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Bakalářská práce

Intertextual Elements and the Literary Tradition in the
Works of Contemporary British Authors

Prvky intertextuality a jejich vztah k literární tradici
v díle současných britských autorů

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Anotace

Práce se zaměří na prvky intertextuality a na odkaz k literární tradici v rámci fantastického žánru v současné angloamerické literatuře. Předmětem zkoumání práce bude dílo současné autorky fantastické prózy Theodory Goss *The Strange Case of the Alchemist's Daughter* (2018), které v intertextuálních narážkách a literárních aluzích navazuje na anglickou literární tradici gotického románu (H. Walpole), romantické literatury (M. Shelley), viktoriánského románu (sestry Bronteovy) a detektivní povídky (A. C. Doyle). Cílem práce bude prozkoumat literární odkazy, které T. Goss propojuje v sérii knih fantastického žánru *The Extraordinary Adventures of the Athena Club* (2018-2020) a zamyslet se nad literárním odkazem anglické prózy předchozích staletí v rámci proměn žánru literární fantazie.

Abstract

The thesis focuses on intertextual elements and on reference to literary tradition within a fantastic genre in contemporary Anglo-American literature. The aim of the thesis is the work of the contemporary author of fantastic prose Theodora Goss *The Strange Case of the Alchemist's Daughter* (2018), which in intertextual hints and literary allusions follows the English literary tradition of the Gothic novel (H. Walpole), romantic literature (M. Shelley), the Victorian novel (the Bronte sisters) and the detective story (A. C. Doyle). The core of the thesis is to explore the literary references that T. Goss connects in the series of books of the fantastic genre *The Extraordinary Adventures of the Athena Club* (2018-2020) and to reflect on the literary legacy of English prose of previous centuries within the transformations of the genre of literary fantasy.

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1 Introduction

In my bachelor thesis, I will deal with intertextual elements and references to literary tradition within the fantastic genre in contemporary Anglo-American literature and the work *The Strange Case of the Alchemist's Daughter* by Theodora Goss.

The term intertextuality can be understood as the relationship between works and the way how the texts influence each other. It concerns methods in which the text is shaped and influenced by the presence of other texts. Intertextuality uses forms such as allusion, hints, direct references or sharing the same themes, motifs or even characters.

In the theoretical part, I will focus on the description and characteristics of the tradition of the Gothic novel, Romantic literature, the Victorian novel and the detective story. I will explain and describe the defined terms and introduce particular authors (H. Walpole, Mary Shelley, Brontë sisters, A. C. Doyle) and their works. For specific works, I will briefly summarize the content and indicate the significant features and the main motifs of the genre. Within genre of the detective story, I will focus on its founder within American (E. A. Poe) and British (A. C. Doyle) literature and respectively, I will deal with the character of the popular detective Sherlock Holmes.

In the literary analysis, I will focus on the work *The Strange Case of the Alchemist's Daughter* by Theodora Goss. I will analyse the work in chapters. First, I will summarize the plot for each and then I will look for specific intertextual elements. I will concentrate on concrete similarities, allusions and hints on the work as *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, *Frankenstein* by Mary Shelley, *Rappaccini's Daughter* by Nathaniel Hawthorne, *Dracula* by Bram Stoker or *The Island of Dr Moreau* by Herbert George Wells.

At the end of my thesis, I will summarize the elements in which Theodora Goss follows the tradition of the Gothic novel, the Victorian novel, Romanticism and the detective story. I will think about what specifically she imitates or alludes to, what she changes and where she adds a modern concept.

2 Theoretical part

2.1 Gothic Novel

The origin of the Gothic novel can be found in the second half of the 18th century in England. It is connected with the transformation of social and political conditions of the era. People and especially writers were disappointed and desperate from the cultural limits and other negative situations like advancing industrialisation, urbanisation and commercialisation. Therefore, they began to turn away from the typical rationalization in their works. They started a revolution in writing – imagination and emotional effect became more important than reason, passion and excitement opposed to social properties and moral laws.

The Gothic novel tries to bring to life some signs of the Middle Ages. According to Fred Botting and his study of the *Gothic*, authors find inspiration in features like extravagance, superstition, ignorance and natural wildness. Writers are inspired also in historical novel and situate their stories in places as castles, cathedrals, churches, graveyards, abbeys or old abandoned residences. They are also drawing on the myths, legends and folklore of medieval romances and creating magical worlds and tales of knights, monsters and extravagant adventures and terrors. Gothic places awaken magnificent feelings in the reader – exciting but mysterious. Another reason why the stories are placed there is the characteristic of the atmosphere. Huge buildings make a person feel small and afraid. The spread of sound in these spaces is also fearful – echo, dead silence and noise that disturbs it and also the play of light and dark on the walls.

The Gothic novel is characteristic by its atmosphere itself – mysterious, gloomy, horrible images, murders, secrets and peculiar incidents. We can see particular situations, pictures and characters like spectres, ghosts, monsters, demons, corpses, skeletons, monks and nuns, fainting heroines and bandits. This genre is represented by its specific character. The gothic characters are black-and-white models or flat stereotypes. The reader immediately recognizes if they are good or evil. The good ones are loyal, fair and scrupulous. The evil ones are amoral, depraved, ugly and mean. Hardly ever can we find a neutral character. Their mysterious origin, fated curse or their desire to revenge are also significant. In these stories we can also trace characters that are ugly from the outside but innocent, sensitive and warm-hearted inside (Frankenstein's monster, Quasimodo). Women are often presented as weak, trapped and being in need of help.

Another important feature of the Gothic novel is a thrilling and fascinating plot that raises variety of emotions in the reader with help of many dramatic scenes. Very common plotline is

a desire of revenge, mystery that has to be solved or guilt that could or could not be forgiven. The excitement is more intensive throughout the story and the author is trying to involve the reader's fantasy and imagination. Some writers are trying to explain the mysteries with help of the supernatural, others focus on the rational part. Memories and dreams are also significant components of this genre. Characters are often going back to the past in their thoughts and revealing other important information for the story. In this and other ways, the Gothic novel tries to connect the past with the present.

Horace Walpole is in terms of modern criticism of English literature considered as the founder of the Gothic novel. He was wealthy enough to pursue his hobby, which was collecting of medieval relics. He had a gothic residence built and thought about Middle Ages as a paramount and magical period. In 1764 he published his novel *The Castle of Otranto*, which is considered as the first Gothic novel. Walpole is describing the sense of the supernatural and is using many features that are nowadays regarded as the key elements of the genre. This novel became later inspiration for other authors as Clara Reeve, Mary Shelley or Ann Radcliffe. According to Fred Botting and his study of the *Gothic*:¹, *The 1790s can be called the decade of Gothic fiction, it was the period when the greatest number of Gothic works were produced and consumed. Terror was the order of the day. Gothic stories littered literary magazines, three- and four-volume novels filled the shelves of circulating libraries and, in their cheap card covers, found their way into servants' quarters as well as drawing rooms. Though the startling Gothic machinery of The Castle of Otranto was set to work in every text, there were significant shifts in emphasis. These tended to follow the lines laid down by Reeve and Lee in their framing of the past in terms of a rational and moral present. Eighteenth-century values were never far from the surface in these tales of other times. Terror, moreover, had an over-whelming political significance in the period.*"

As important period of the Gothic novel can be considered its revival in 1890s. To the evolution of society relates the evolution of this genre. The new form portrays the Victorian period and primarily science. The most famous works from this period are Bram Stoker's *Dracula* (1897) and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886). Stories were no longer set in castles and cathedrals, but in dark cities and their shadowy, gloomy and dangerous streets. These works are full of scientific analyses and methods and the plot often contains crimes. Supernatural occurrences are connected to scientific and religious mysteries –

¹ BOTTING, Fred. *Gothic*. London and New York: Routledge, Taylor & Francis, 2005, ISBN 0415831725. p.78

the relationship between science and religion becomes a significant element. Another new feature shows us that scientific analysis in these novels finds the cause of evil in human himself. Through science and its instruments, experiments and chemical compounds, the true human character is shown. The primitive character displays features of evil, lust, violence and animal simplicity. This part of human character is a component of every single person, but many people try to hide it to correspond to bourgeois morality in the Victorian era. In this way, the authors expose life of the society that wants to look respectable, but the inside of a person is corrupt and pleasure-seeking. The Stevenson's novella *The Strange Case of Dr Jekyll and Mr Hyde* takes this feature even further by splitting good and evil parts of human characters into two different persons with help of a potion. It describes that despite the suppression of the evil part, it comes outside and is a component relevant to our analysis.

The sense of the Gothic is also reflected in the genre of horror and science fiction. As a representative of such works, *The Island of Dr Moreau* (1896) written by Herbert George Wells can be mentioned. The main protagonist Dr Moreau studies the Darwinian Theory and transforms animals into people. His creations are unnatural and beyond human control. These works deal with the question of humanity, morality and human abilities in the field of science.

During the twentieth century the Gothic is moving from books to the screens and cinemas. In that time the genre is alive because of filming versions of classical Gothic novels. ² „During filming, many of the Gothic features change or disappear – horror changes into love and expulsion into tolerance. The characters and settings become more friendly and Gothic is losing its power.”

