

UNIVERZITA PALACKÉHO V OLMOUCI

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**“We Only See the Things on the Surface” (Sigmund Freud)
A Freudian Late Gothic Interpretation of Selected Late Nineteenth
Century Authors**

Bachelor thesis

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1. Introduction
2. Gothic novel
 - 2.1. The history of the Gothic novel
 - 2.2. Victorian Gothic fiction
 - 2.3. Gothic features, setting in a Gothic novel
 - 2.4. The influence of the Gothic novel
3. Features of the Victorian Gothic fiction novels, Influence on the reader
 - 3.1. O. Wilde
 - 3.2. R.L. Stevenson
 - 3.3. B. Stoker
4. Conclusion

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Wilde, Oscar. *The Picture of Dorian Gray*
Stevenson, Robert Luis. *Strange Case of Dr Jekyll and Mr Hyde*
Stoker, Abraham. *Dracula*

Secondary sources:

Snodgrass, Mary Ellen. *Encyclopedia of Gothic literature: The Essential Guide to the Lives and Works of Gothic Writers*
Smith, Andrew. *Gothic literature*
Nelson, Victoria. *Gothicka: Vampire Heroes, Human Gods, and the New Supernatural*
Mighall, Robert. *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*
Frank, Frederick S. *The First Gothics: A Critical Guide to the English Gothic Novel*
Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day, vol.1: The Gothic Tradition*
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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

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1. Introduction

The main concern of my thesis is the connection between Freud's theories and three late nineteenth century authors. I will provide an analysis of characters from the Freudian point of view, as this phenomenon has a considerable importance for the Late Gothic era. The focus will be on possible events in the authors' lives, leading to the connection between their fictional characters and themselves as well.

I will concentrate mainly on the dark side of Late Gothic fiction, such as, for example, evil in the main character's mind, disrespect for female characters, Dorian's superiority, or the uncontrolled behavior of Mr Hyde led by his primary instincts.

Firstly, I will describe the history of Late Victorian Gothic fiction. I will start with a brief description of the beginnings of Gothic fiction in the eighteenth century. *The Castle of Otranto* by Horace Walpole is considered the first Gothic novel. Early nineteenth century Victorian Gothic is specific for the apparition of spiritualism in the stories and a preoccupation with scientific progress.¹ The main representative work of this period is considered to be *Frankenstein* by Mary Shelley. Late Victorian Gothic from the late nineteenth century is characteristic for the invention of a vampire character and the development of horror aspects. Although Freud's psychological theories were developed after the period of Gothic literature, the authors and the characters appearing in their novels could be easily analyzed according to them. The main representative of this era is Bram Stoker.

Secondly, another important feature elaborated in my bachelor thesis is a hidden symbolism connected to the Freudian Late Gothic interpretation.

In addition, I will mention important types of characters appearing in the Late Gothic literature, especially their characteristic features essential for Freud's analysis.

The three authors in my focus are: Bram Stoker and his novel *Dracula* (1897), Oscar Wilde's *The Picture of Dorian Gray* (1891), and Robert Louis Stevenson with his Gothic novella *Dr Jekyll and Mr Hyde* (1886). These three works share several features typical of the Victorian Gothic novel, more accurately the aberrant behavior of the main character, female victims, hidden sexuality, naive characters, and mystery. All of them contain numerous autobiographical elements of their authors.

¹ Roger Luckhurst, 'The Victorian Supernatural,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural#sthash.I0g5t0b7.dpuf>

Firstly, I will analyze a life of Oscar Wilde and the influence of his sexual orientation apparent in his novel *The Picture of Dorian Gray*. I will develop the connection between the secret relationship in his real life and the relationship between the characters in his novel. I will also demonstrate the impact of the society on his life as well as on the main character in the novel.

Secondly, I will focus on the life of Robert Louis Stevenson, I will provide an analysis of life events influencing characters in his novel *Dr Jekyll and Mr Hyde*. I will concentrate on events in Stevenson's life, which resulted with a split personality of his and with a constant fight between the good and evil during his existence.

Thirdly, the last author in my focus will be Bram Stoker. I will try to find autobiographical elements present in his novel *Dracula* with concrete examples from the novel.

2. Victorian Gothic Literature

In this chapter, I will provide a description of Victorian Gothic literature. Firstly, I will concentrate on the beginnings of the Gothic genre. *The Castle of Otranto* (1764) by Otranto Horace Walpole is considered the first Gothic literary work.²

Secondly, I will divide the Victorian era into two periods. The description of these periods is accompanied with supporting examples of works corresponding to these eras.

2.1. Beginnings of the Gothic Tradition

This chapter is based on the book *Victorian Gothic Literary and Cultural Manifestations in the Nineteenth Century* by Ruth Robbins and Julian Wolfreys and on *The Gothic: Blackwell Guides to Literature* by David Punter and Glennis Byron.

The beginnings of the Gothic tradition could be found in the middle of the seventeenth century, when a term *Dark Ages* describing its features was used, and within which extension there was included everything that was considered to be medieval. The term ‘Gothic’ refers to the things which were old-fashioned, barbaric and archaic. The previous significance of the term ‘Gothic’ underwent a great change which was really important for all of the fields remarked by its features. According to David Punter and Glennis Byron, the previous meaning changed from the negative to the positive one which was later essential for the modern world. It represented the barbarian against the civilized functioning society.³ These differences later made Gothic literature from this period so interesting for the readers, because they were able to sympathize with the character. Some threats from the new supernatural figures were new to them as to the poor victim of the story.

According to Ruth Robbins and Julian Wolfreys, the origin of the Gothic genre is bound with the printing of Walpole’s *The Castle of Otranto*.⁴ This work introduced the architectural settings, supernatural features and ghosts, which are all aspects defining the Gothic fiction genre.

² Robbins and Wolfreys, *Victorian Gothic Literary and Cultural Manifestations in the Nineteenth Century* (Houndmills: Palgrave Macmillan, 2000), xi.

³ Punter and Byron, *The Gothic: Blackwell Guides to Literature – Vol. X* (Wiley, 2004), 8.

⁴ Robbins and Wolfreys, *Victorian Gothic Literary and Cultural Manifestations in the Nineteenth Century* (Houndmills: Palgrave Macmillan, 2000), xi.

2.2. Aspects of the Early Victorian Gothic Literature

Although, Victorian Gothic experienced a great shift to the science, magic and nature, the religion was still in an importance. Roger Luckhurst mentions in his article 'The Victorian Supernatural' that during the Early Victorian period people believed in all the paranormal phenomena: "It was a golden age of belief in supernatural forces and energies, ghost stories, weird transmissions and spooky phenomena."⁵ Spiritual and supernatural aspects of literature were not accepted for a long time and they were even considered to be a failure of the society's intelligence.

The development of several spheres influencing the literature appeared in the nineteenth century. 'Mesmerism' is a term defining an application of medical cures with a magical impact on their users, developed during 1930s as Roger Luckhurst explains: "Associated with trance were spectacular supernatural powers: gifts of cure, visions of the future, heightened senses, and a merging of minds typical of the rapport."⁶ An example of the author who classified the mesmerism into his works is R. L. Stevenson. A science called 'Spiritualism', a new branch of a religious belief, appeared in the Victorian Gothic of 1850s. The communication with dead people was very popular in this era and the occurrence of 'Mediums', who were mostly women, was arising. Typical example of an author discussing the theme of spiritualism is Charles Dickens. However, both new themes in literature were highly criticized, the mesmerism was at least scientifically proved. The organization called the Society for Physical Research, providing the examination of the occurrence of supernatural elements in the society, was founded later in 1890s.⁷

Not only the new settings and a science progress were added into the plot, the nature of characters was evolving too. Mary Ellen Snodgrass develops this theme in her *Encyclopedia of Gothic Literature*. She says that the great change was in the characters approach towards the society: "The peculiarities of behavior in Gothic literature derive from author intent to explain the perverse, cruel, and murderous

⁵ Roger Luckhurst, 'The Victorian Supernatural,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural#sthash.I0g5t0b7.dpuf>.

