet, it also is linked with the psychological theories of the late Victorian era which focus on the human mind, and the element of duality. Observed in the dichotomy of self and Other, human and monster, mind and body, this element extends to the Gothic double, or doppelgänger, a recurrent motif in the late Victorian Gothic fiction derived from the belief in an innate duality in man. In the form of monstrous Hyde, the Gothic double represents not only a fear of the other, but also the anxiety of an alternate self-identity, an unravelling of the ego. Hence, it jeopardizes the notion of the stable self which offers an ontological security to the individual particularly in times of change (Pennington 34-35). Making this monster a threat to the Victorian perception of the self, Stevenson brings the monstrous invasion closer to the society as a threat contained within. Here, the repressed parts of the human mind carry seeds of monstrosity, turning the body itself into an unstable location of constant struggle. In the words of Davison, this mirrors the way late Victorian Gothic incorporates "the paradoxical subject of *dreaded desire*" into a figure that is "*foreign* to the *familiar* self" (32, emphasis in orig.). In the cruelty, malice and freedom of Mr. Hyde resonates the repressed, transgressive desires or Dr. Jekyll, mirroring Davison's observation:

> The Gothic trades in compelling and telling confrontations and transactions between the Self and the Other. Frequently gendered and/or racialized and figured as a *revolting* monster in both the physical and political senses of that word, the Other usually functions as an externalization and mirror of the Self's otherwise repressed, socially unacceptable and unsanctioned propensities. (32)

At the very end of the nineteenth century, monsters are "most prolific . . . when they come to embody fears (and, in some cases, desires) specific to this tumultuous period: Darwinism, imperialism, degeneration, non-normative sexualities, and the rise of the New Woman" (Briefel 511). Accordingly, Stoker's *Dracula* portrays mostly the racial and political fears of the Victorian society marked by the tension between the old socio-cultural norms and the new through the image of the vampire. The main anxieties of the period were mainly the rise of immigration, xenophobia, the taboo of sexuality, and the clash between modernity and tradition. In this sense, Stoker's monster Count Dracula threatens the society since he transgresses all borders set by the Victorian society. As an undead being, he embodies the liminal state between life and death; and as a figure coming from the past, he crosses the borders of linear time. As Schneider points out, "through crossing the border between past and present he violates the

ideal of progressiveness and hints at the fear of being restricted to the past" (7). For the Victorian society divided between the oncoming modernism and traditional norms, this appears as a major threat. Furthermore, as the monster is the embodiment of racial fears, Dracula's voyage to England can be interpreted within the context of fear and contempt against unknown immigrants. Crossing from Transylvania to England without being stopped, Dracula's empowered state and actions violate the sovereignty of the British Empire, expressing the major Victorian fear of an external threat infiltrating the heart of the society. Accordingly, in *Dracula* Britain is depicted as significantly open to any exterior threat, as the characters that embody Victorian values are not always powerful enough to stop the monster by themselves. The vampire's feeding on Victorian people's blood and eventual transformation of ideal, dutiful English women, such as Lucy Westenra, into sexually promiscuous, uncontrollable and disobedient women reflects the Victorian fear of the loss of younger generations, specifically women, to moral degeneracy. Analysing the late nineteenth century Gothic fictions and their monsters, Halberstram maintains that the Gothic novel

> projected onto all who threatened the interests of a dwindling English nationalism. As the English empire stretched over oceans and continents, the need to define an essential English character became more and more pressing. Non-nationals, like Jews, for example, but also like the Irish or Gypsies, came to be increasingly identified by their alien natures and the concept of 'foreign' became ever more closely associated with a kind of parasitical monstrosity, a non-reproductive sexuality, and an anti-English character. (16)

Similarly, in making her monster the daughter of an ex-patriate English vivisectionist and a "bloodthirsty half caste," (12) – both of whom are killed in an uprising of servants in their plantation – Marryat intertwines Harriet Brandt's monstrosity, her racial identity, her abnormal gendered and sexual behaviour, and her geographic origin together in *The Blood of the Vampire*. Similar to *Dracula*, the socio-political reality of xenophobia creates the monster as something that consumes, haunts, and hunts. However, in this novel the monster's identity is dependent upon Harriet's identification as both British and Jamaican, human and vampire. In this sense, Harriet is a direct racial threat to the Victorian society and English national identity with her mixed-race blood, able to not only drain her victims of energy but corrupt the future generations with her progeny, mirroring the late Victorian belief that "any degree of [racial] 'pollution' was ineradicable and fatal to cultural progress" (Malchow 172). If Dracula threatens to change his victim's identity, then Harriet, being a child of mixed-race heritage, threatens to violate and blur the boundaries between black and white. In addition, her hybrid identity enables her to hide her heritage and therefore, curse, beneath the appearance of whiteness. In particular, as Howard L. Malchow argues, "[w]hat serves to tie the racial fears of the story to the larger issues of fin-de-siècle identity and social anxiety. . . is apprehension of those who can 'pass,' who can move