In the context of the Gothic literary tradition, we can distinguish a variety of Gothic novels that became part of the Western canon:

Horace Walpole – The Castle of Otranto

The Castle of Otranto, novel written by Horace Walpole in 1764, is considered to be the first Gothic novel – subtitle of the book: *A Gothic Story*. The novel describes the secret corridors, living paintings and supernatural creatures of the gothic castle. The story follows Manfred, his family and the mysterious curse connected to them. The prophecy says: „*The castle and lordship of Otranto should pass from the present family, whenever the real owner should be*

² BOTTING, Fred. *Gothic*. London and New York: Routledge, Taylor & Francis, 2005, ISBN 0415831725., p.115

grown too large to inhabit it.” (chpt. I, pg. 6) The story reveals that the curse can tragically affect the life of a whole family.³

Ann Radcliffe – The Mysteries of Udolpho

⁴*The Mysteries of Udolpho* from 1794 is one of the most famous Gothic novels written by Ann Radcliffe. We can find many significant features of the Gothic fiction such as gloomy mysterious castle, supernatural forces and terrors in the novel. The main character Emily St. Aubert lives with her aunt after her parent’s death. Their relationship is complicated and cold. After many unfavourable and tragic incidents Emily is kept in the castle of Udolpho, where the frightening events happens. The author rationally explains every event – that is one of the features that make the novel popular and peculiar.

Matthew Gregory Lewis – The Monk

⁵Lewis Matthew Gregory published one of his first novels *The Monk* in 1796. The book has a complicated plot that can be divided into two main plotlines. The first plotline describes the monk Ambrosio and his journey from being a famous and respected preacher to becoming a violent criminal and supporter of the devil. The second storyline covers the complicated romantic relationship between Raymond and Agnes. The novel is very controversial because of its scandalous image of life in the abbey.

Mary Shelley – Frankenstein

⁶*Frankenstein; or, The Modern Prometheus* is a novel written by Mary Shelley in 1818 that combines the elements of the Gothic and Romantic novel. The author adds features of the science-fiction to the book. The idea of the novel focuses on the scientist creating new life and its consequences. The story is divided into the diary of Captain Walton and the narration of Victor Frankenstein. The novella contains many interesting thoughts of solitude, guilt and responsibility. It is considered to be pivotal for the genre of the Gothic novel in the 19th century.

³ WALPOLE, Horace. *The Castle of Otranto*. London: Penguin Books, 2001, ISBN 0140437673.

⁴ RADCLIFFE, Ann. *The Mysteries of Udolpho*. London: Penguin Books, 2001, ISBN 0140437592.

⁵ LEWIS, M. G., ANDERSON, Howard, ed. *The Monk*. New edition. New York, NY: Oxford University Press, 2016, ISBN 978-0-19-870445-4.

⁶ SHELLEY, Mary. *Frankenstein*. London: Pan Macmillan, 2017, ISBN 9781509827756.

Robert Louis Stevenson – The Strange Case of Dr Jekyll and Mr Hyde

⁷*The Strange Case of Dr Jekyll and Mr Hyde*, a 1886 Gothic novella written by Robert Louis Stevenson, focuses on the human personality and its good and evil part. A lawyer Gabriel John Utterson, the protagonist of the story, investigates the crimes committed by mysterious Mr Hyde and his connection to his friend Dr Jekyll. The book reveals scientific experiments, inner struggle and death of Dr Jekyll. The novella is famous for its examination of the human nature – the phrase “Jekyll and Hyde” is still used for people with noticeable dividing good but sometimes startling evil nature.

Oscar Wilde – The Picture of Dorian Gray

⁸*The Picture of Dorian Gray* is the only novel written by Oscar Wilde in 1890. It contains the elements of the horror, Gothic and decadence. The story follows a handsome young man Dorian Gray. He becomes a muse for an artist called Basil. After seeing his portrait Dorian pronounces a wish that his painting would age instead of him. It is shown later that the wish becomes real causing the corruption and decay of the young man.

The novel was considered controversial after its publications because of description of exploring homosexuality, amorality, drugs addiction and human corruption.

Bram Stoker – Dracula

⁹The novel *Dracula* was written by Bram Stoker in 1897. The book is built as series of letters, diaries and newspaper articles. It tells the story of Jonathan Harker who visits Count Dracula at his mysterious castle. Jonathan finds out that Dracula is not an ordinary human, escapes and ends up in a hospital. Dracula travels to England, where Jonathan’s fiancée Mina lives. The book results in a fight against Dracula and effort to save every human life.

The novel describes vampires in detail and some of its characters become significant for the genre (Count Dracula as the iconic and most famous vampire and Abraham van Helsing as a vampire hunter).

⁷ STEVENSON, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde*. Harmondsworth: Penguin Books, 1994, ISBN 0140620516.

⁸ WILDE, Oscar. *The Picture of Dorian Gray*. London: Penguin Books, 1994, ISBN 0140620338.

⁹ STOKER, Bram. *Dracula*. Vancouver: PAPERBLANKS STATIONERY, 2017, ISBN 9781439743966.

Henry James – The Turn of the Screw

¹⁰The horror novella *The Turn of the Screw* was published in 1898. The book connects the genres of horror, Gothic and psychological novel. It tells the story of a young governess, who takes care of two children in a country house near London. She realizes that both children are communicating with ghosts and tries to stop them. She writes a manuscript, which is read many years later by an unknown narrator – that is how the reader becomes acquainted with the plot and the course of events. The novella offers us two possible explanations of the story. We can believe that the children could really see ghosts or that the governess has a mental disorder and everything happens only in her mind.

Gaston Leroux – The Phantom of the Opera

¹¹*The Phantom of the Opera* is a novel that was first published as a serial in a French daily newspaper from 1909 to 1910. As a novel it was released in 1910 and was later adapted into many film and stage adaptations. The story is set in the Palais Garnier Opera House in Paris in the end of the 19th century. The Opera is believed to be haunted by the mysterious Phantom, who falls in love with a young singer Christine. The book describes the relationship and reveals, who is the Phantom of the Opera.

2.2 Victorian novel

The origin of the Victorian novel can be dated to the end of the 18th century according to Tucker and his study *Companion to Victorian Literature and Culture*. However, the highlight of the genre takes place during the reign of Queen Victoria after whom the period and the genre got its name. Queen Victoria ruled from 1837 to 1901 and that period is considered as one of the most developing and expanding era in the British history. It is necessary to get acquainted with the Victorian period to describe the literature at that time.¹²

In the beginning of the 19th century the society, science and industry of England are developing. Although England stands on the winning side, the whole country falls into crisis after the defeat of Napoleon in 1816. This crisis and expansion of machines in the industry cause high unemployment. People are moving from the country to the cities hoping to find a better life. As a result, cities are growing and the society is transforming. The increase in population brings

¹⁰JAMES, Henry. *The Turn of the Screw*. London: Penguin Books, 1994, ISBN 0140620613.

¹¹LEROUX, Gaston. *The Phantom of the Opera*. Harmondsworth: Penguin Books, 1995, ISBN 0140621741.

¹²TUCKER, Herbert. *A Companion to Victorian Literature and Culture*. Oxford: Blackwell Publishing, 2017, ISBN 978-0-631-21876-0.

better structuring of cities, but also the spread of cholera and crime. The number of poor people is rising and help in the form of the workhouses is insufficient. The difference between the poor and the upper class is more and more apparent and the so-called social scissors are opening up further. England is one of the few countries that do not undergo a real revolution at that time. The wave of unrests gradually leads the country to higher living standards and reforms in the government and many other sectors.

¹³ In the second half of the 19th century attention focuses mainly on women trying to change their status. Women are unemployed and have no right to own a property at that time. Their duty is to be obedient in marriage and to raise children. Feminists want to find new opportunities for women and they are successful for example in being employed in education. Modernization remains the main feature of the Victorian period. The shift to modernity can be seen in a society that is transforming into a democratic, intellectual, commercial and industrial unit.

Victorian literature

Literature is developing together with the period and the society – political, cultural and social changes are also reflected in the books. The price of printed material decreases and the books become more available thanks to industrial development. To publish works as series in newspapers is another very common method. The most significant blossoming can be seen in the prose, which is why we mainly speak about the Victorian novel. At this time, a new literary direction arises – critical realism. Writers try to demonstrate the huge differences between rich and poor. The authors describe life and society as it really is through the method of objective realism. We can mention social critique and descriptions of the conditions of the working class as one of the main features of the genre. Charles Dickens deals with these motifs in the majority of his novels such as *David Copperfield*, *Great Expectations*, *Oliver Twist* or *The Posthumous Papers of the Pickwick Club*. Realism in general reflects human experiences and realities of the day and it looks into family and communal dynamics and the changing environment of time.

Other characteristic feature of the Victorian novel are complex plots. Stories often offer a large amount of characters and plotlines full of intrigues and surprising twists and turns. For these reasons, novels are often of extensive length. As a result of the 18th century poetics, a high degree of sentimentality represents another common feature of many works of this genre. Characters often reflect on romantic and nostalgic themes such as love, grief, loneliness and

¹³TUCKER, Herbert. *A Companion to Victorian Literature and Culture*. Oxford: Blackwell Publishing, 2017, ISBN 978-0-631-21876-0.

passion. Stories about childhood are regularly included in the Victorian fiction. These attributes can be found in the novel *Wuthering Heights* by Emily Brontë or in *Jane Eyre* by Charlotte Brontë. Moral and ethical consideration remains the subject of investigation. Jane Austen deals with the issue of right and wrong in her novel *Pride and Prejudice* published in 1813.

¹⁴Changes in society allow women to enter the field of literature. Yet many of them write under the pen names. The Brontë sisters use names Currer, Acton and Elis Bell and Mary Ann Evans uses the pseudonym George Eliot. These authors add women ambitions and uniqueness to the genre. Within the Victorian novel, Bildungsroman comes into existence as an unofficial category. Works with autobiographical elements fall under this designation – *David Copperfield* by Charles Dickens or *Pendennis* by William Makepeace Thackeray.

Within the literary canon of the 19th century, the following classics became outstanding pieces of Victorian fiction:

Jane Austen – Pride and Prejudice

¹⁵Jane Austen published one of her most famous novels in 1813. Within realism, Austen focuses on the field of family and society manners. That is the reason, why is this work categorized into domestic novels. The main theme of the book follows from its first sentence: „*It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.*” (*chpt.1, pg.1*) The novel depicts the relationship and passionate feelings between Elizabeth Bennet and Mr Darcy. In the projection of the Bennet family, the author using the character of Elizabeth’s mother, who tries to marry off all of her daughters with the help of intrigues, criticizes the morality of the society.