⁶ Roger Luckhurst, 'The Victorian Supernatural,' *Discovering Literature: Romanticism and Victorians*, Accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural#sthash.I0g5t0b7.dpuf>.

⁷ Roger Luckhurst, 'The Victorian Supernatural', *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural#sthash.I0g5t0b7.dpuf>.

tendencies in human nature.”⁸ Authors explored the evil side of people authentically, showing the worst, but the true side of men’s character. The description of the character’s nature was so detailed and accurate that the reader could sympathize with him. Authors were able to explain the evil behavior of the main character that the reader could even regret him, referring to the destiny he was facing.⁹

2.3. Trends in the Society Influencing the Themes of the Late Victorian Gothic Literature

Late Victorian Gothic was the era of a scientific, economic and political development. The attitude of the society was rather pessimistic and authors tended to write about the issues concerning the society.

The interest of a human body came into focus at the end of the nineteenth century. The mutation of the human body and the human spirit were often consulted.

The profound impact of the scientific Darwinian theory predominated in the Late Victorian period and influenced an unmeasured number of authors of this era. Questions about the origin and about the nature of humankind raised and were applied into works. The comparison of the primitive and evolved characters, often even within one personality, was an important change in literature of the Late Victorian Period as well.¹⁰

The Late Victorian characters underwent a great change in terms of a psychological development. According to Mary Ellen Snodgrass, the important change was in the expression of characters’ emotions: “Late 19th-century fiction began to redirect sensibility from positive emotions to a complex mix influenced by realism.”¹¹ The fear and anxiety were the most recurrent components of character’s nature with an enormous impact on their behavior within the story, radically influencing the plot development as, for example, in the novel *Dr Jekyll and Mr Hyde*.

The appearance of characters became a crucial factor for their psychical description either. Types of characters were marked with typical physical traits describing their role within the story.

Although, the theme of sexuality turned out to be frequently discussed in this period as well, in the majority of the works the theme of sexuality was only indirectly

⁸ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 1.

⁹ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 1-2.

¹⁰ Andrew Sanders, *The Short Oxford History of English Literature*, 2nd ed. (Oxford: Oxford University Press, 2000), 399-400.

¹¹ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 313.

suggested. The theme of homosexuality was prohibited to talk about until then. Greg Buzwell in his article 'Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed' affirms that in case of the novel *Dr Jekyll and Mr Hyde*, there is a connection between the story and the homosexuality: "Utterson's loathing for Hyde then becomes shorthand for Victorian society's simultaneous fear of, and fascination with homosexuality."¹² The fear of the unknown was also growing and differences between the individuals were judged by the society.

With one of the main representatives of the Late Victorian Gothic, Oscar Wilde, came to literature another important aspect influencing its development, which was the aestheticism with its well-known motto: 'Art for Art's sake'. Art was considered to serve only for a pleasure and it was not supposed to educate the society.¹³

The focus of the Gothic literature changed from the character's subconscious to the issues concerning the current society status, as G. K. Chesterton in his book *The Victorian Age in Literature* described: "It is usual for characters in Gothic fiction to find themselves in a strange place; somewhere other, different, mysterious. It is often threatening or violent, sometimes sexually enticing, often a prison."¹⁴ The characters were treated according to their society status.

Late Victorian era was commonly known for the themes and the interest in a sexual behavior as well as in prohibited things as Mary Ellen Snodgrass explains in her *Encyclopedia of Gothic literature*: "In the last half of the Victorian era, scenes of camouflaged identities and subsequent disclosure contributed to Freudian themes of submerged evil and the cloaking or suppression of perverse sexual desires."¹⁵ I will later demonstrate these themes on concrete works by authors who were in my focus.

According to John Bowen, the linking of more distinct periods together was another typical aspect of the literature from this period. This phenomenon created the tense atmosphere within the story as well as between the characters' temperaments.¹⁶

¹² Greg Buzwell, 'Gothic Fiction in the Victorian Fin de Siècle: Mutating Bodies and Disturbed,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/gothic-fiction-in-the-victorian-fin-de-siecle#sthash.q9dZjGrD.dpuf>.

¹³ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 45-46.

¹⁴ John Bowen, 'Gothic motifs,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs#sthash.9KoKuhRq.dpuf>.

¹⁵ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 80.

¹⁶ Bowen, 'Gothic motifs,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs#sthash.9KoKuhRq.dpuf>.

Those differences between the medieval character and the one coming from the current period were interrupting the balance so they were thus important for a development of the plot. The tension and the fear from the unknown were making the atmosphere very dramatic and attractive for the reader.

The addition of the supernatural to the Gothic Fiction novels made this genre even more famous. Giving some supernatural power to horror characters made the victims even more weak and helpless.

Despite its advantages and beautiful decorations, the Victorian era was highly criticized by the post-Victorian generation. The Victorian thinking was considered to be superficial and therefore not accepted by the following generation. The art produced by Victorian artists was not spectacular enough for them and it was often ridiculed.¹⁷

Another typical aspect of this era is the apparition and analysis of the psychological features in character's mind and relationships within the stories. Despite the fact that home was generally considered to be a safe place, according to Freud, home refers to the evil because in such a safe place you do not expect something evil to happen. In conjunction with the apparition of Freud's Oedipus complex in stories, the influence of the sexuality must be mentioned.¹⁸

¹⁷ A. C. Ward, *Twentieth-Century Literature: 1901-1940*, 10th ed. (London: Methuen & Co., 1946), 1-8.

¹⁸ Andrew Smith, *Gothic Literature* (Edinburgh: Edinburgh University Press, 2013), 87-89.

3. Important Aspects Defining Victorian Gothic Literature

Firstly, I will deal with the description of Victorian Gothic settings in a Victorian Gothic literature, and the influence of the unreliable narrator. All of these features are crucial for the analysis from the Freudian point of view, as they have a direct impact on the characters' personality. According to Mary Ellen Snodgrass, the settings is more important than people are willing to admit and she claims that: "Gothic settings provide an allegorical and psychological extension to the human character and behavior in Gothic literature."¹⁹ Characters' nature was often described by the typical environment in their surroundings. The settings is a main pillar of a good Gothic story in view of the fact that it sets the mood and it sparks reader's imagination, which is an essential aspect for this genre.

The next discussed topic will be the influence of symbolism on the Late Victorian authors. I will demonstrate the symbolism used in the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula* in connection with Freudian themes, which will be analyzed later in my thesis.

Another theme I will discuss in this chapter is a list of typical characters occurring in the Late Victorian Gothic fiction. Their nature along with their physical description reflects crucial elements important for my psychological analysis according to Freud.

3.1. Victorian Gothic Settings

Gothic settings is a crucial factor which introduces the scene to the reader as it is evident for example in Stevenson's *Dr Jekyll and Mr Hyde*, where in the beginning of the first chapter there is a detailed description of the house belonging to Mr Hyde, symbolizing his character: "It was nothing but a door on the lower storey and a blind forehead of a discolored wall on the upper...the door which was equipped with neither bell nor knocker; was blistered and distained."²⁰ Picturing the Mr Hyde's character, who is an immoral, sinister and shallow man, the obvious connection between objects that are in his possession is present. Such symbolism as using objects for describing person's characters is commonly apparent in most of the Late Victorian Gothic stories. When describing the typical settings, ruins and ancient castles from the Middle Ages are used to introduce the horror atmosphere.

¹⁹ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 157.

²⁰ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 2.