with impunity across boundaries of class, gender, race, or ethnicity" (171). Furthermore, in many ways, this complex female vampire represents not only the racial other of the Victorian period, but also the New Woman who is changing the status quo, as she is financially liberated as an heiress, able to move in the society freely, and is sexually empowered. These actions challenge the idealised version of femininity, which is defined with the qualities of modesty, obedience, dutifulness, and being bound by codes of respectability, and thus pose a threat to the sustainability of a pure English Victorian national identity and gender roles. As Depledge states, "Harriet Brandt is not, therefore, one of the blood-sucking un-dead but harbours a much feared pollutant, or contagion, in her otherwise ordinary human-form" (xii).

Late Victorian Gothic monsters "differ from the monsters that come before the nineteenth century in that the monsters of modernity are characterized by their proximity to humans" (Halberstram 23). In this sense, the rise of ghost stories and tales of supernatural possession in the late nineteenth and early twentieth centuries portray how the monster assumes a position in closest proximity – haunting the home, targeting the innermost sanctum of life and society, and threatening self-identity by possessing the mind. In Walter de la Mare's *The Return*, possession turns Lawford into a monster by making him transgress the established human identity. Under the control of the spirit of Sabathier, Arthur Lawford is no longer his own self but someone else whose looks, actions, and desires neither he nor others can recognize. As the possession gradually takes over the body and mind, the monstrous transformation indicates a transgression of the natural and social categories. Here, similar to the vampire, Lawford is transformed into a liminal being between two selves: dead and alive. Furthermore, the Victorian selfhood as "a fixed, inward, and autonomous personal identity" is contested through the invocation of a complete loss of selfhood at the end of this possession (Pennington 36). Notably, the fact that the Englishman loses his identity to a stranger from a different country emphasizes the xenophobia that was still widespread as a continuation of Victorian fears during the decade. Lawford's gradual loss of health, looks, voice and even his agency embodies the fear of losing the stability that holds society and people together. Accordingly, the monster as the Victorian Other changes from an external grotesque threat, into an atavistic and internal threat, to an invasive, transformative one, concluding in a threat that is unknown, unseen, and unstoppable, able to take over and cause a complete separation from the ideal self.

From the grotesque body to moral monstrosity, to vampires and ghosts that cannot be stopped in their hunt and transformative powers, Victorian monsters of late Victorian Gothic fiction present a variety of embodied fears. However, it is important to note that these monsters do not

disappear all at once – instead, they survive in the cultural consciousness and return at different moments in time. Gilmore notes that "[t]he power of monsters is their ability to fuse opposites, to merge contraries, to subvert rules, to overthrow cognitive barriers, moral distinctions, and ontological categories. Monsters overcome the barrier of time itself" (194). As Cohen observes in his seven theses on monstrosity, what makes monsters timeless is their potentiality to always return:

> They can be pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return. And when they come back, they bring back not just a fuller knowledge of our place in history and the history of knowing our place, but they bear self-knowledge, *human* knowledge – and a discourse all the more sacred as it arises from the Outside. These monsters ask us how we perceive the world, and how we have misrepresented what we have attempted to place. . . They ask us why we have created them. (20)

With this in mind, contemporary Gothic literature marks the rise of "Frankenfictions" which are new Gothic adaptations that "insert zombies, vampires, werewolves, and multiple other fantastical monsters into classic literature and popular historical contexts" (de Bruin-Molé 1-2). However, these reimagined forms of old monsters are presented in very different ways, as the fears that created them have changed in time. From *Pride and Prejudice and Zombies* (2009) to *Alice in Zombieland* (2011), to *Pride and Prometheus* (2018) and to the television series *Penny Dreadful* (2014-2016), these twenty-first century formation of monsters are linked to the neoliberal culture, specifically the impact of capitalism and consumerism turning agentic bodies into mindless zombies, and to debates regarding civil liberties, truth, and originality, shifting the understanding of marginality and otherness. Similarly, postmodern novels such as John Gardner's *Grendel* (1971) rewrites the Anglo-Saxon epic *Beowulf* and gives voice to the monster of the story, making it an autobiographical narration of the monster protagonist, as well as questioning the discursive formations defining categories of monstrosity, otherness, and marginalization. Likewise, contemporary cryptozoology draws on monster theory to investigate the recurring cryptid figures in folklore, history and literature, aiming to open up a new way to understand humanity through the cryptids it encounters.