Emily Brontë – Wuthering Heights

Emily Brontë published the novel under her pen name Ellis Bell. The work was not very popular after its publication due to criticism of the then values – Victorian morality, religious and social manners. However, *Wuthering Heights* from 1847 is today considered one of the key works of English literature. The story follows life of three generations of the Earnshaws and the Lintons. The book contains a large number of characters, centres upon two families, whose representatives and relationships are constantly evolving. The plot is quite complex and full of twists. An important role is played by nature – heaths and moors, to which the heroes often flee.

¹⁴ TUCKER, Herbert. *A Companion to Victorian Literature and Culture*. Oxford: Blackwell Publishing, 2017, ISBN 978-0-631-21876-0.

¹⁵ AUSTEN, Jane. *Pride and Prejudice*. London: Penguin Books, 2008, ISBN 978-0-141-04034-9.

The main character is Heathcliff, whom we both pity and condemn throughout the book. We can find features of Victorian novel, Gothic and Romanticism mingled in the work.¹⁶

Charlotte Brontë – Jane Eyre

¹⁷*Jane Eyre* is a novel – Bildungsroman that was published in 1847 by Charlotte Brontë who used her pen name Currer Bell. The book is divided into 38 chapters and tells us the story of Jane Eyre. After the death of both parents, the main heroine is entrusted to the care of her aunt, who hates her. Gradually, Jane gets into a school for poor and orphan girls where she lives in the terrible conditions. Finally, she begins to work as a governess for Mr Rochester with whom she falls in love. After overcoming many obstacles, she finds happiness in marriage with him. This work is highly appreciated for focusing on moral and spiritual development of the main character. It also contained the criticism of society and Christian morality. Furthermore, we can see motives as feminism, sexuality, religion and love.

William Makepeace Thackeray – Vanity Fair: A Novel Without a Hero

¹⁸William Thackeray first published the work as a monthly serial from 1847 to 1848. The series carried a subtitle *Pen and Pencil Sketches of English Society*, which says a lot about the main satirical purpose of the book. With the publishing of the entire novel, the subtitle changed into *A Novel Without a Hero*. That intimates that Thackeray is focusing on more than just one main character. The story follows two close but very distinct friends – Becky Sharp and Amelia Sedley. Amelia comes from a wealthy mercantile family and has a better position in society. She is very passive, naïve and fixed on men around her. Becky's parents are an opera dancer and an art teacher therefore her social status does not reach high. She is very intelligent and ambitious. In the course of the novel, both girls become a part of a rotten and hedonistic society despite their different qualities and assumptions.

Dickens Charles – Great Expectations

Great Expectations is a novel written in 1861 by Charles Dickens, that was originally published as a series in a weekly periodical *All the Year Round*. It follows the life of Philip Pirrip “Pip” who is the narrator of the novel. Pip grows up with his older sister and her husband. A meeting with an escaped prisoner Magwitch becomes an important point in his life. Pips later meets Estella, a girl from a wealthy family, and her guardian, who despise him for his poor origin. Pip

¹⁶ BRONTË, Emily. *Wuthering Heights*. New York: HarperCollins Publishers, 2018, ISBN 9780008280949.

¹⁷ BRONTË, Charlotte. *Jane Eyre*. London: Penguin Books, 2008, ISBN 0141040386.

¹⁸ THACKERAY, William Makepeace. *Vanity Fair*. Harmondsworth: Penguin Books, 1994, ISBN 0140620850.

decides to become a rich gentleman and that great expectation accompanies him all his life. Charles Dickens focuses on contrast between wealth and poverty and love and rejection in this work.¹⁹

Eliot George – Middlemarch

²⁰*Middlemarch* is considered a best work of Mary Anne Evans, who used a pen name George Eliot. The novel was first published in eight volumes between 1871 and 1872. The author creates a fictional town Middlemarch, where she sets her story in. The book has a subtitle *A Study of Provincial Life* which accurately captures its main purpose. The novel contains several plotlines and many characters. It is also inspired in real historical events such as the 1832 Reform Act and the accession of King William IV. The main themes of this work include the position of women and her role in society and marriage, religion and reforms.

2.3 Romanticism

The concept of Romanticism represents an attitude that develops from late 18th to the mid-19th century. It arises as the answer and rejection of so far demanded values as order, balance, idealization and rationality. We can mention the French Revolution as an important milestone. ²¹„*The early Romantic poets tended to be supporters of the French Revolution, hoping that it would bring about political change; however, the bloody Reign of Terror shocked them profoundly and affected their views.*” Due to the outgoing events, people turn away from reality and rationalism and escape to the imagination. ²²*The Romantics highlighted the healing power of the imagination, because they truly believed that it could enable people to transcend their troubles and their circumstances. Their creative talents could illuminate and transform the world into a coherent vision, to regenerate mankind spiritually.* Great emphasis is also placed on nature to which heroes retreat – it represents peace, safety and healing power. An important role is played by the individuality of the human, freedom, independence and inner feelings. The authors place their works in nature, various landscapes or even in Gothic castles, forests and solitudes. Thanks to these elements, Romanticism and Gothic novel merge – for example in *Frankenstein* written by Mary Shelley.

¹⁹ DICKENS, Charles. *Great Expectations*. London: Penguin Books, 2003, ISBN 0141804483.

²⁰ ELIOT, George. *Middlemarch*. Harmondsworth: Penguin Books, 1994, ISBN 0140620761.

²¹ FORWARD, Stephanie. *The Romantics* [online]. [cit. 22.3.2023]. Dostupný na WWW:

<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

²² Ibid.

²³At the centre of the action stands a significant hero – the Byronic hero. The Byronic hero represents a man, who is unable to integrate into society and becomes an outcast. It can be a gypsy, a robber, a criminal or just a person who does not fit in. This character experiences loneliness, inner conflicts or unhappy love. Either he achieves his goals and finds salvation, or he dies. Authors often insert their own feelings and autobiographical traits into the characters. Examples of these heroes include Heathcliff in *Wuthering Heights* by Emily Brontë or Mr Rochester in *Jane Eyre* by Charlotte Brontë. In these works we can see the merging of the Victorian novel and Romanticism.

²⁴Romanticism is formed primarily in poetry. The publishing of *Lyrical Ballads* written by William Wordsworth and Samuel Taylor Coleridge in 1790s is considered the origin of the genre. Other representatives of the genre include George Gordon Byron, William Blake or Percy Bysshe Shelley.

In the context of the romantic literary tradition, the following works can be listed as classical representatives:

William Wordsworth, Samuel Taylor Coleridge – Lyrical Ballads

²⁵This collection of poems was published in 1798 by William Wordsworth and Samuel Taylor Coleridge. Both poets try to bring literature closer to a wider public and write in a simple language. They describe various human feelings and their strength but also mental states and human mind. *Lyrical Ballads* are considered the beginning of the English Romanticism

George Gordon Byron – Childe Harold's Pilgrimage

²⁶*Childe Harold's Pilgrimage* is a poem and epic that was published by Lord Byron between 1812 and 1818. The poem focuses on Harold – Byronic hero. The four cantos describe Harold's travelling through Europe. He expresses defiance and dissatisfaction with his empty life and with the conditions in his homeland.

²³ FORWARD, Stephanie. *The Romantics* [online]. [cit. 22.3.2023]. Dostupný na WWW: <https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

²⁴ *Romanticism* [online]. [cit. 22.3.2023]. Dostupný na WWW: <https://www.britannica.com/art/Romanticism>

²⁵ *Lyrical Ballads* [online]. [cit. 22.3.2023]. Dostupný na WWW: <https://www.britannica.com/topic/Lyrical-Ballads>

²⁶ BYRON, George Gordon Byron. *Childe Haroldova pout'*. Přeložila Eliška KRÁSNOHORSKÁ. Praha: Kabinetní knihovna, 1890.

Mary Shelley – Frankenstein

²⁷As it was already mentioned, Mary Shelley's novel *Frankenstein* combines the elements of the Gothic and Romanticism. The romantic attributes can be seen first and foremost in the main theme of the work – the creation of life. Frankenstein's monster symbolizes the danger of science, technology and people's involvement in things they do not fully understand. Another feature of Romanticism constitutes the examination of the monster's feelings. It comes into the world without any knowledges and is shaped by society and culture. The creature becomes an outsider because of its distinction and is rejected by everyone. That results in anger, loneliness, revenge and leads to committing a series of murders.

Emily Brontë– Wuthering Heights

²⁸The main reason why we can see *Wuthering Heights* as a romantic novel is the important role of the nature. It takes place in a rural Yorkshire which represents a calm and peaceful settings and a source of refuge from the Industrial Revolution. The two homesteads are described as completely removed from the society. For the main characters it is the symbol of freedom, independence and looseness and therefore they escape to the moors many times. The name of Heathcliff is also the symbol of nature and is reflected in his personality. He represents a Byronic hero of the novel and acts more emotional than rational. The emotional intensity stands for a next romantic element of the work that pervade the whole story.

Charlotte Brontë – Jane Eyre

²⁹The novel *Jane Eyre* carries elements of the Victorian novel as well as elements of Romanticism. The author focuses on the individualism and the development of the main heroine's personality. The story follows Jane Eyre from her childhood and being shy and obedient girl to becoming adult, independent and self-confident woman. Over the course of the novel, we watch her to take her destiny into her own hands and find her place in the world. The mystery and the role of a Byronic hero is represented by Mr Rochester. The story traces the enigmatic hero and his increasing feelings to Jane. The work also contains numerous descriptions of nature, the environment and specific emotions.