3.2. Symbolism in Gothic Literature

Mary Ellen Snodgrass says that the use of symbolism enables the reader to see a full picture of the scene and it forces him to use his imagination. In addition, authors' focus was on surprising twists within the story which should intensify the atmosphere. A murder or mugging of some weak, naive female character is another often added aspect.²¹ Late Victorian Gothic authors were trying to indicate their characters as symbols which were supposed to introduce some extended problem occurring during the Late Victorian Gothic era. Robert Louis Stevenson symbolized the problem of violence in the society during the Victorian Era in his novel *Dr Jekyll and Mr Hyde*, Oscar Wilde described his fear of judgmental society in his novel *The Picture of Dorian Gray*.

Sexuality was still considered to be a taboo in the Late Victorian Gothic era, something that was forbidden to be spoken about in public. However, it was highly symbolized, indicated and hidden in numerous of works from this era. An example might be, for instance, Wilde's sexual orientation mirrored in his novel *The Picture of Dorian Gray*. Another symbol expressing the hidden sexuality was Count Dracula along with all the vampire characters in the novel *Dracula* by Bram Stoker. In addition, the duality of the main character in the novel *Dr Jekyll and Mr Hyde* was considered to be a homosexual parallel.

I will later focus on this phenomenon in my analysis of the novels, when I will connect the hidden symbolism with a concrete life experience of the authors.

3.3. Types of Characters

As a reaction to all of the new aspects enriching the Victorian period, a number of new figures was added into the list of characters. In this chapter, I will develop a description based on the specification by Mary Ellen Snodgrass.

First of all, the new important creature added is a vampire. Its invention relates to 18th century epidemic tuberculosis, whose aftereffects left people pale and exhausted, the same as after the attack of the vampire. Its characteristic parasitic behavior caused a creation of more vampires, as it was said vampires were also proliferating this way. The previous concept of a leechlike monster changed and gained a sexual subtext which was often described and symbolized in literature.²² I

²¹ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 153.

²² Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 345-347.

will focus especially on the derived meaning later in my thesis and I will enumerate examples connecting the vampirism with the sexual subtext in the novel as well as in the Bram Stoker's life. The vampire, with his typical nature, reflected all of the fears of the society. Greg Buzwell in his article 'Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed' claims that in Victorian literature there is a close connection between the vampirism and abduction: "Victorian literature tends to present the vampire myth as a sexual allegory in which English female virtue is menaced by foreign predators."²³ Count Dracula in the novel *Dracula* is, therefore, indicated to be the predator who commits the crime of abduction when he attacks his innocent victims.

Secondly, the interest in science progress became an influential factor for Late Victorian Gothic. Authors were interested in the impact of medical experiments on a human body. According to Mary Ellen Snodgrass, the alchemy was a key figure in a Gothic settings in the second half of the nineteenth century: "Key to the atmosphere and tone are eerie Gothic settings presented in chiaroscuro of bizarre operations and potions, details that derive from kabbalism and the alchemy lore of the Middle Ages."²⁴ A great deal of unethical medical operations was a source of brainchild for science-fiction writers and numerous new advancements from the sphere of science were commonly used within the stories. The figure of a mad scientist could be seen, for example, in the novel *Dr Jekyll and Mr Hyde* when the main character Dr Jekyll invents a cure to split his personality in order to enjoy his life without punishment.

Thirdly, the behavior of female characters was distinctive as well. Women were described as the weak, shallow creatures who were often terrorized. The obvious negative attitude towards them could be seen, for example, in Oscar Wilde's novel *The Picture of Dorian Gray*, or in the novel by Robert Louis Stevenson *Dr Jekyll and Mr Hyde* as I will explain later in my analysis. The nature of female characters was different in case of the novel *Dracula* by Bram Stoker though. Women are described as stronger and more independent in this novel. The change of gender roles is the main

²³ Greg Buzwell, 'Dracula: Vampires, Perversity and Victorian Anxieties,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/dracula#sthash.pLcvmlod.dpuf>.

²⁴ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 219.

change in the late nineteenth century. The status of women evolved to the equal to men and a figure of New Woman was added to literature.²⁵

²⁵ Greg Buzwell, 'Daughters of Decadence: the New Woman in the Victorian Fin de Siècle,' *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/daughters-of-decadence-the-new-woman-in-the-victorian-fin-de-siecle>.

4. Freudian Themes

In this chapter I will provide numerous examples of Freud's psychological analyses which I will later apply on the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*.

Freud in his studies focused on the analysis of the individual as well as on the psychological analysis of the whole society. Freud examined humans as biological elements unable to control their primary instincts at the beginnings of his psychology career.²⁶ He later introduced the important connection between these two components as they were frequently influencing each other. Another subject of Freud's study was the analysis of the dreams and their meanings.

Mary Ellen Snodgrass explains that one of the Freud's analyses is focused on the gender roles within the society: "When examined through the lens of Freudian psychology, the Gothic novel cast light on the relationship between men and women in an ongoing power struggle over patriarchy and oppressive gender roles."²⁷ Men are often described as the dominant and stronger figures. Women are often mirrored as the weak creatures not able to take care of themselves. Women are often victims of some cruel attack. The evident imbalance between the male and female characters is evident in all of the three novels I will focus on later in my analysis.

Another Freud's important study is his division of a human mind into three subtypes. The first one called 'Id' matches the basic and instinctual part which contains the primary human instincts, 'Superego' is the corresponding part to the moral principles of an individual, and 'Ego' is the part responding to the reality of an individual linking the two previously mentioned parts together. The actual behavior of an individual is the result his ability to control himself. The individual should be able to suppress his primary instincts in order to behave according to the moral principles of the society.²⁸ I will demonstrate this Freud's analysis on the main characters of the novels and I will elaborate the prevailing part of their nature.

Freud's study on dreams enables the reader to understand the character's mind, providing a projection of his dreams and nightmares. Better understanding of the individual's mind results in a superior perception of his anxieties. According to

²⁶ G.H. Bantock, *The Modern Age*. 2nd ed, edit. Boris Ford (Harmondsworth: Penguin, 1963), 23.

²⁷ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 157.

²⁸ Saul McLeod, "Id, Ego and Superego", *Simply Psychology*, accessed 2016, <https://www.simplypsychology.org/psyche.html>.

Sigmund Freud, the dream could be interpreted as some reflection of a previous experience. Our previous experiences are appearing in our dreams according to our stream of associations. Each object in the dream has some meaning and it is connected to the particular memory.²⁹

Freud also compared the subconscious mind of an individual to its actual projection into the real life. An individual is able to free himself from the logic reality while dreaming and his dreams and his desires are projected into his dreams. Freud explains that unconscious mind connects the individual's life experience along with the free association and the symbolism as all of the things appearing in the dream carry some meaning.³⁰ Freud in his book *Civilization and Its Discontents* claims that the behavior of an individual is adapted according to the demands of the society. He says that the society is directly influencing individual's decisions and that one is not able to fully free himself from the society's demands: "Against the dreaded external world one can only defend oneself by some kind of turning away from it, if one intends to solve the task by oneself."³¹ The individuals are able to manage their primary instincts to defeat their 'Id', according to the moralistic principles of the society.³² I will provide concrete examples of the individuals failing to defeat their primary instincts in the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*.

Freud also claims that an individual reflects his aggressive behavior on the society. The individual uses another people to deal with his own inner instability. He says that people are able to deal with the stress easily when they can spread it into the society, as the restriction of expression of primary instincts would result in a psychical deconstruction. The impact of the society forces the individual to accommodate himself to the society's conventions. The individuals who are not able to follow the rules of the society are punished for it and banished from the community. The society, therefore, destroys people's originality.³³ According to Sigmund Freud the individual must make sacrifices to be accepted by the society: "Civilized man has exchanged a

²⁹ Sigmund Freud, *Výklad snů: O snu*, trans. Otakar Vochoč (Praha: Psychoanalytické nakladatelství, 1998), 32.

³⁰ G.H. Bantock, *The Modern Age*. 2nd ed, edit. Boris Ford (Harmondsworth: Penguin, 1963), 46-47.

