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We Only See the Things on the Surface (Sigmund Freud)
A Freudian Reading of Novels by Selected Late Nineteenth Century
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Bachelor thesis

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

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Stevenson, Robert Luis. *Strange Case of Dr Jekyll and Mr Hyde*
Stoker, Abraham. *Dracula*

Secondary sources:

Snodgrass, Mary Ellen. *Encyclopedia of Gothic literature: The Essential Guide to the Lives and Works of Gothic Writers*
Smith, Andrew. *Gothic literature*
Nelson, Victoria. *Gothicka: Vampire Heroes, Human Gods, and the New Supernatural*
Mighall, Robert. *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*
Frank, Frederick S. *The First Gothics: A Critical Guide to the English Gothic Novel*
Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day, vol.1: The Gothic Tradition*
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1. Introduction

The main concern of my thesis is the psychoanalytic elaboration of three novels *The Picture of Dorian Gray* (1891) by Oscar Wilde, *Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and *Dracula* (1897) by Bram Stoker according to Freud's theories. This phenomenon has a considerable importance for the Late Victorian Gothic period referring to the change in an approach towards character description in literature influenced by the novelties arising during this period.

I will concentrate mainly on the dark side of late Victorian Gothic fiction, such as, for example, evil in the main character's mind defeating the good, Dorian's superiority, the uncontrolled behavior of Mr Hyde led by his primary instincts, or vampires' inability to resist their desires.

Firstly, I will describe the influential factors on the change in character analysis in literary works and the new characters invented subsequently as a reaction to them. In addition, I will refer to sexuality in the late Victorian Gothic period as an issue concerning this period. Then I will mention symbolism in connection with Freudian analysis.

Secondly, I will provide a description of several of Freud's studies. In my focus will be, especially, his study of the human mind and its subdivision into three categories which he called 'Id', 'Ego' and 'Superego'. I will also mention his study on dreams with a special focus on hypnosis and mind reading. Furthermore, I will briefly describe Freud's studies on society as well as his perspective on religion. Although Freud's psychological theories were developed after the period of Gothic literature, the authors and the characters appearing in their novels could easily be analysed according to them.

Thirdly, I will apply several of Freud's theories to the three previously mentioned novels. Oscar Wilde and his novel *The Picture of Dorian Gray* will be the first novel in my focus. I will provide a short description of Oscar Wilde's life and then I will focus on the analysis of the main character, Dorian Gray. I will apply Freud's theory of the human mind to the behaviour Dorian demonstrates in the novel, and I will try to provide some explanations for such behaviour.

Fourthly, I will analyse the novel *Dr Jekyll and Mr Hyde* by R. L. Stevenson. I will start with a short description of the author's life and then I will apply Freud's theory on the human mind to the main character. His inner struggle between his 'Id'

and 'Superego' will be in my special focus, as well as some additional theories of Freud's applicable to the psychological development of the character in the novel.

Fifthly, I will describe the vampire character struggling to resist his primary instincts led by his 'Id' subpart in the novel *Dracula* by Bram Stoker. I will begin with a brief description of Bram Stoker's life and then I will analyse the novel according to Freud's analyses. I will focus on hypnosis and mind reading as well.

These three works share several features typical of the late Victorian Gothic period, more accurately the aberrant behavior of the main character, the duality of a character's mind, hidden sexuality, naive characters, and mystery. All three authors were influenced by the psychological approach developing during this period and they provided a psychological insight into the characters' minds in the novels.

2. Victorian Gothic Discoveries Influencing Literature

In this chapter, I will provide a description of the evolution in the description of characters during the late Victorian Gothic period along with several influential factors of this evolution. The late Victorian Gothic period was one of scientific, economic and political development and authors tended to write about the issues concerning society. The interest in the human body comes into focus at the end of the nineteenth century and the mutation of the human body and the human spirit are often considered in the novels.

Firstly, I will describe the development of the character's psychological thinking in the novels. I will mention the impact of other phenomena on development as, for example, the judgemental society. This chapter is based on the *Encyclopedia of Gothic Literature* by Mary Ellen Snodgrass, *The Short Oxford History of English Literature* by Andrew Sanders and the article 'Gothic motifs' by John Bowen.

Secondly, I will mention the relevance of sexuality as a taboo and society's approach towards it. This chapter is based on the *Encyclopedia of Gothic Literature* by Mary Ellen Snodgrass and on the article 'The Victorian Supernatural' by Roger Luckhurst.