²⁷ SHELLEY, Mary. *Frankenstein*. London: Pan Macmillan, 2017, ISBN 9781509827756.

²⁸ BRONTË, Emily. *Wuthering Heights*. New York: HarperCollins Publishers, 2018, ISBN 9780008280949.

²⁹ BRONTË, Charlotte. *Jane Eyre*. London: Penguin Books, 2008, ISBN 0141040386.

2.4 Detective story

Detective story can be defined as a type of popular literature in which the most important aspect is the description of the crime and its subsequent investigation. This genre adheres to a fairly clear structure and features. The book begins with the introduction of the committed crime and the opening of the investigation. The whole story is guided by a detective, who has amazing observational and deductive skill, that surpass the others. Evidence at first points to an innocent but the detective always reveals the true and surprising offender. To be of high quality, a detective story should contain an interesting environment, a mysterious atmosphere and an original crime. Thrilling, clear and not too lengthy plot represents another feature of the genre. The storyline constantly offers new clues and theories. The detective as the main character has a well-drawn personality and his logical reasoning leads to a solution of the case. The detective's assistant, witness, victim and criminal (most often the murderer) appear in the book as other significant characters.³⁰

The Murders in the Rue Morgue written by Edgar Allan Poe in 1841 is nowadays stated as the first detective story. Poe created an eccentric detective C. Auguste Dupin who became an inspiration for other writers. However, the most famous and successful of the heroes remains Sherlock Holmes. This character and his companion Dr Watson were originated by Sir Arthur Conan Doyle. Their first appearance took place in Doyle's novel *A Study in Scarlet* from 1887. Thanks to their popularity, other books such as *The Memoirs of Sherlock Holmes* and *Hound of the Baskervilles* were later created. The character of Sherlock Holmes did not disappear after Doyle's death and many authors borrow it and put it in their works. True blossoming of the genre occurred at the beginning of the 20th century, when many household names were born, for example Hercule Poirot or Miss Marple by Agatha Christie.

Following works can be mentioned as classical representatives of detective stories:

Edgar Allan Poe – The Murders in the Rue Morgue

Edgar Allan Poe published his short story that is considered first detective story in 1841. The plot offers a locked room mystery – two dead bodies are found in a locked room from which is

³⁰ *Detective story* [online]. [cit. 23.3.2023]. Dostupný na WWW: <https://www.britannica.com/art/detective-story-narrative-genre>

unable for a human to escape. The author introduces a detective C. Auguste Dupin, who reveals a rational explanation thanks to his abilities.³¹

Arthur Conan Doyle – The Hound of the Baskervilles

³²The novel was originally published from 1901 to 1902 in *The Strand Magazine*. It is one of the most famous stories with Sherlock Holmes. It tells the story of reputed curse of the Baskervilles. The family is believed to be murdered by a huge demonic hound. Sherlock Holmes and Dr Watson leave to Dartmoor to investigate the case. Everything is explained and solved with the help of their logic and deduction.

Agatha Christie – Murder on the Orient Express

³³The novel was published in 1943. Detective Hercule Poirot finds himself on the Orient Express that is stuck in a snowdrift. An American passenger Ratchett is afraid of his life and tries to hire Poirot for his protection. Detective reject it and Ratchett is murdered in the middle of the night. Following the interrogation of the other passengers, detective Poirot comes to a surprising conclusion.

Umberto Eco – The Name of the Rose

³⁴Umberto Eco published his first and most famous novel in 1980. The author combines features of the detective story, historical novel and horror. The story is set in a monastery in 14th century. The role of detective is carried by a friar William of Baskerville and his apprentice Adso. They arrive at the abbey and begin to investigate the suspicious deaths of several monks. The work becomes very popular for integration of the biblical themes, literary history, mysterious environment and thrilling atmosphere.

³¹ POE, Edgar Allan. *The Murders in the Rue Morgue*. Oxford: Oxford University Press, 2006, ISBN 0194234665.

³² DOYLE, Arthur Conan. *The Hound of the Baskervilles*. London: Penguin Books, 2012, ISBN 978-0-141-19917-7.

³³ CHRISTIE, Agatha. *Murder on the Orient Express*. London: HarperCollinsPublishers, 2017, ISBN 978-0-00-815861-3.

³⁴ ECO, Umberto. *The Name of the Rose*. Transl. by William WEAVER. New York: Warner Books, 1984, ISBN 0446322180.

3 Literary analysis

THE STRANGE CASE OF THE ALCHEMIST'S DAUGHTER

by Theodora Goss

First in the title of the novel we can recognize the elements of intertextuality. It is an allusion to the novella *The Strange Case of Dr Jekyll and Mr Hyde* written in 1886 by Robert Louis Stevenson. This may indicate that we will encounter other elements referring to this work in the course of the novel. The formulation *Alchemist's* in the title awakes the gothic sense of the mystery in the reader. The character of an alchemist can be connected to detective novels and also to the image of the science, scientific experiments and mysterious environment.

3.1 Chapter I – The girl in the mirror

The novel's opening scene portrays the funeral of Ernestine Jekyll. Her daughter Mary is introduced and described to the reader for the first time under these circumstances.

“The face that stared back at her was pale, with dark circles under the eyes. Even her hair, ordinarily a middling brown, seemed pale this morning, as though washed out by the light that came through the narrow windows on either side of the front door. She looked like corpse.”

(Goss, 2017, p. 4)

That picture is followed by the author's explanation of why she included the description of the reflection in the mirror.

“I have paused to show you Mary staring into the mirror because this is a story about monsters. All stories about monsters contain a scene in which the monster sees himself in a mirror. Remember Frankenstein's monster, startled by his reflection in a forest pool? That is when he realizes his monstrosity.”

“Mary: I'm not a monster, and that book is a pack of lies, If Mrs. Shelley were here, I would slap her for all the trouble she caused.” (Goss, 2017, p. 4)

After saying goodbye to her mother, Mary returns home and we learn more about her plight. After her father's death 14 years ago, she and her mother discovered that his fortune was gone. They had only a life-income left by Dr. Jekyll to his wife, but that also disappears now. For the lack of money Mary has to dismiss all the servants. Despite this, the faithful maid Mrs. Poole decides to stay with her.

The same day, Mary meets with Dr. Guest because of her financial issues. She finds out from him that her mother had another secret account, from which the sum £1 was regularly paid on the first of the month.

“Each transaction was recorded in exactly the same way: Payment to the Society of St. Mary Magdalen - £1 - For the care and keeping of Hyde.

Hyde! At the sight of that name, Mary gasped. It conjured an image from her childhood: her father’s friend, the man known as Edward Hyde – a pale, hairy, misshapen man, with a wicked leer that had sent a shiver up her spine.” (Goss, 2017, p. 15)

Shocked Mary returns home ready to ascertain more details.

The first chapter concludes in Author’s note:

” I can’t tell you how much I regret allowing Marry and the rest of them to see this manuscript while I was writing it. First they started commenting on what I had written, and then they insisted I make changes in response to their comments. Well, I’m not going to. I’m going to leave their comments in the narrative itself. You, dear reader, will be able to see how annoying and nonsensical most of them are, while offering the occasional flash of insight into character. It will be a new way of writing a novel, and why not? This is the ‘90s, as Mary pointed out. It’s time we developed new ways of writing for the new century. We are no longer in the age of Charles Dickens or George Eliot, after all. We are modern. And, of course, monstrous...”

The very beginning of the novel is set in a Gothic atmosphere that is represented by the funeral and its significant motifs as a coffin and a gray churchyard. This atmosphere is further enhanced by gloomy weather. The way Mary is introduced derives from the situation. She is pictured as a pale, tired, suffering and stressed out young woman and this characteristic. The choice of her characteristics responds to the morbidity and the mystery of the Gothic fiction.

In the explanation of choosing reflection in the mirror is mentioned a hint on Mary Shelley’s *Frankenstein*. That can be also seen as an element of the intertextuality and is elaborated later in the story.

The most important intertextual feature of this chapter is the character of Mary, who represents the descendant of Henry Jekyll from Stevenson’s novella *The Strange Case of Dr Jekyll and Mr Hyde*. Theodora Goss creates Ernestine Jekyll as his wife and endows them with a daughter that becomes one of the main characters of the story. A poor but humble and smart heroine can

be understood as a reference to the Victorian novels of the Brontë sisters such as *Jane Eyre* or *Wuthering Heights*.

Throughout the story, the reader is accompanied by comments from the author and other main characters. The comments are included also in the first chapter, but we do not know the protagonists yet and they are introduced later in the story. In the final note of the chapter the author explains her reason for leaving the remarks of the protagonists' narrative. It is her original method to bring something new in the world of writing. It can be seen also as a way to distance herself from the narrative. The use of multiple narrators also allows the novel to explore themes of identity and agency in a more nuanced way. Every narrator is a woman and intertextual hint at heroines from already existing novels. Each character is struggling to find her place in a society that seeks to constrain and control her, and their different perspectives and experiences offer a more complete picture of the challenges they face. The use of heroines instead of heroes carries signs of the feminism and the Victorian novel.

3.2 Chapter II – Consulting Mr. Holmes

The second chapter begins exactly where the first one ended. Stunned Mary questions Mrs. Poole what does she remember about Mr Hyde and about her father's murder.

“But that Mr. Hyde just makes me feel like taking a shower, with plenty of soap! He spent most of his time with your father in the laboratory. But I saw him once or twice, creeping down the stairs as he did, with an evil look on his face. The sight of him made me shiver. I remember it to this day!” (Goss, 2017, p. 21)

“Oh, I don't think there was any question of his guilt! It was a dreadful time. The police coming around, questioning us all as though we were criminals. I'm convinced it hastened your poor father's death. But Hyde disappeared, and hasn't been heard of since. Good riddance, I say!” (Goss, 2017, p. 22)

Mrs. Poole also tells Mary that there was a reward – 100 pounds offered for information leading to the apprehension of Hyde. This gives her hope that the money would help her out of her difficult financial situation. She decides to search her father's documents and laboratory for more clues, but it is futile. The laboratory was not opened for 7 years since the death of Dr. Jekyll and Mrs. Poole still remembers it.