³¹ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 27.

³² J. A. C. Brown, *Freud and the Post-Freudians* (Middlesex: Penguin, 1964), 10.

³³ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 68-69.

portion of his possibilities of happiness for a portion of security.”³⁴ As the individuals are suppressing their needs in order to succumb to the society, possible issues concerning their mental health could appear.

³⁴ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 73.

5. Victorian Features Appearing in the Lives and Novels of Several British Authors

In this chapter I will focus on a detailed analysis of autobiographical features present in *The Picture of Dorian Gray* by Oscar Wilde, *Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *Dracula* written by Bram Stoker.

Firstly, I want to prove that in the three novels there is a great deal of similarities between the authors' lives and the lives of their main characters. I will analyze the authors' life experience according to Freud's psychoanalysis and I will try to find numerous examples demonstrating the possible connection between the authors and the real people from their lives.

Secondly, I will focus on the symbolism present in the novels, which reflects the issues of the Victorian period within the novels.

5.1. The Dark Side of Oscar Wilde

Oscar Wilde's life events can be easily connected to his major works, such as *The Picture of Dorian Gray* or *The Importance of Being Earnest*. His novels contain some autobiographical features as they are frequently based on his personal experience. In this chapter I will provide several examples of these connections present mainly in his famous novel *The Picture of Dorian Gray*.

Firstly, a description of Oscar Wilde's life will be provided. I will develop his relationship with his parents as well as some crucial life events important for the writing of his famous novel *The Picture of Dorian Gray*.

Secondly, I will focus on the relation between symbols which is important for the analysis from the Freudian point of view. The aestheticism is a controversial theme referring to Wilde's commonly known relationship to men. I will also provide numerous examples demonstrating the similarities in the relationship between Oscar Wilde's lover and Dorian Gray.

Thirdly, I will analyze the character of Dorian Gray according to the Freud's theory and I will try to find some connections to Oscar Wilde's lifestyle.

5.1.1. Biography

Oscar Wilde (1854-1900) was an Irish writer. He was highly educated and he won a prize for his book of poems at Oxford. Wilde's father, Sir William Robert Wills Wilde had a great impact on the work of Oscar Wilde as he was a famous writer as well. The relationship between Wilde's parents seriously influenced Wilde's

psychological development. His father was unfaithful to his mother and he had a number of affairs during their marriage which Wilde could never forgive him for. His upbringing in a girly environment had a great influence on his psychology as well.³⁵

Wilde was considered to be one of the greatest artists of this period because of his writing style, nevertheless, the opinion of people about his form of style was diverse as G. K. Chesterton explains in his book *The Victorian Age in Literature*: “The mark in most of the arts of this time was a certain quality which those who liked it would call ‘uniqueness of aspect’, and those who do not like it ‘not quite coming off’.”³⁶ Although, diverse styles might or might not be appreciated in every period, there were always some people appreciating them.

Oscar Wilde was the main representative of aestheticism. He lived an extravagant form of life and he liked to surround himself with a number of beautiful elements to enjoy his life more.³⁷ Oscar Wilde’s passion for aestheticism could be analyzed in his novel *The Picture of Dorian Gray*. According to Freud, the Wilde’s sentiment for the aesthetic style is a significant element in his life as well. He claims that an individual projects his desires into his art when he is not able to express himself freely in the society.³⁸

Wilde was fighting his inner self most of the time, as it was considered to be immoral having an affair with a person of the same gender. His pride prevented him from expressing pity and he did not apologize for being a homosexual, which is why he was criticized as it was unacceptable in this era. It was for his living style as well, that he was known to behave inappropriately for most of the time, enjoying the dark side life offers. The relation towards the situation concerning the sexuality was slowly improving, as it was widely discussed in literature.³⁹

5.1.2. Dorian Gray, Oscar Wilde’s Idol

Firstly, as I have already mentioned, Oscar Wilde was a homosexual himself. Numerous passages in the novel could be considered a description of Oscar Wilde’s

³⁵ Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 383-385.

³⁶ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 133.

³⁷ Arthur Ransome, *Oscar Wilde: A Critical Study* (London: Methuen, 1913), 61-62.

³⁸ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 29-31.

³⁹ Michael Alexander, *A History of English Literature* (Houndmills: Palgrave Macmillan, 2000), 296-298.

lover, Lord Alfred Douglas.⁴⁰ In the opening scene there are several references to an exceptional man and the relationship between him and the painter from the novel *The Picture of Dorian Gray*. Some passages seem to be a description of Wilde's personal experience as, for example, considering the contents of this statement:

“Suddenly I found myself face to face with the young man whose personality had so strangely stirred me. We were quite close, almost touching. Our eyes met again. It was reckless of me, but I asked Lady Brandon to introduce me to him. Perhaps it was not so reckless afterwards. It was simply inevitable. We would have spoken to each other without any introduction. I am sure of that. Dorian told me so afterwards. He, too, felt that we were destined to know each other.”⁴¹

The mentioned extract could be seen as a detailed description of his first meeting his lover and immediately falling in love with him. Considering Oscar Wilde was an artist too, there is a direct connection between him and the painter from the novel. When the painter explains his experience with the young charming man, those could actually be Wilde's feelings towards the young poet.

The aesthetic sentiment is an important aspect reflecting individual's psychology, as I have already mentioned in the chapter on Sigmund Freud. Freud claims that an individual expresses his fears hidden from the society with his art. Oscar Wilde expresses his interest in art in his novel too: “There is nothing that Art cannot express, and I know that the work I have done, since I met Dorian Gray, is good work, is the best work of my life.”⁴² Lord Alfred Douglas can be considered as much the same inspiration for Oscar Wilde as seems to be Dorian Gray for the painter. Mentioned passages are hinting that both of the artists fell in love with their models and that their exceptional relationship changed their view on life as well as on art, which is demonstrated, for example, by this statement: “His personality has suggested to me an entirely new manner in art, an entirely new model of style. I see things differently, I think of them differently. I can now recreate life in a way that was hidden from me before.”⁴³ The mentioned example can possibly suggest also Wilde's

⁴⁰ Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 383-384.

⁴¹ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 7.

⁴² Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 10.

⁴³ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 10.

confession to being a homosexual, more precisely the part where he speaks about a different view on his life.

His fear of society is also obvious in the novel, for example, when the painter's answer to a question why he does not exhibit his portrait is: "But the world might guess it; and I will not bare my soul to their shallow, prying eyes. My heart shall never be put under their microscope."⁴⁴ An obvious reference to the life of Oscar Wilde is suggested when the painter is afraid to tell the world his condition as he fears the following consequences. He also criticizes the society for being shallow: "The harmony of soul and body – how much that is! We in our madness have separated the two, and have invented a realism that is vulgar, an identity that is void."⁴⁵ This might suggest that he tries to hide his real identity when he is not ready to confess his orientation, and he blames the society for not allowing him to be truly himself. He also indirectly suggests that he entrusted his secret to a friend who did not approve and had some doubts about Wilde's feelings: "As long as I live, the personality of Dorian Gray will dominate me. You can't feel what I feel. You change too often."⁴⁶ Even though Wilde knew that the society would not approve of his relationship with a young poet, based on the reaction of his close friend, he stubbornly insisted on his confession to be a homosexual, and did not apologize for it. According to the Freudian analysis, one might say that Wilde was afraid of the society's disapproval so he confessed his orientation in his novel.

Freud discussed the gender imbalance in his psychological analysis of the society. Wilde projected his rejection of women to his novel as well. The direct disapproval could be also seen in several characters' attitude as, for example, Lord Henry says: "She is a peacock in everything but beauty [...] I could not get rid of her."⁴⁷ It is obvious that the majority of characters does not appreciate women as human beings and they treat them as inferior characters. The whole Dorian's relationship with Sybil Wane, as well as Wilde's relationship with his wife, is a little bit ambiguous. The result of their behavior is that they both lose the woman they once loved for the temptation the life during the Victorian era offers. To what extent Wilde is regretting his acts cannot be stated because of his insincere behavior, nevertheless,

⁴⁴ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 11.