It is even possible to see the interaction of monster studies and thing theory for future possibilities of research. Dating to Bill Brown's important work *A Sense of Things*, thing theory concerns "the indeterminate ontology where things seem slightly human and humans seem slightly thing-like," with regard to the distinction between having and being, possession and identification (13). Accordingly, research on the unstable Gothic bodies of and their thing-like appearances in various states of Otherness in their monstrous shapes might reveal important

insights into monster theory itself. This is also linked to Hurley's observation that in the late nineteenth-century Gothic, "bodies are without integrity or stability; they are instead composite and changeful. Nothing is left but Things: forms rent from within by their own heterogeneity, and always in the process of becoming-Other" (*The Gothic Body* 9). To that end, regarding new intersections between normal and aberrant, from ecological Gothic monsters to reimagining creatures that come to being in post-apocalyptic imaginations, monsters continue appearing in different forms in human perception.

As this dissertation puts forward, monster is not a mere externalized antagonism but a site of becoming. Following Shildrick's idea that "[m]onsters signify not the oppositional other safely fenced off within its own boundaries, but the otherness of possible worlds, of possible versions of ourselves, not yet realized," (129) this study explores monstrous becomings as crucial points in the configuration of human and non-human. In this view, contemporary monster theory is linked to posthuman theories which react against the central idea of Western philosophy and culture that humans and their rationality is the arbiter of meaning, aiming to rethink the assigned roles and hierarchical positions of human and non-human, nature and culture, presence and absence. At the core, posthumanism is a natural continuation of humanism, problematizing and rethinking questions of human nature regarding "what does it mean to be human? What constitutes the parameter of humanity?" (Haraway 70-71). Accordingly, Rosi Braidotti defines the posthuman as "the end of opposition between Humanism and anti-humanism and traces a different discursive framework, looking more affirmatively towards new alternatives" (37). As a negative counterpart to Da Vinci's *Vitruvian Man* whose white, European, physically absolute and powerful male form stands for the perfect human subject, the posthuman covers the others that do not fit into this definition of humanity. Accordingly, this new conception brings the "death" of the ideal human yet at the same time, creates a space for the other to exist in all its different forms. It is a condition where the "knowing subjects" are aware of the repressive power society and its culture, norms, ideals hold, exerting such power through discursive subjectivity (Braidotti 11).

In this view, by rejecting anthropological, political, scientific, and philosophical dogmas to reconfigure what it means to be human, posthumanism opens up a way to new understandings of the self, consciousness and identity, eliminating the constraints of labels. In this light it enables a way to describe human through its interactions, processes of signification, and meaning-making, rather than its biological or essentialist traits. It follows that this disruption of boundaries and restraints make way for the monsters, as the Gothic monsters represent "the

most truly Other aspect of the posthuman – the part signalling intersections of the heteronormatively male, white, 'model human' with all its possible Others – the female, the subaltern, the sexually different, the sick/disabled/prosthetically altered or enhanced, etc." (Heise-von der Lippe 7). To that end, Donna Haraway's seminal essay "Cyborg Manifesto" (1991) explores how the essentialized hierarchies that make up 'human' can be deconstructed and freed from hegemonic limitations. Through the figure of Cyborg which stands as "a fictional mapping [of] our social and bodily reality," (150) Haraway reads Frankenstein's Creature as a potential Cyborg that questions the definition of human. The Cyborg, a gendered "hybrid of machine and organism" (149) breaks down the binary oppositions in its hybridity, and challenges the rigid boundaries of the human and non-human in the contemporary world of a network of fragmented, complex identities just as the Creature in its hybrid, grotesque monstrous body. The posthuman Gothic approach reveals how the Other is constructed as inherently monstrous due to the threat it holds against the humanist, hegemonic, binary oppositional form of the human. Yet, in its disintegration of the hierarchies and its outlook of an interactive, intra-active existence, the posthuman Gothic sees the monstrous Other as an essential part of the human self-identity. Seeking to dismantle the hegemonic relations between dualisms, the centred notions of the Western philosophy and language, the dominance of reason and human in the Descartian Humanism, posthumanism aims to place the human into a network of non-human others, separating its status as superior and isolate. In the words of Katherine Hayles, the aim is not the end of humanity itself but "the end of a certain conception of the human" (286).