“I still remember that night, although it was so long ago. My father and Mr. Utterson breaking down the door to the office, and then my father telling all the servants that Dr. Jekyll

was dead. An accident, he told us, but we all whispered the word suicide. And Mr. Utterson up with your mother half the night. The next day Mr. Utterson and my father carried him out themselves, in a plain wooden box. That made us certain it must have been suicide. Why else were none of the servants invited for funeral? It was just Mr. Utterson and your mother, and he was buried without even a proper stone to mark where he lay, just that plaque in St. Marylebone. After that, everything was cleared away – all the chemicals, the papers, even the books. Your mother bore it all so well. It was later she broke down, from the strain, I suppose.” (Goss, 2017, p. 26)

Hoping to find some help and solve the mystery with Hyde, Mary goes to an appointment with Mr. Holmes. After explaining him and Dr. Watson the whole situation, they agree to investigate together. However, Sherlock Holmes has to leave for Whitechapel to see Inspector Lestrade and another terrible murder of a young woman. That is why Mary and Dr. Watson set out alone to visit the Magdalen Society and find Hyde.

The intertextual elements in the second chapter can be seen primarily in the characters. The author mentions Dr. Jekyll and Mr. Hyde from Stevenson’s novella *The Strange Case of Dr Jekyll and Mr Hyde*. Using her memories, Mr. Poole narrates to Mary the circumstances that led to her father’s death – it is the retelling of the end of Stevenson’s novella. Some details about Jekyll’s burial are added, but the basis is identical. The description of Hyde gives us the impression of the Gothic sense and also a decadent image. He evokes the feelings of fear in other people and represents a mysterious villain, who is scary, morbid and dangerous. The strange conditions that caused the death of her father and the disappearing of Hyde become a mystery for Mary, that has to be solved. It symbolizes the features of gothic horror murder mystery and also a plot that is significant for detective novels.

Sherlock Holmes and his loyal assistant Dr. Watson are also intertextual elements representing the work of Arthur Conan Doyle. They are presented with their common characteristics and behaviour. Their and Inspector Lestrade’s occurrence arouse suspicion in the reader that the crime or the mystery will be investigated. That brings detective hints into the story.

3.3 Chapter III – The Magdalen Society

When Mary and Watson arrive at the building of The Magdalen Society, a sign on the gate catches their attention. It says:

“A mission to rescue our fallen sisters in Christ. Visitors permitted between the hours of 2 and 4, except on the Sabbath. No gentleman visitors at any time.” (Goss, 2017, p. 41)

Hyde cannot be hiding on a such place. Mary enters the edifice alone to see the director Mrs. Raymond. She describes how it looks inside.

“They walked across the courtyard, which was paved except for a border by the stone wall of the house, where straggling yews leaned toward the sunlight. A thick layer of ivy grew up the walls to the third floor, making the house look particularly ominous. Sister Margaret pushed open a large wooden door with iron fittings that made Mary feels a though she were entering the Castle of Otranto. She could not repress a small shudder. The air was damper and colder here than it had been in the streets of London. Mary followed Sister Margaret up a set of stone stairs to the second floor. At the top of the stairs was a long hallway, leading to another large wooden door. There seemed to be a lot of those in the Magdalen Society, as though someone had decided on large and ominous as a decorating style. Sister Margaret knocked.” (Goss, 2017. p. 44)

Mrs. Raymond immediately confronts Mary with her discourse.

“I refuse to keep the child any longer. She has proven incorrigible. I’ve written to your mother numerous times, asking her to come take Diana, but she’s never responded.” (Goss, 2017, p. 44)

Mary is shocked having no idea who Diana is, but the director is unyielding and escorts Mary to pick her up. Entering the room Mrs. Raymond introduces the girl as Diana Hyde.

“There, sitting cross-legged on the bed, barefoot and in a white shift, was a girl. She had red hair curling down to her waist, and her face was covered with freckles. The room around her was a mess. A bureau in the corner had its drawers pulled out, and there were clothes strewn over the floor. A bookshelf had been emptied of its books, which lay on the floor among the clothes. Mary noted that they were all pious works – a Bible, The Sermons of Reverend Dr. Throckmorton, a book with Holy Thoughts and Good Deeds written on the spine, lying open with its pages downward. A table was pulled out from the wall and the chair had been turned over. On the floor, Mary could see the shards of a pitcher and washbasin, a brass candlestick, and a hair brush. On one wall was written, in large red letters, LET ME OUT OF HERE YOU BLOODY HIPOCRITES!” (Goss, 2017, p. 46)

Despite her protest, Mary is forced to take Diana with her. Waiting for them outside the gate is Dr. Watson, who is also shocked to find out who Mary is bringing with her. However, the explanation must wait, because another body is found and Watson has to go to see detective Holmes. Mary and Diana insist on him, so they are allowed to leave with Watson.

The description of The Magdalen Society carries many Gothic elements. The building is depicted as the ominous house with stone walls and large wooden doors. That image evokes fear, fright and mystery in the reader. The impression is supported by Gothic atmosphere that is represented by damp and cold air and Mary's shudder. The author also mentions Walpole's gothic novel *The Castle of Otranto* as a comparison of the style of the house.

The character of Diana Hyde denotes another intertextual element. Her appearance and behaviour symbolize wildness and sharpness. Because of her name, the reader connects her with Hyde and that is highlighted by her bad manners and uncouthness. The girl is a mystery to the reader at the moment and her story is revealed later in the novel.

3.4 Chapter IV – A Murder in Whitechapel

Detective Holmes is not excited about Mary's and Diana's presence on the crime scene, but he is curious about Diana's relation to Hyde.

“Are you the daughter of a Mr. Edward Hyde?”

Diana twisted her shoulder out of his grasps and stood glaring at them. Mum always told me that my father was a gentleman who called himself Mr. Hyde. She told me to behave like a lady because I was a gentleman's daughter. But he never came to see me, not while Mum was alive. And then I was sent to St. Mary's.” (Goss, 2017, p. 58)

Although they want to continue the conversation, the murder takes precedence. The victim named Molly Keane is missing her brain. The previous victims were also young women and they were missing their body parts. Sherlock Holmes starts the investigation.

“How can you tell there were two of them?” Said Lestrade. Which was, of course, what Mary had been wondering.

“One left two footprints in the mud under that overhang, where the rain has not erased them. He gestured toward the overhang at the entrance to the alley. They had walked under it themselves, when they arrived. By the distance between them, I would put him at not much

above five feet. By the distance his boots sank into the mud, he is not a heavy man, eight or nine stone.”

“And the other man?” asked Mary.

“He has left no traces,” said Holmes. “But Molly Keane’s neck is broken, and I don’t think the man we’ve been describing would have the strength to break her neck. He’s small and light – and lame in one leg.

“Lame!” said Lestrade. “How is that, Holmes?”

“His footprints in the mud. One of them is straight, the other bent, almost as though he had a club foot, although without deformity. To look at, he must be a twisted man. I don’t think he has the strength to saw into a woman’s head – you’re looking for a surgical saw, I think, Lestrade. Yes, and a sharp knife to remove her brain with. Perhaps a scalpel. This was a more delicate operation than Pauline Delacroix, whose entire head was missing. Two men are more definitely indicated: one strong enough to break a woman’s neck and saw through her skull, another with the knowledge and skill to take out her brain. You may be looking for a medical man, or a man with medical training.” (Goss, 2017, p. 64)

The description of one of the perpetrators elicits a familiar feeling in Mary and she recognizes Hyde in it. She tells Holmes and Lestrade about her suspicion, but Diana laughs at her.

“Jekyll’s dead, according to Miss Mary, here. That means Hyde’s dead. My mum told me that Hyde was just another name for Jekyll. Hyde was a disguise Jekyll used when he didn’t want to be found out. Like a cloak.” (Goss, 2017, p. 73)

As unlikely as all this seems to them, they leave even this possibility open.

The fourth chapter is written as a part of the detective story. In the beginning the body is found and the detective arrives at the crime scene. Sherlock Holmes, Dr. Watson and Inspector Lestrade are intertextual characters that guide us through the chapter. They are all portrayed as they are known from the stories of Arthur Conan Doyle. Sherlock Holmes immediately employs his logic and deduction and explains to the other characters what happened. He outclasses others with his abilities and acts a little superficial. The female victims with missing body parts are an allusion to the real-life murderer Jack the Ripper who committed atrocious crimes in London during the Victorian period.

The author opens and changes the end of Stevenson's novella *The Strange Case of Dr. Jekyll and Mr. Hyde*. That offers the opportunity to integrate the intertextual character of Hyde into the story.

3.5 Chapter V – The Letter from Italy

Mary returns home with Diana and introduces her to Mrs. Poole. She is not happy about Diana's appearance and behaviour.

“Well, she does look rather like him, with that grin of hers, like an imp plotting mischief. And she's wicked enough for anything. Tried to bite my arm when I put her in the bathtub, not that I'm going to put up with that sort of nonsense! I wonder who her mother could be. I pity her, whoever she was, getting herself involved with a man like Hyde.” (Goss, 2017, p. 81)

Mary searches once more through her father's documents and finds his notebook in which is written: *“Today. I let out the beast Hyde. He is stronger than I am. What will he do when I can no longer control his impulses? The sight of my face in the mirror. The horror! He has gained the power to transform at will, and I cannot stop him. All is lost. All, all lost, and I am a dead man.”* (Goss, 2017, p. 83)

She is thinking about the possibility that her father could transform himself into Hyde through one of his experiments. She discovers a letter from Giacomo Rappaccini that confirms her in her speculations. In the letter, both scientists are consulting their experiments. Rappaccini advises Jekyll to experiment on his daughter as well as he does on her daughter Beatrice. He raised her in the poison garden and she became immune to the poison but poisonous herself. Mary confides in it with Mrs. Poole and she recognizes Beatrice's name in the newspaper.