⁴⁵ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 10.

⁴⁶ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 12.

⁴⁷ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 7.

considering the rotten picture of Dorian, it can be supposed that at least he is aware of his fault and he projects the failure into the picture, as well as in case of Dorian Gray.

Wilde's aesthetic sentiment leads to his disapproval of the majority of artists as he rejects to create an art that should educate people and he believes only in art for art's sake. The artist in the novel *The Picture of Dorian Gray* believes the same: "But beauty, real beauty, ends where intellectual expression begins."⁴⁸ Wilde regarded the art for art's sake as the real one, and he found himself oppressed by the society as his art was not appreciated. He criticized the society and according to J. M. Kennedy, Wilde found the intellectual thinking insincere:

"As he says in *Dorian Gray*, the value of an idea has nothing whatever to do with the sincerity of the man who expresses it – indeed, the probabilities are that the more insincere the man is, the more purely intellectual will the idea be, as, in that case, it will not be colored by either his wants, his desires, or his prejudices."⁴⁹

Wilde also lived an extravagant life and he was very fond of it. He idealized the form of such life in his novel as well. He highlighted the prestigious life of Dorian Gray and he also believed that to enjoy life properly, people must enjoy all the spheres the life offers. Wilde explains it through the artist in the novel: "It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about."⁵⁰ This fact proves that although Wilde was imprisoned for not apologizing for being a homosexual, he actually enjoyed being in the center of attention more than being no one.

The whole novel can be understood as Wilde's desire to act without conviction and to go against the society without being punished for it. "A new Hedonism – that is what our century wants. You might be its visible symbol. With your personality, there is nothing you could not do."⁵¹ To live according to Hedonistic conventions might have been Wilde's dream, as in the book the style is described as the happiest state of mind. The worst experience was beaten by the best and there would be nothing an individual could not do. From this point of view on Wilde's life, it could be stated that Wilde had to live part of his life in secret and that he did not want to hide it

⁴⁸ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 3.

⁴⁹ J. M. Kennedy, *English Literature 1880-1905* (London: Sampson Low, Marston, 1910), 88.

⁵⁰ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 2.

⁵¹ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 23.

anymore. Maybe he knew that his acting was not right as he compared the wrong side of his life to the rotten picture, but he certainly claimed that even if people act like they are Gods, their inner self might be as rotten as his. According to Freud's analysis, the whole life of Oscar Wilde could be considered as a battle between his 'Id' and 'Superego', in which his primary instincts corresponding to 'Id' won. This phenomenon mirrors in the novel as well, considering the faith of Dorian Gray.

The ending carries a moral, explaining that despite of how much you are trying to hide the truth, it will catch you eventually anyway, and you will have to face the society and to take the responsibility for your sins. It is possible that this is a reference to his situation about his sexual orientation. Even though he was hiding the truth, it was revealed after all, and meanwhile it was even destroying his inner self. While he was living his extravagant life and surrendered to all the immoral temptations, he was aware of his failure all the time.

In conclusion, I was trying to find some evidence about possible features indicating similarities between the life of Oscar Wilde and the storyline of his novel *The Picture of Dorian Gray*. I detected some similarities based on my own opinion which might or might not be established on true. According to my survey I indicated the painter in the novel as the same person as Oscar Wilde, and I compared Dorian Gray to Wilde's lover, whose name is Lord Alfred Douglas. Some passages seemed to be as Wilde's confession to his lover and later some aspects of Dorian's life, described during the storyline, were similar to the life Wilde was living. I demonstrated those similarities on the possible link to the Dorian Gray's split personality, which could carry the hidden meaning referring to the homosexuality of Oscar Wilde as well.

5.2. The Split Personality of Robert Louis Stevenson

This chapter provides the analysis of R. L. Stevenson's life as well as the direct projection of his personal issues and experience into his short novel *Dr Jekyll and Mr Hyde*, from the Freudian point of view. The evidence of a presence of a connection between the personality of his and the main character in the short novel *Dr Jekyll and Mr Hyde* is listed here. This chapter, where a brief description of life of Robert Louis Stevenson is provided, is based on the theory from the book *The Longman Companion to Victorian Fiction* by John Sutherland.

Secondly, I want to mention the attitude towards women present in this short novel, theme of femininity, downfall of the main character and the hidden sexuality.

In addition, I will provide a presence of a hidden symbolism within the novella.

5.2.1. Biography

Robert Louis Stevenson (1850-1894) was born to the Presbyterian family and he was raised to believe in Presbyterian conventions which, in fact, later had a profound impact on the development of his personality. It is commonly known that his childhood upbringing is mirrored in his works as he had a split personality himself.

R. L. Stevenson was raised mainly by his nurse whose Calvinistic approach was a source of Stevenson's nightmares, and later even resulted in insomnia. The strange form of his upbringing in an unhealthy environment had a significant impact on his life situation as well as on his behavior. As a result of his education and of the eccentric appearance, it was hard for him to fit in at school. Writing was a passion for him in his youth and he was told to give it up by his parents. From this time, he was concealing his passion for writing and he kept writing in secret. His announcement of being atheist led to the separation from his parents and their rejection of him for a long period of time. The nature of his behavior was hypochondriac for most of the time and it was hard to tell when he was actually ill and when he was pretending to be ill. His neurotic and impatient style of writing was a result of his hypochondriac behavior, because he was afraid he will not be able to finish his book. This phenomenon is evident in every piece of his writing and also in the form of his writing as he had not written any longer piece of art than a short novel. The benefit of the impatient style of his, was the large amount of energy evident in each piece he had written. He was generally known for his "penetrating gaze" deeply analyzing everyone.⁵²

He experienced the phenomenon of the split personality himself. From his youth, there were two sides of him, the Presbyterian convention co-existing with the bohemian side, which he was more interested in. The idea of upbringing the split personality into his works was a reaction to his own experience he once had during a serious illness. He claimed that he underwent a mind split, and as a reaction to this experience he wrote "*Myself and the Other Fellow*."⁵³ G. K. Chesterton's opinion on this phenomenon of a split personality is in some way depreciative, although he reckons it to be genial at the same time: "No man in that age had so healthy an instinct

⁵² John Sutherland, *The Longman Companion to Victorian Fiction* (Harlow: Longman, 1990), 603-604.

⁵³ Sheilah Kast and Claire Herman, "Robert Louis Stevenson's Split Personality," *Weekend Edition Sunday*, accessed November 27, 2005, <http://www.npr.org/templates/story/story.php?storyId=5028500>.

for the actuality of positive evil.”⁵⁴ Stevenson develops his evil character so preciously that readers might actually think he is not that bad after all, and they even sympathize with him.

5.2.2. Mr Hyde’s Presence in the Life of Robert Louis Stevenson

The novel *Dr Jekyll and Mr Hyde* is based on personal experience Robert Louis Stevenson once had, when he was ill with a high fever. According to the Freud’s psychology analysis, dreams are very important for an individual, and he also claims that their interpretation is crucial as well. Stevenson found the idea of a man with a split personality so enthusiastic that he built his novella on it. In the dream he had, he was divided into two characters, when one of them was the good one, with whom he deeply sympathized, but the idea of the other half of his soul was attractive too. Those two sides were competing with each other, which is the aspect he liked to analyze the most. Mary Ellen Snodgrass claims that: “Gothic authors provide psychological insight into human perversity and the survival instincts that enable individuals to combat terrifying experiences.”⁵⁵ As, for example, in case of Dr Jekyll, the solution for his problems was the creation of another person responsible for all of the terrifying experiences, leaving Dr Jekyll saint and pure. This point of view could result in a possible duality of one human mind, however, G. K. Chesterton thinks the reverse: “While evil does not care for good, good must care for evil. Or, in other words, man cannot escape from God, because good is the God in man; and insists on omniscience.”⁵⁶ Considering Stevenson’s dilemma with the religion, he might have possibly thought that he could escape to his remorse, although the ending of the story suggests that he was aware of which side of life was the good one, and that it was necessary to choose only one of them.