Furthermore, by conflating the limits between the normal and abnormal, monsters are in a continuous contingency with the human, causing a redefinition of meaning – not a stable and limited meaning but something that is open to change, and something configured through a becoming with the other. In the monster's infinite possibility and endless contingency, it is evident that monster studies is becoming a significant part of the literary studies, to the point of becoming a new genre of its own. Often referring to the process of approaching the study of a medium of storytelling through categorization of the story types, genre studies provide a means to recognize certain themes, motifs, and ideologies among certain types of stories. For Alastair Fowler, literature is an "aggregate" (3) based on changing evaluative norms, aesthetic forms, and socio-historical conditions. Although all literary works are influenced by the genres that precede their own production, the twentieth-century genre formation appears more linked to the socio-historical conditions. In Fowler's perspective, genres are not isolated from one another but are always interacting and evolving with each other, continuously modulated into new

potentials, as they are at the core "instrument[s] not of classification or prescription, but of meaning" (22). In this sense, monster theory that explores the monstrosities of the late Victorian period and onwards is important for the Gothic genre for it opens up a new dialogue between the human and other, creating a space for new meanings to come to pass. Revealing themselves in a wide variety of mediums, monsters allow points of interaction between genres and always evolve, just as the genres themselves do, as evaluative norms and the cultures they represent change. Accordingly, monster theory that "must content itself with fragments (footprints, bones, talismans, teeth, shadows, obscured glimpses)" might also arguably evolve into a genre in itself, paving the way for future monstrous explorations (Cohen 6).

Monsters always come back, and the understanding of how monsters appear, in what discourses they originate and are shaped by, at which points they dissolve notions can help the human understand itself. To conclude, if the monster "serves to displace the antagonisms and horrors evidenced *within* society *outside* society itself," then the analysis of the evolution of monstrosity is essential in understanding the socio-cultural and historical tensions represented in these works (Moretti 84, emphasis in orig.). As the monster is what is not human or what a culture rejects, fears, disowns, and strives to stay away from, it cannot be separated entirely from the human. Tied together in a dialectic relationship in the process of meaning-making, human and monster are two sides of a coin, one always needing the other to define itself. In this sense, "the monstrous is not thereby the absolute other, but rather a mirror of humanity" (Shildrick 17). Timeless, boundless and everchanging, monsters come into existence to reflect different hidden parts of humanity. By illustrating the four different forms of monster that appear at the end of Victorian period with the images of the Creature, Hyde, Dracula, Harriet, and Lawford, this study evidently demonstrates how this dark reflection of humanity evolves from a tangible fear to a phantom, complex, all-encompassing form that is always inevitable.

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APPENDIX 1. ORIGINALITY REPORT

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 11/07/2023

Tez Başlığı : "Canavar ve Canavarlığın Geç Viktorya ve Erken Edward Dönemi Gotik Romanında Tasviri ve Evrimi"

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 155 sayfalık kısmına ilişkin, 11/07/2023 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 8'dir.

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2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

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11/07/2023

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Öğrenci No: N16143261
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı
Statüsü: ☒ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Hande SEBER

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Ph.D. DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

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Student No: N16143261

Department: English Language and Literature

Program: English Language and Literature

Status: ☒ Ph.D.   ☐ Combined MA/ Ph.D.

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Hande SEBER

APPENDIX 2. ETHICS COMMISSION FORM

<table>
<tr><td colspan="2" align="center">HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU</td></tr>
<tr><td colspan="2">

<div align="center">HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA</div>

<div align="right">Tarih: 11/07/2023</div>

Tez Başlığı: "Canavar ve Canavarlığın Geç Viktorya ve Erken Edward Dönemi Gotik Romanında Tasviri ve Evrimi"

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

<div align="right">11/07/2023</div>

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DANIŞMAN GÖRÜŞÜ VE ONAYI

<div align="center">

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GRADUATE SCHOOL OF SOCIAL SCIENCES
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Date: 11/07/2023

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My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
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I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

11/07/2023

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ADVISER COMMENTS AND APPROVAL

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