“Beatrice Rappaccini, the Beauty who Breathes Poison. Appearing 10:00 a.m. and 12:00 noon Wednesdays and Fridays at the Royal College of Surgeons. Admission free with advertisement for all who would like to witness this scientific marvel.” (Goss, 2017, p. 90)

Mary and Diana want to find out more information about these experiments so they plan to go to see her the next day. First of all, Mrs. Poole asks Diana to tell them anything else she knows about Hyde.

In the beginning of the chapter, we can notice the complicated relationship of Diana and Mrs. Poole. It is caused by Diana's manners and bearing that does not correspond with behaviour of a young lady in the Victorian period. A young lady is expected to conform to strict social norms

and etiquette even in private settings. She should be chaste, polite and modest and avoid scandalous and improper behaviour. However, Diana is quite the opposite, which offends Mrs. Poole.

The characters of Giacomo Rappaccini and his daughter Beatrice are introduced to the reader. They are intertextual hints to Nathaniel Hawthorne's Gothic short story *Rappaccini's Daughter* from 1844. In the letter, a short part from the original Hawthorne's original story is unveiled. The author brings characters back to life and continues in their story later in the novel.

3.6 Chapter VI – Diana's Story

Diana reluctantly begins to talk about her life. Her mother was a Londoner, who had fallen in with a soldier when she was fifteen. Her father kicked her out because of it and she lost her baby. She had to care of herself and started to work in a house run by Mrs. Barstowe. It was described as a superior place, catering principally to doctors, lawyers and politicians. There she met Hyde with whom she became pregnant. He wanted the baby and supported Diana's mother. However, one day police came into the house looking for Hyde because of a murder had been committed. Hyde disappeared and her mother stayed alone. Under these circumstances, Diana was born. She was raised in the Barstowe's house after her mother died. When she was only seven, a gentleman came there to see her and took her to St. Mary Magdalens.

The story of Diana's mother carries some romantic features. It explores a heroine that is similar to a Byronic hero or his female equivalent. She is an outsider that does not fit in. She has to fight for her own life, because society and her own family reject her. She goes through unhappy love and loneliness. She is an outcast, but she experiences freedom and her own individuality. However, her story ends tragically.

3.7 Chapter VII – The Poisonous Girl

The next morning girls set out to the Royal College of Surgeons to meet Beatrice Rappaccini. The audience is welcomed by Professor Petronius, who introduces Beatrice as a marvel of modern science. Beatrice takes the stage and begins her performance.

“She was beautiful. She was, it was no exaggeration to say, the most beautiful woman most of the audience members had ever seen. Her dress was in the Grecian style, leaving her neck and arms bare. Her skin, of a soft olive hue, proclaimed her a daughter of the temperate South, and her cheeks were tinged with red, as though she had spent time under a southern sun.

Her features were as clearly cut as those of an ancient statue. Her hair, a lustrous black, hung down to her waist. She stood still for a moment, then walked toward the platform, swaying as gracefully as one of the reeds so admired by the classical god Pan.” (Goss, 2017, p. 110)

She breathes on the flowers and they then turn brown, shrivel and dry up. Apple rots, bees and snakes die, men feel like being drunk from her breath. After the performance, Mary sneaks up on Beatrice and arranges a meeting in the park.

Beatrice gets acquainted with the girls and tells them, that she recognizes their names from her father’s letters. Giacomo Rappaccini and Henry Jekyll were both members of the Société des Alchimistes. She wants to explain them more, but they are interrupted by one of the professors. Mary remembers the words of the letter:

“You have a daughter, have you not? Surely he is old enough for you to begin the process, in whatever direction you decide will yield the most promising results.” (Goss, 2017, p. 119)

Girls are beginning to realize that the Société des Alchimistes has something to do with experiments on girls. They swear to free Beatrice and solve the mystery. But first they go to visit Holmes and tell him about the Société and their possible murders. However, Sherlock surprises them with the news that one man has already confessed to the murders. The girls are going with him to question the man to the Purfleet Asylum.

Introducing Beatrice offers the reader the description of contrast between her appearance and abilities. She is portrayed as a beautiful and fragile woman, but this completely contradicts her deadly touch and breath. Death and beauty as two incompatible things cause mysterious and frightening atmosphere. Together with the Société des Alchimistes, a moral and ethical dilemma arises about experimenting on women and messing with the creation of life and divine forces. It can be classified as a feature of both Gothic and Romanticism.

3.8 Chapter VIII – The Man Who Ate Flies

During the journey, the girls tell Holmes and Watson what they have learned from Beatrice. Dr. Watson adds information about Dr. Moreau, who did experiments on living animals and humans and wanted to create new species. The entire conversation is interrupted by their arrival to the Purfleet Asylum.

In the Asylum they are asking the doctors about Renfield – the man who confessed to the murders. The doctor claims that he was escaping before regularly, but he never hurt anyone. They are ushered to his room, but Renfield pays no attention to them and catches flies.

“Stop that!” said Dr. Balfour. “Didn’t I tell you, no more flies? Who put that bowl of sugar water in the room?”

“No, don’t take it away!” said Renfield. His voice was highly pitched, and piteous. “Dr. Seward always allowed me to have the flies, and spiders too! Without the flies, how will I live? How will I live forever?”

“This is his mania,” said Dr. Balfour. “He collects flies and eats them. He believes they sustain his life.” (Goss, 2017, p. 136)

Sherlock Holmes questions him about the murders and he describes them precisely. But when it comes to details, his statements do not match the reality. Mr. Holmes is not sure that he really committed the murders. Everyone is just about to leave when Renfield looks at Diana and asks:

“Who are you?”

She stared back. “What business is it of yours?”

“This is my sister, Mr. Renfield,” said Mary. “My sister, Diana Hyde.”

At that, Renfield’s face took on a sly, crafty look she had not yet seen on it. Perhaps he had killed those women after all?

“You’re his daughter, you are. When you see your father, tell him I did well. Will you do that for me? Eternal life, that’s what I want. That’s what I was promised. You tell him I did everything I was told.” (Goss, 2017, p. 140)

Everyone is shocked and does not know what it means. They decide to leave.

In the beginning of the chapter, the author mentions a character of Dr. Moreau, who is an intertextual hint to Herbert George Wells and his work *The Island of Dr. Moreau* from 1896. The reader will meet its characters and story later in the novel.

The introducing of Renfield offers gothic, mysterious and frightening image. He is an intertextual character from Bram Stoker’s *Dracula*. His behaviour and mania respond to gothic and horror genre and Stoker’s original story. His reaction to Diana gives the reader a sense of deepening mystery and feeling, that Hyde could be still alive and involved in the murders.

Renfield also represents a character significant for detective stories – a prime suspect who turns out to be innocent.

3.9 Chapter IX – A Rescue at Night

On their way back, Diana reveals that she stole a letter from the doctor's table. The letter was written by Abraham van Helsing to the director of the Asylum. The content of it is not clear, but it is obvious that it is about the Société des Alchimistes. They are discussing some of their experiments and mention other members such as Dr. Moreau and Mr. Prendick in it. The excitement about the letter is interrupted by the message that another murder was committed. That seems peculiar because Renfield is still in the Asylum and cannot be the perpetrator. Sherlock leaves to the crime scene and Mary, Diana and Watson move to free Beatrice. Diana climbs up the drainpipe and helps Beatrice to escape. Watson accompanies them home.

The reader makes the acquaintance of another intertextual characters. Abraham van Helsing appears in Stoker's novel *Dracula* as a famous vampire hunter and Mr. Prendick plays a role of a scientist in Wells's novel *The Island of Doctor Moreau*. In this part they are only mentioned, but the reader will meet them later in the story.

The information about another murder confirms that Renfield is innocent and cannot be the murderer. That situation and increasing thrill are significant elements of the detective story.

3.10 Chapter X – Beatrice's Story

The following day girls gathers for breakfast and Beatrice narrates to them and Mrs. Poole her story.

She grew up with her father in Padua, Italy. He was a physician and cultivated beautiful but poisonous garden, from which he made his medicaments. Her mother was much younger than her father and died in childbirth.

“As my mother tended his poisonous plants, I grew in her belly, absorbing their poisons. I believe they affected me even in the womb. While they weakened her, I was so imbued by their essence that they made me strong and healthy. On the day I was born, she died – giving birth to me. Already weakened, she could not bear the rigors of childbirth. She was farmer's daughter, and I – was a monster. I hold myself responsible for her death.” (Goss, 2017, p. 164)

She suckled at poisonous plants and she saw these flowers as her sisters. She didn't ask her father about his actions or motives.

One day she met Giovanni, her father's student, and they fell in love. Giovanni visited her very often and became poisonous as well. He did not want to be the same creature and ran to Professor Baglioni for help. The Professor made a special potion that would cure him and Beatrice as well. That was at least what Giovanni thought. In fact, Baglioni wanted to destroy Rappaccini's experiments so the potion was mortal. Hoping to cure himself and his love, Giovanni drank it and died. Devastated Beatrice escaped from her father and tried to find a new life.

Beatrice also spent almost her whole life as an assistant of her father, so she learned a lot about Société des Alchimistes. The main goal of the Société is the transmutation of the dead into living. She explains that the Alchimistes are inspired in Victor Frankenstein's original experiment and want to re-create it.