In comparison with his own life, one could find a number of similarities, because most of his life R. L. Stevenson had to choose between the religious part of his life, which was presented by the society as the right one, and which he also hated, and the second one, which covered mostly the bohemian style of life and which he apparently liked more. It seems to me that this novella can be presented as Stevenson’s confession written for his parents as some parts of the story are likely to be based on his own life, as, for example, part of his letter directed to his close friend: “I saw that,

⁵⁴ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 149.

⁵⁵ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 2.

⁵⁶ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 150.

of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both...”⁵⁷ Considering that he was rejected by his parents for the style of life he had chosen instead of the religious style as they expected him to do so, this part of novel could mirror his own inner fight between the two radically different ways of life. As in the life of Dr Jekyll, the “worst” personality of his defeated the good one. The character of Dr Jekyll is aware of the immorality of Mr Hyde, but it is the nature of a mankind that prohibited things in life are the most desirable ones. Regardless Dr Jekyll is constantly fighting his primary instincts, he is failing to leave the intriguing life of Mr Hyde which one could demonstrate for example on this statement:

“But his love of life is wonderful; I go further; I, who sicken and freeze at the mere of thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.”⁵⁸

From some point of view, it was obvious from the start that these two totally different personalities could not co-exist together, which is the reason why R. L. Stevenson named the main character Mr Hyde. This surname symbolizes something that was supposed to be probably hidden. Such symbolism is widely apparent in the novella indicating that some of its characters, for example, Mr Utterson, are aware of some facts, which we, as readers, do not know from the right beginning. This phenomenon is apparent for example in Mr Utterson’s idea: “‘If he be Mr Hyde,’ he thought, ‘I shall be Mr Seek.’”⁵⁹ From this claim stated at the beginning of the story, one could suppose that he had already known that there was some reason Mr Hyde was hiding, so it was necessary for him to look more profoundly for the evidence he needed.

When it comes to female characters in the story, there is not much of them and they are hardly mentioned within the story because they are not very important for the plot development. They are the target of violence as they are so weak psychically as well as physically. This phenomenon reflects the imbalance of gender roles in

⁵⁷ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 58.

⁵⁸ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 73.

⁵⁹ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 11.

Victorian Gothic era, which is apparent very often as men roles were described as the strong and powerful most of the times.

In conclusion, the apparent resembling scheme of the novella and life of R. L. Stevenson could be considered to be either just a coincidence or at least a little bit autobiographical. I provided several examples of Stevenson's split personality present in the story and I demonstrated on them Stevenson's hesitance about the way of life he should have chosen, even possible regrets about some decisions he made. Based on the short novel, I proclaimed that Stevenson is aware of the good and the bad side of life, he also distinguishes them in the story as well as in the real life. However, he questions the goodness in life, he feels sorry for all the decisions he made and he tries to explain it both to his friend in his letter and to his parents in real life.

5.3. Bram Stoker

In this chapter I will analyze the novel *Dracula* by Bram Stoker. I will focus on possible similarities between the life of Bram Stoker and his novel.

Firstly, I will provide a brief description of events in Bram Stoker's life and their influence on his novel. This chapter is based on the article by Martin Chilton and Crista Thompson.

Secondly, I will focus on concrete aspects of the novel linked to Stoker's life. I will find possible autobiographical elements within the plot. My interest was also on relationships in Bram Stoker's life influencing characters of the novel.

Thirdly, I will focus on the Freudian themes in the novel and I will demonstrate them on some concrete characters from the novel.

5.3.1. Biography

Bram Stoker (1847-1912) was an Irish author who was best known for his novel *Dracula*. He was raised in a religious protestant environment, as his father was a priest. When he was young, he worked in a castle where he started devoting his life to writing. All his life he was exploring such places as castles and churches, and he was highly influenced by his surroundings, which is a phenomenon mirrored within his novels. According to Christa Thompson, it was the St. Michan's Church where Bram Stoker

found the inspiration for his novel. This church contains a great amount of mummies in its crypts.⁶⁰

Bram Stoker suffered from an unknown illness when he was young, which can be considered as an autobiographical element in the novel as well. He had to stay in bed most of the time, and this is when he became aware of fictional elements within stories as his mother was entertaining him by reading several legends containing supernatural elements to him. His novel of vampirism was influenced by Sheridan Le Fanu because Stoker liked to read his horror stories in his youth.⁶¹ Bruce Stewart in his *Oxford Companion to Irish Literature* explains that: “Le Fanu excelled in documenting stress-induced states of consciousness, looking out on a frightening world where the evidence of the senses and of the powers of reasoning are jeopardized.”⁶² This phenomenon was a crucial element added to Stoker’s style of writing. He enjoyed leaving his victim characters powerless.

Martin Chilton says that the main inspiration for writing his novel called *Dracula* was the figure of Vlad the Impaler, the widely-known ruler who lived in fifteenth century in Wallachia and who was known for his tyrannous form of government. Another inspiration for Bram Stoker represented the author Henry Irving who introduced him the horror story and the culture of theatre in London.⁶³

Analyzing Bram Stoker’s relationships, it could be said that he was rather impulsive, considering, for example, the consequences of his proposal to his wife Florence Anne Lemon Balcombe. His marriage was more likely to be unhappy. The great importance for his life and also for the analysis of the novel *Dracula* presented his relationship with Oscar Wilde, seeing the fact he was the first dating Florence.⁶⁴

5.3.2. Count Dracula and the Disease Spreader Bram Stoker

The novel *Dracula* was inspired by his constant stay around various castles or churches as he lived in a religious environment. Because of Stoker’s passion for travelling, his

⁶⁰ Christa Thompson, “The Bram Stoker Trail in Dracula’s City Dublin, Ireland”, *The Fairytale Traveler*, accessed June 5, 2013, <http://thefairytaletraveler.com/2014/06/05/bram-stoker-dublin/>.

⁶¹ Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 346.

⁶² Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 193.

⁶³ Martin Chilton, “Bram Stoker: 10 Fact about Dracula Author”, *The Telegraph*, accessed September 18, 2015, <http://www.telegraph.co.uk/books/authors/10-facts-about-Bram-Stoker/>.

⁶⁴ Kaya Genc, “Coming Out of the Coffin”, *The New Inquiry*, accessed August 24, 2012, <https://thenewinquiry.com/essays/coming-out-of-the-coffin/>.

descriptions of the surroundings were really accurate. He also had a chance to become familiar with various cultures of numerous countries, so he knew the differences in customs. Some passages in the novel might seem as his entries in his own journal:

“We are in Transylvania; and Transylvania is not England. Our ways are not your ways, and there shall be to you many strange things. Nay, from what you have told me of your experiences already, you know something of what strange things here may be.”⁶⁵

Based on the previous extract, he found some cultures extraordinary and it could be said that he based also the strange nature of Count Dracula on their anomalies and on their customs, along with the suspicious behavior around the castle in Transylvania. He placed a part of the novel to the city of London, where he spent a large part of his life as well.

From the psychological point of view, there is a certain similarity between Bram Stoker and Robert Louis Stevenson. Both of them were ill for a large part of their lives and they also dreamed their idea for a novel as John Sutherland says: “Bram Stoker claimed that inspiration for *Dracula* came to him in a nightmare.”⁶⁶ The brainchild came to both of the authors minds when they were in a poor state of mind.