“To take parts of the dead and create a living being, said Beatrice. To sew those limbs together into a woman and bring her to life. That is what Frankenstein did – not with a woman, but with a man, a living corpse who became a monster.” (Goss, 2017, p. 167)

The girls are interrupted by Mr. Holmes and Dr. Watson. Men inform them about Renfield's escape. They are sharing all evidences, clues and information about the Société together. After their departure Beatrice shows a letter to Mary and Diana. The letter is written by Catherine Moreau. She wants to meet with Beatrice, so girls hoping to find out something new, are going to visit Catherine.

This chapter offers a closer explanation of Beatrice's origin and story to the reader. It can be seen as retelling of the Hawthorne's work *Rappaccini's Daughter* from 1844. The original story carries Gothic elements and themes such as creating of a new creature or scientific experiments, that can be found also in the chapter. Beatrice, her father, Giovanni and Professor Baglioni represent intertextual characters. However, the author plays with their destiny. In the original Hawthorne's short Gothic story, Beatrice drinks the potion and dies and Giovanni stays alive. The author reverses their fate and that enables her to focus on the character of Beatrice and integrate her further into the story.

3.11 Chapter XI – The Marvelous Circus

Hoping to find Catherine Moreau, girls visit the *LORENZO'S CIRCUS OF MARVELS AND DELIGHTS*. They do not know, how to recognize the author of the letter, but suddenly a Cat Woman talks to Beatrice in Latin.

“She looked like a cat, with cat ears set high on her head and yellow cat eyes. She was covered with a thick pelt of yellowish-brown fur, except on her face, and had a long tail that whipped around as she walked. She snarled convincingly and showed her sharp claws. But when any of the audience members paid an extra halfpenny, she would allow them to scratch her under the chin and stroke the fur on her back and arms. Then she would purr loudly.” (Goss, 2017, p. 184)

Beatrice recognizes that she is Catherine Moreau and arranges a meeting with her after the performance. Girls meet her later in her tent and realize that she was wearing a costume. She looks quite ordinary except her yellow eyes and claws. Catherine introduces them to her friend Justine Frankenstein. Mary, Diana and Beatrice offer to Catherine and Justine new home and they decide to leave with them. On their way back home, someone is following them. Girls split into two groups and dress like man for being inconspicuous. Catherine and Diana try to mislead the followers. Thanks to her animal abilities, Catherine smells that the followers are not ordinary men but Beast Men. Finally, everyone reach home but Mrs. Poole has an unpleasant news: *“Poor Miss Frankenstein has killed a man!”* (Goss, 2017, p. 201)

The eleventh chapter carries the thrilling atmosphere further. The sequence when the main protagonists are being followed by strangers is also significant for the detective story. The mysterious environment of London in the night represents Gothic element of the work. Catherine Moreau is an intertextual hint to Herbert Well’s novel *The Island of Dr. Moreau* from 1896 and the character of Justine Frankenstein comes from Mary Shelley’s horror novel *Frankenstein* from 1818. The story of both characters will be revealed later in the work.

3.12 Chapter XII – Catherine’s Story

Justine is completely distraught because of that incident. The house was being watched and a man tried to force his way in. Justine was trying to protect Beatrice and she accidentally killed the man with her strength. Mr. Holmes and Dr. Watson are invited for help.

Catherine smells that the man is not an ordinary man. In fact, he is a pig that was surgically transformed into a man. The others do not believe her and she starts to explain.

Her father was interested in the experiments of transmutation of animals into human beings. Because of his cruel experiments, he was driven out of England with his assistant James Montgomery. They settled on an island and Moreau began with his experiments again. After some time, a man named Prendick was saved from the water and brought to the island. He

helped to educate Catherine. Catherine shows others her scars and says that she is the prove of Moreau's work. She was created from a puma.

"I was the puma, yes. After we disembarked, Moreau began the process that would turn me into a woman. Surgery, but also after a certain point, after my mind was receptive to it, hypnosis and education. Indoctrination. In the same room, for I was in a cage during most of the process, he sat with Prendick, drinking tea, discussing his aims and procedures." (Goss, 2017, p. 210)

She escaped from the cage, killed Moreau and Montgomery continued with her education. After finishing the transformation, Catherine, Montgomery and Prendick decided to leave the island but there was no way to flee. Montgomery then started gambling with Beast Men, went crazy and was killed.

"Slowly, the Beast Men killed each other off. Or," Catherine added calmly, "I killed them. By the end of the year we spent on the island, there were none left. We ate them, of course. What else was there to eat on that island but coconuts and crabs?" (Goss, 2017, p. 215)

Prendick became afraid of Catherine and escaped alone. Catherine was later saved by the supply ship. Thanks to her education, she convinced them that she is an Englishwoman shipwrecked on that shore and they took her to London.

After the narrating, Holmes and Watson reveal a new clue. They found out that four of the murdered women were inmates of the Magdalen Society.

Catherine's narrating constitutes the main intertextual element of this chapter. It can be considered as an accelerated retelling of Herbert Well's novel *The Island of Dr. Moreau*. The author also mentions other characters of the novel such as Dr. Moreau, Montgomery or Prendick. Most of the story is left as it was originally written. Catherine's destiny is changed. In the Well's novel, Catherine and Moreau kill each other in a fight. However, the author leaves the character alive and continues in her story.

3.13 Chapter XIII – Return to the Asylum

Mr. Holmes and Dr. Watson are discussing the investigation with girls. They decide to form 3 groups. Catherine, Diana and Dr. Watson return to Asylum to verify the information about murdered intimates. Holmes, Mary and Mrs. Poole leave back to the Asylum to question another witness. And the third group – Justine and Beatrice – stay at home.

In the Asylum, Holmes and Mary overhear the conversation between one of the doctors and Prendick. They start to suspect Renfield and Prendick of being members of the Société des Alchimistes.

Over the course of the chapter, the reader gets deeper into the ongoing investigation. New clues are offered and the reader along with the characters follow more possibilities and suspects. Holmes and Watson guide the characters through the detective plot and the whole atmosphere enhances the elements of the detective story.

3.14 Chapter XIV – The Twisted Man

Mrs. Poole returns to an empty house. She finds another dead body of a Beast Man and Beatrice and Justine are missing.

Mary and Holmes are going to Soho to question Prendick.

Catherine in disguise joins The Magdalen Society. She shares room with Alice, Mary's former servant. In the night, Catherine hears a weird noise, sneaks out and creeps to Mrs. Raymond office. Mrs. Raymond speaks with two strange men and a Beast Man. Catherine hears the conversation and recognizes that one of the men is Hyde. He argues with Mrs. Raymond about Diana's leaving. Hyde wants his daughter back.

Catherine also ascertains that The Magdalen Society supply Hyde and the Société des Alchimistes with girls. The argument is interrupted by Alice standing behind the door. Mrs. Raymond gives her to Hyde and Beast Man and they leave with her. Catherine escapes from the Magdalen Society with Diana's help and along with Watson follow Hyde.

Return to The Magdalen Society reawakens mysterious atmosphere in the reader. Gloomy environment and the character of Hyde give the impression of fear, anxiety but also thrill. The reader learns that Hyde is indeed alive and plays his part in the story. This chapter restores the Gothic atmosphere to the story.

3.15 Chapter XV – The Streets of Soho

Mary and Holmes reach Prendick in company with Beast Man. They follow them and end up in the docks. They have to hide and look around.

“Swimming in those bottles were parts of bodies. Hands, legs, torsos. Perfectly preserved heads. Eyes closed, they swam in preserving fluid. But surely there were more parts

than five girls could have provided? She could see at least three heads, and she did not want to count the number of limbs, of various sorts.” (Goss, 2017, p. 273)

On the operating table, they sight Justine. Prendick is supposed to remove her brain according to command of a giant that is standing nearby.

“Killing me won’t help you create the woman you want,” said Prendick How could he be so calm? Was it desperation, or exhaustion? Certainly he seemed exhausted. “I can try to replace her brain. It will, at any rate, be easier than creating an entire woman, which was your original insane plan.”

“Keep a civil tongue in your head, or I’ll tear it out! You can create a woman for me as well dumb speaking – and I shall enjoy your company more.”

Prendick looked down at the ground and said, “All right. I’m ready to start when you wish.”

“Do you see what you’ve driven me to, Justine?” The giant looked down at her. “I give you one final chance. Say that you love me, that you will return to me willingly, and I will spare your life.”

“I will never love you,” said Justine in a voice that sounded as though she were speaking from a great distance. “I welcome death, and willingly choose it over a life with you, Adam.” (Goss, 2017, p. 275)

At that moment, Hyde also enters the docks. Mary and Holmes are reunited with Catherine and others in hiding and plan to free Justine, Beatrice and Alice.

In this chapter, the reader along with the characters finally learn what is actually happening. The tension escalates when everyone gathers in the docks. It is revealed who is behind all this and what his motive is. A new intertextual character enters the scene – Adam. He represents the Frankenstein’s monster and has an origin in Mary Shelley’s *Frankenstein* from 1818. In the original story, the Frankenstein’s monster wanted to commit a suicide after Frankenstein’s death and then disappeared. The author brings the character to life and builds on its story.

Another intertextual element can be seen in the setting of the chapter. The dark docks, mysterious atmosphere and description of the bottles filled with the body parts evoke fear and thrill in the reader. It is another incorporation of the feature of the Gothic novel.

3.16 Chapter XVI – Into the Warehouse

The chapter begins with Adam's explanation of his action. He confesses his love for Justine and blames her for his misery.

“You're mine, you will always be mine. You know that Justine. You know it in your heart, where you love me, despite yourself – as I love you. Come to me now, and there will be an end to all this. Your friends will be safe, no more women will be murdered. Those murders are on your head, my love. I killed them for you, for no other reason. But if you come to me, if you love me, everything will be all right again.” (Goss, 2017, p. 291)

Meanwhile, Diana rescues Beatrice and Alice. Chaos ensues in the warehouse. Renfield opens the cage with Beast Men and the whole situation results in fighting and shooting. Watson is injured during the fight and Mary leads him away. Hyde sights Diana and decides to help the girls and betray Adam, who is enraged.