Another possible connection between the novel and the author’s life might be the inexplicable illness of one of the characters. Lucy Westenra is pictured in the beginning as a weak character suffering from an illness. She is not able to move or to take care of herself as well as Bram Stoker for seven years during his childhood. Stoker wanted to describe his feeling of helplessness from his childhood through the Lucy’s character. This passage might be a description of his feelings during his deteriorating illness as well as an approach of his family not knowing what character the illness was:

“If I was shocked when I saw her yesterday, I was horrified when I saw her to-day. She was ghastly, 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.”⁶⁷

⁶⁵ Bram Stoker, *Dracula* (London: Penguin, 2012), 23.

⁶⁶ John Sutherland, *The Longman Companion to Victorian Fiction* (Harlow: Longman, 1990), 199.

⁶⁷ Bram Stoker, *Dracula* (London: Penguin, 2012), 140.

The portrayal of the relationship between the love triangle of Count Dracula, Mina Murray Harker and Jonathan Harker within the story is considered to be similar to the relationship between Oscar Wilde, Bram Stoker and Florence Anne Lemon Balcombe in real life.⁶⁸ One could demonstrate the similarity between the mentioned love triangles in the novel when Count Dracula claims that Mina is his previous lover reincarnated into a new body so he actually says that he was in love with her first, even before Jonathan Harker.

As I have already mentioned above, Oscar Wilde had already had a relationship with Florence earlier, before she married Bram Stoker. However, there is no evidence about whether Wilde insisted on coming back together with Florence or not, there is another suggestion of linking the Count Dracula to Oscar Wilde. In the story, there is a description of Count Dracula threatening to all the men that if he wanted to, he could have had all the women in the world. This statement could demonstrate Wilde's defense against the judging society criticizing his sexual orientation. He possibly wants to show that he is proud of being a homosexual and it is his choice. Another possible connection between Oscar Wilde and the Count Dracula might have its roots in the ancient history. When speaking about Vlad the Impaler and his determination to reign the entire world and considering his individual style of behavior, there are some possible connections to the individual aesthetic style of Oscar Wilde as they both liked to surround themselves with beautiful things and they both lived an extravagant form of life.

Another aspect present in the novel is the common belief that behind the whole vampire concept there is a direct link to the sexual desire and, moreover, the abduction. Analyzing the scenes, the meaning of the vampire's longing for blood is considered to be rather ambiguous as, for example, in this paragraph from the third chapter:

“There was 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 [...] Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it

⁶⁸ Kaya Genc, “Coming Out of the Coffin”, *The New Inquiry*, accessed August 24, 2012, <https://thenewinquiry.com/essays/coming-out-of-the-coffin/>.

approaches nearer - nearer. I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat...”⁶⁹

The possible unfaithfulness to Mina is also suggested, as the character of Jonathan Harker is willing to commit adultery in the story. If the previous paragraph was not enough evidence to convince readers about the connection between the sexual desire and the primary instinct of a vampire, this sentence certainly proves that Jonathan Harker is willing to betray Mina: “It is not good to note this down, lest someday it should meet Mina’s eyes and cause her pain; but it is the truth.”⁷⁰ This Jonathan’s confession is an evidence that could be considered to be sufficient.

Although there is not much information about Bram Stoker’s life, there is a disagreement about the reason of Stoker’s death. However, some scholars claim that the reason for Stoker’s death might be the frequent occurrence of a stroke, the more likely version of the story is the one that suggests he suffered from ‘Locomotor Ataxy 6 months’, which is another expression for syphilis, the infectious sexual disease.⁷¹ The fact that he could have died of the sexually transmitted disease seemed to me as another possible connection between his life and the novel. As the vampire bloodsucking phenomenon was considered to be linked to a sexual desire, the vampires were reproduced this way as well. Indicating the vampirism as a sexually transmitted disease, one could be basically talking about syphilis. This might also reveal the truth about Bram Stoker’s life and his unfaithfulness to his wife Florence.

Analyzing the novel from the Freudian point of view and applying Freud’s theory of Id, Ego and Superego on psychology of the vampire character, one might say that the feeling of desire for blood is similar to the primary instincts described in the definition of ‘Id’. The disability of controlling primary instincts prevails the ‘Superego’ element and they are therefore unequibrated. The vampire character might be considered as a primitive creature unable to control its instincts.

Count Dracula is in the story indicated as a dominant character not only in general, but also as the only male vampire creature. The obvious association between vampires with Dracula in the leadership and some wolfpack might let us think that vampires might be more animal creatures than human beings, which is demonstrated

⁶⁹ Bram Stoker, *Dracula* (London: Penguin, 2012), 43-44.

⁷⁰ Bram Stoker, *Dracula* (London: Penguin, 2012), 43.

⁷¹ Martin Chilton, “Bram Stoker: 10 Fact about Dracula Author”, *The Telegraph*, accessed September 18, 2015, <http://www.telegraph.co.uk/books/authors/10-facts-about-Bram-Stoker/>.

for example in this scene: “With a fierce sweep of his arm, he hurled the woman from him, and then motioned to the others, as though he were beating them back; it was the same imperious gesture that I had seen used to the wolves.”⁷² This Jonathan Harker’s statement shows Dracula’s power over the group of vampires. Considering the following sentence when Dracula says: “This man belongs to me!”⁷³, the possible question arises, whether there might be any connection to Oscar Wilde and his relationship to Bram Stoker or not. This might be an explanation of Wilde’s suffering when Florence took Bram Stoker away from Oscar Wilde.

On the other hand, the anti-feminist approach is also worth mentioning, as all the women vampires are subordinated to Count Dracula.

In conclusion, I found several suggestions of possible connection between Bram Stoker’s life and his novel. I compared his friend Oscar Wilde to Count Dracula, and I found several similarities between their existence. I also mentioned possible link between Bram Stoker’s disease and spreading of the ‘vampire illness’ within the story. Then I focused on the Freud’s analysis of the vampire character’s psychology and I classified him as a primitive living creature as he is not able to control his own primary instincts.

⁷² Bram Stoker, *Dracula* (London: Penguin, 2012), 44.

⁷³ Bram Stoker, *Dracula* (London: Penguin, 2012), 44.

6. Conclusion

In my thesis, I developed the theme of A Freudian Late Gothic Interpretation of Selected Late Nineteenth Century Authors. In the beginning I described the concept of Gothic literature with its characteristic traits, then I provided a list of characteristic aspects of the Late nineteenth Gothic literature with a special focus on Freudian themes in order to analyze the novels and the authors from the Freudian point of view and to find possible similarities between them.

I focused on possible autobiographical elements connecting the novels *The Picture of Dorian Gray* by Oscar Wilde, *Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *Dracula* by Bram Stoker to their authors.

In case of *The Picture of Dorian Gray* I connected Oscar Wilde to the painter from his novel and I found several possible links between Dorian Gray and Oscar Wilde's lover Lord Alfred Douglas. I also provided examples demonstrating Oscar Wilde's fear of confession to the society about his sexual orientation. Another possible autobiographical aspect in the novel might be Wilde's rejection of women which I also demonstrated on a concrete example from the novel. Because of Wilde's passion for art, I found a link between his belief in art for art's sake in his real life and in his novel. I provided an example proving that Wilde placed his believe in art into his novel too. When I analyzed Dorian Gray and Oscar Wilde from the Freudian point of view, I found out that both of them were fighting his inner self, and their 'Id' prevailed their 'Superego'. Both of them were living rather extravagant style of life and they were defeated by their primary instincts. Their moral side of life was suppressed.

The next author in my focus was Robert Louis Stevenson. After a brief description of his life I was searching for similarities between his life and his novella *Dr Jekyll and Mr Hyde*. From the Freudian point of view I found out that Robert Louis Stevenson had to choose between two counteractive sides of life which resulted with a split mind of his. This phenomenon is characteristic for his short novel either. The inner fight within the main character is therefore similar to the fight Stevenson had to face.