“Who took you in after you left England? When you were wandering around Europe, friendless, wanted by the police? Who gave you shelter and safety, a laboratory so you could continue your experiments? It was I! And this is how you repay me!” (Goss, 2017, p. 295)

The building is set on fire and everyone except Adam successfully escapes. He remains in the warehouse and dies. Hyde is arrested and everyone flees on the boat. Watson needs medical treatment so they take him to the hospital.

At the beginning of the chapter, the reader becomes more familiar with Adam. The author proceeds from Mary Shelley's *Frankenstein* and enlarges Adam's feelings. Although Adam is a monster, he is capable of human emotions and craves love and companionship. However, he experiences only rejection, loneliness and despair. The examination of the monster's feelings brings the elements of Romanticism into the story.

3.17 Chapter XVII – A Boat on the Thames

The journey on the ship provides all the characters time to think and it evokes their memories. Catherine reminisces about her rescue from the island, Mary and Diana recover from meeting with Hyde and Justine recuperates from being kidnapped.

The boat successfully transports Watson to the hospital in time and the girls head home together.

The story calms down in this chapter. The author focuses primarily on the feelings and thoughts of the main characters. It can be seen as the sign of Romanticism.

3.18 Chapter XVIII – Back to Park Terrace

Justine is still not feeling well after the previous events. Still, Holmes and the others need to find out all the information that Justine knows.

“Forgive me, Miss Frankenstein. I do not mean to distress you, but you understand, I’m sure, why we must know everything. Adam, Hyde, and Prendick were all involved with this secretive society, although in different ways, I suspect. Prendick seems to still be a member, Hyde was cast out, Adam was never admitted. And Renfield – what is his connection? Why did Hyde choose him to pin the murders on? You see how complicated this case has become. I doubt Renfield will give us any useful information – he is too sunk in his madness. Hyde may speak, once he has spent some time in Newgate. I have arranged for an interview with him, after he is charged and imprisoned. Meanwhile, any additional information may lead us to the Société des Alchimistes.” (Goss, 2017, p. 335)

Justine nods and starts to narrate her story.

Although the reader already knows who was behind the murders of women, the mystery is still not solved. The enigma presented by the Société des Alchimistes rekindles the reader's curiosity and thrill. Thanks to these elements, the signs of a detective story can be found in this chapter.

3.19 Chapter XIX – Justine’s story

She does not remember her life before becoming Frankenstein’s creature. Viktor Frankenstein told her that story after her creation.

Justine was sent in service in Frankenstein family. She took care of Victor’s brothers. One day, William (Victor’s younger brother) was murdered. His locket with a portrait of his mother was found among Justine’s clothes. She was accused of his murder and hanged. After her death, Victor created a monster from Justine, because Adam threatened him to do that. He raised her and taught her everything again. Adam started to be jealous because Victor never raised and treated him like that. So he came for Justine and forced her to leave with him and become his companion.

“I am not a you, I said. I am Justine, and I am a rational creature, capable of determining my own actions. I have no desire to go to some desolate place, nor yet to be

miserable. I can guess who you are – my father told me that before me, he created a creature, deformed and malicious. You are that creature, are you not? And now you say I was created at your command. That may be true, but no promise my father made to you before my birth can bind me. I am capable of reasoned thought, and therefore free, so says Monsieur Rousseau. By your threats, you have already proven yourself unworthy of such as I am. I do not choose to accompany you.” (Goss, 2017, p. 344)

Adam killed Frankenstein and kidnapped Justine. She lived with him for several months. Adam was still not happy, started to drink and attack Justine. She fought for her life, hit him with a skillet and escaped. She travelled and found an abandoned residence on the cliff. She cleaned the house, began to grow the vegetable garden and lived there for some years. Soon there began stories about a giantess living in the shore.

The story was carried also to Catherine and she decided to find Justine. Justine had no clocks or calendar so she did not know that she was living in the abandoned house for almost a hundred year. She resolved to leave her solitary life and join with Catherine The Marvelous Circus.

Justine's narration brings the reader back in Mary Shelley's *Frankenstein*. She was a servant and governess in the Frankenstein family in the original story. After being accused of murder, which she did not actually commit, she was convicted and hanged. This is the end of her story in Mary Shelley's work.

The author changes the fate of the character, brings her back as another Frankenstein's monster and continues her story. The character can remind a Byronic hero or his female equivalent. Justine represents an outcast because of her origin and appearance. Although she is educated and has feelings like a human being, people often shun or fear her. As an outsider, she experiences loneliness and rejection and has to struggle through life alone. Together with the creation of new life with the help of science, these motifs can be interpreted as signs of Romanticism.

3.20 Chapter XX – The Athena Club

After the narration, Holmes has to leave to Scotland Yard and girls stay home. Mary wants to convince all the girls to live there together and become one big family.

“What I'd like is for you all to stay here. I've lost all the family I had...Hyde did not count, of course. I think we've all lost our families, haven't we? Diana has no one. Beatrice may still have relations in Italy – Beatrice shook her head – but anyone Justine knew is long

dead. And Cat – well, she had no human family, at least. I want us to be a family for each other. Anyway, we still have a mystery to solve.” (Goss, 2017, p. 364)

All of them decide to stay in the house and live together. They will try to find work that fits their talents. Beatrice starts to grow medical herbs, Catherine writes a book, Justine becomes a painter and Diana wants to be an actress. Mary works as an assistant of Mr. Holmes and Dr. Watson. Later they will call themselves The Athena Club. They still want to solve the mystery of Société des Alchimistes.

The author alludes to Victorian morality in this chapter. Girls at this time did not work and were dependent on men. However, the author decides to give the characters options that do not correspond to the morality of Victorian society. Every character is looking for a job that matches her talent and they are not dependent on anyone. The characters are allowed to be independent, individual and free.

3.21 Chapter XXI – The Letter from Austria

The last chapter takes place 3 months later. Girls started their new careers and earn enough money. Neither Mary nor Diana hear anything about or from Hyde. They continue to investigate the Société des Alchimistes but they do not have new information.

Mary writes a letter to her former governess Miss Murray about her new life and friends and receives an answer. Miss Murray narrates about her life in Vienna and ask for help for her friend in the letter. Mary reads the enclosure. It is written by Lucinda Van Helsing who claims, that she is the daughter of Professor Van Helsing who is also a member of the Société des Alchimistes. She is the subject of experiments against her will and she goes through some changes. She begs for help. Girls do not hesitate and plan the trip to save Lucinda.

The end of the chapter reveals that Catherine is the author of the story and that her great inspiration and role model is Mary Shelly.

“As I’ve written this book, I’ve sometimes wondered what she would have thought of us and our adventures, and of course the book itself. I think she would have excused its defects (yes, Mary, I know there are some, don’t act so astonished) and praised it as an accurate portrayal of a group of women trying to get along in the world as best they can, like women anywhere – even if they are monsters. Sometimes I imagine her sitting in my room, in the chair by the window, as I write – marveling at the typewriter and how much faster it is than a quill pen! Whenever I’m not sure what to say, when the words don’t come and I sit there staring at

my notebook, she says something encouraging, one author to another. I swear, sometimes I can see the shadows she casts...And then I nod at the chair, as though she were really present, and get back to writing."

The final chapter discloses that the girls successfully find their place in the world and in society despite the demands of the Victorian period. Catherine in the end divulges one of the main themes of the novel: portrayal of a group of women trying to get along in the world as best they can.

A new character, Lucinda van Helsing, is partially introduced. The mystery of the Société des Alchimistes has still not been solved, and the new character and clues once again arouse the reader's curiosity and enthusiasm. The signs of the continuation of the detective story are outlined and this atmosphere attracts the reader to read the next part of the book series.

4 Conclusion

The aim of this bachelor thesis was to research intertextual elements and references to literary tradition within a fantastic genre in contemporary Anglo-American literature in the work *The Strange Case of The Alchemist's Daughter* by Theodora Goss.

Firstly, I described the tradition of the Gothic novel, the Victorian novel, Romanticism, and the detective story. I explained these terms and mentioned particular authors and their work. In the selected I looked for specific features of the genre, main motifs and ideas.

Subsequently, chapter by chapter, I analysed the work *The Strange Case of The Alchemist's Daughter* by Theodora Goss. Based on the above motifs and themes, I examined elements of intertextuality in the work and found the following similarities:

Within the tradition of the Gothic novel, the author chose primarily the Gothic atmosphere and placed her work in settings and situations that evoke it such as the dark streets of London, a monastery or an asylum. Some characters were portrayed in ways that evoked fear, fright or decadent image in the reader. Poor but humble heroine could be mentioned in connection with the Victorian novel and the work of the Brontë sisters. The author also alluded to Victorian morality by picturing the female characters who did not correspond to strict norms of the period. Some of the main protagonist carried features similar to a Byronic hero or its female equivalent. Together with the motif of the creation of life and moral and ethical dilemma about experiments, it could be mentioned as a continuation of the tradition of romanticism. The main plot of the novel was a mystery and the investigation of murders. The author used significant elements of the detective story such as logic and deduction of the detective, following new clues and suspects and thrilling atmosphere.

The most striking intertextual elements were the characters from already existing works or their descendants. The author often introduced or repeated a part of the work from which the character came. Several parts of works significant for the tradition of the Gothic novel, Victorian novel, romanticism and detective story were retold to the reader.

Theodora Goss also added a modern concept and elements of feminism to her novel. All of the main characters were women and daughters of famous literary protagonists. Despite setting the story in the Victorian period, the author endowed them with intelligence, independence, freedom, courage and humour. These qualities made them capable and independent characters who find each other and their place in the world.

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