The third author I was focusing on was Bram Stoker. I found several similarities between his novel *Dracula* and his life. I found out a connection between Stoker's passion for travelling in the description of the settings within his novel. Then I found a connection between Stoker's illness from his childhood and the illness

described in the novel. I was comparing Count Dracula to Bram Stoker's friend, who happens to be Oscar Wilde. The obvious connection between the love triangle in Stoker's real life and the love triangle in the novel is demonstrated in this chapter either. The last aspect I was focusing on was Stoker's sexual disease. Stoker suffered from syphilis and the possible interpretation of vampirism might be compared to a sexual desire. In the story there is a suggestion, that the main character was cheating, which could also demonstrate Stoker's confession about him cheating on his wife, considering his sexually transmitted illness.

In conclusion, I found several autobiographical elements within all of the three novels. Although Freud was not known in the world during the Gothic period, his theories could be applied on everyone.

7. Resumé

Ve své bakalářské práci jsem se zabývala tématem vlivu Freudových studií na tvorbu tří autorů, jimiž jsou Oscar Wilde, Robert Louis Stevenson a Bram Stoker. Analyzovala jsem společné autobiografické znaky v dílech, které pojí život autorů s jejich fiktivními romány.

Nejdříve jsem popsala počátky viktoriánského období, které se datují do poloviny sedmnáctého století. Za prvního představitele gotického románu je považován Horace Walpole, který jako první užil charakteristické rysy pro gotický román ve svém díle *Otrantský zámek*. V následující podkapitole jsem popsala charakteristické rysy viktoriánské gotiky první poloviny devatenáctého století a navázala jsem na viktoriánské období druhé poloviny devatenáctého století v souvislosti s viktoriánskou společností a jejími zvyky. Vyjmenovala jsem zájmy společnosti a jejich vliv na rozvoj témat, jako je například zájem o lidské tělo, vliv Darwinovy teorie nebo sexualismus v gotické literatuře. V období viktoriánské gotiky můžeme přikládat důležitost také fyzickému popisu postav, který úzce souvisel s jejich psychikou a odrážel jejich charakteristické vlastnosti a postavení ve společnosti.

Následně jsem se zabývala znaky viktoriánské gotiky, mezi jež patří například charakteristické aranžmá scény. Zasazení děje hraje důležitou roli zejména v tom, že určuje celkovou atmosféru příběhu, rozvíjí čtenářovu představivost a má zároveň i symbolický význam. Dalším důležitým rysem viktoriánské gotiky je vliv Freudovy psychoanalýzy jak na jedince, tak i na společnost. Postupně jsem rozvíjela téma symbolismu a estetismu ve spojení s Freudovými teoriemi a popsala jednotlivé postavy charakteristické pro žánr pozdní viktoriánské gotiky. Mezi ně patří například postava upíra, která měla pro toto období symbolický význam, zejména kvůli jí připisované sexualitě. Další typickou postavou viktoriánského románu je šílený vědec, jímž je například doktor Jekyll v románu *Podivný případ doktora Jekylla a pana Hyda*. Ženské hrdinky jsou ve většině případů popsány jako nevýrazné, slabé osobnosti, které bývají často předmětem násilí. Výjimkou je jen román *Drákula*, v němž ženy vystupují jako silné a nezávislé.

Poté jsem popsala Freudovy jednotlivé teorie relevantní pro praktickou část mé bakalářské práce. Jako první jsem zařadila nepoměr mužů a žen ve společnosti, kdy jsou muži popsáni jako dominantní typy, zatímco ženy jsou podle této teorie jim podřízeny a vyobrazeny spíše jako oběti. Dále jsem se zabývala rozdělením lidské

mysli podle Sigmunda Freuda na tři základní složky 'Id', 'Ego' a 'Superego' a jejich vlivem na chování jedince. Následně jsem popsala význam snů a jeho spojení se zážitky jedince. Freud dokázal, že všechny vnější podněty v životě jedince se později odrazí v jeho podvědomí a snech. Nakonec jsem zmínila vliv společnosti na lidské chování a na neschopnost se úplně osvobodit od požadavků společnosti.

V poslední části své bakalářské práce jsem hledala autobiografické prvky v dílech autorů Oscara Wilda, Roberta Louise Stevensona a Brama Stokera. Snažila jsem se najít spojitosti mezi hrdiny jejich románů a nimi samotnými nebo mezi lidmi, kteří se nacházeli v jejich reálných životech. Za užití Freudových teorií jsem se snažila nahlédnout na psychiku jejich osobnosti a zdůvodnit vliv událostí v jejich životech jak na autory samotné, tak i na jejich díla. Zjistila jsem, že spojitostí je v dílech mnoho a své domněnky jsem se snažila dokázat na konkrétních příkladech z románů.

V případě románu *Obraz Doriana Graye* od autora Oscara Wilda jsem v první části krátce popsala události v životě Oscara Wilda. V druhé části jsem demonstrovala situace z jeho reálného života, jako například vliv jeho homosexuality, na postavy objevující se v jeho díle. Snažila jsem se najít spojitosti mezi milencem Oscara Wilda, Alfredem Douglasem, a Dorianem Grayem v jeho díle. Připodobnila jsem vztah mezi malířem a Dorianem Grayem v románu k milostnému vztahu z jeho reálného života a dokázala jsem své tvrzení na konkrétních pasážích z románu. V souvislosti s Oscarem Wildem jsem zmínila i estetismus, pro který byl Wilde nejtypičtějším představitelem. Dalším důležitým rysem v životě Oscara Wilda byl vliv společnosti na jeho osobnost.

Druhým autorem, kterým jsem se zabývala je Robert Louis Stevenson. V první části jsem uvedla krátký souhrn biografických událostí, které měly vliv na Stevensonovu tvorbu. Mimo jiné Stevensona ovlivnila také jeho hypochondrie, která se odráží v jeho autorském stylu a formě. Ve druhé části jsem srovnávala pomocí Freudovy teorie fenomén rozdvojené osobnosti v díle *Podivný případ doktora Jekylla a pana Hyda* a možné podobnosti ze života Roberta Louise Stevensona samotného. Již od raného mládí se potýkal s vnitřním rozporem mezi silnou náboženskou výchovou rodičů a bohémským stylem života. Zmínila jsem i symbolismus ve zmíněném díle v souvislosti s vlivem Sigmunda Freuda.

Posledním analyzovaným autorem v mé bakalářské práci je Bram Stoker. Stejně jako u předchozích dvou autorů jsem nejdříve uvedla krátký popis života s událostmi, ovlivňujícími jeho pozdější tvorbu. V rozboru jeho díla *Drákula* jsem

hledala autobiografické prvky a zjistila jsem, že do románu Bram Stoker zakomponoval své prožitky z dětství a použil je v charakteristikách postav svých románů. Své onemocnění ztvárnil prostřednictvím postavy Lucy. Dalším autobiografickým rysem v románu *Drákula* je vyobrazení milostného trojúhelníku mezi postavami románu, jenž vykazuje spoustu podobností s vlastním životem Brama Stokera.

Ve všech třech analyzovaných románech se nachází mnoho podobností mezi fiktivními postavami a skutečnými osobnostmi ze životů autorů. Ačkoliv Freud nežil ve viktoriánské době a jeho teorie nebyly autorům známy, mohou být zpětně snadno aplikované na zmíněné romány.

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9. Annotation

- Surname and name: Rozbrojová Petra
- Department: Katedra anglistiky a amerikanistiky
- Topic of your thesis: “We Only See the Things on the Surface” (Sigmund Freud)
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- Supervisor: Mgr. David Livingstone, Ph.D.
- Number of pages of your thesis: 44
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- The aim of this thesis is to describe the Victorian Gothic era in literature, develop
its characteristic aspects and demonstrate them with concrete examples. In the
second part of the thesis I analyzed the authors and their novels in connection with
Freud’s theories and then I tried to find a connection between the lives of the three
concrete authors and their novels.