Thirdly, I will include a chapter on symbolism in connection with the mentioned sexuality based on the *Encyclopedia of Gothic Literature* by Mary Ellen Snodgrass.

2.1. Development of the Character's Psychology

The profound impact of the scientific Darwinian theory predominates in the late Victorian period and influences an unmeasured number of authors of this period. Questions about the origin of species and about the nature of humankind arise, and they are applied to works. The comparison of the primitive and evolved characters, often even within one personality, is an important change in the literature of the late Victorian Period as well.¹

The nature of characters evolves as a reaction to all the novelties in Victorian Gothic period but, more importantly, it mirrors the nature of society during this period. Mary Ellen Snodgrass develops this theme in her *Encyclopedia of Gothic Literature*. She says that the profound change is in the characters' approach towards

¹ Andrew Sanders, *The Short Oxford History of English Literature*, 2nd ed. (Oxford: Oxford University Press, 2000), 399-400.

society: the peculiarities of behaviour in Gothic literature derive from author intent to explain the perverse, cruel, and murderous tendencies in human nature.² She explains that authors want to show the situation in society via their novels and they provide an insight into the characters' minds. Authors explore the evil side of people authentically, showing the worst, but the true side of men's characters. The description of the character's nature is so detailed and accurate that the reader can sympathise with him as he knows his feelings and he can completely understand the situation of the character. Authors are able to explain the evil behaviour of the main character so that the reader is forced to even regret him, referring to the destiny he is facing.³

The late Victorian characters undergo a great change in terms of a psychological development. The important change is in the expression of characters' emotions. According to Snodgrass the late 19th-century fiction began to redirect sensibility from positive emotions to a complex mix influenced by realism.⁴ The authors provide a profound analysis of the state of mind of the characters and they explain their feelings of happiness, or, in reverse, their inner guilt and fears. The fear and the anxiety about sins are the most recurrent components of characters' natures and they have an enormous impact on the behaviour within the story, radically influencing the plot development as, for example, in the novel *Dr Jekyll and Mr Hyde*.

The appearance of characters becomes a crucial factor for their psychical description as well. Types of characters are marked with typical physical traits describing their role as well as their social status in society.

The authors place their characters in challenging environments intentionally so that they have to deal with the conditions of the current situation as well as with judgemental society. G. K. Chesterton, in his book *The Victorian Age in Literature*, describes that it is usual for characters in Gothic fiction to find themselves in a strange place; somewhere other, different, mysterious. It is often threatening or violent, sometimes sexually enticing, often a prison. This phenomenon creates a tense atmosphere within the story as well as between the characters' temperaments.⁵

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

³ *Ibid.*, 1-2.

⁴ *Ibid.*, 313.

⁵ John Bowen, 'Gothic motifs', *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014,

2.2. Society and Sexuality

Although, the theme of sexuality is frequently discussed in this period as well, in the majority of works the theme of sexuality is only indirectly suggested. This chapter on society and sexuality is based on the article ‘Gothic Fiction in the Victorian Fin de Siècle: Mutating Bodies and Disturbed’ by Greg Buzwell, ‘The Victorian Supernatural’ by Roger Luckhurst, and, in addition, on the *Encyclopedia of Gothic Literature* by Mary Ellen Snodgrass.

The late Victorian period is commonly known for the themes and interest in sexual behaviour as well as in prohibited things, as Snodgrass explains in her *Encyclopedia of Gothic literature*: in the last half of the Victorian period, scenes of camouflaged identities and subsequent disclosure contributed to Freudian themes of submerged evil and the cloaking or suppression of perverse sexual desires.⁶ The theme of homosexuality is prohibited in this period because the fear of the unknown is growing and differences between individuals are judged by society.

Although the Victorian Gothic period experiences a great shift towards science, magic, and nature, religion is still important. Roger Luckhurst mentions, in his article ‘The Victorian Supernatural’, that, during the early Victorian period, people believe in all the paranormal phenomena: it was a golden age of belief in supernatural forces and energies, ghost stories, weird transmissions and spooky phenomena. Spiritual and supernatural aspects of literature are not accepted for a long time and they are even considered to be a failure of society’s intelligence.⁷

2.3. Symbolism

Mary Ellen Snodgrass, in her *Encyclopedia of Gothic Literature*, says that the use of symbolism enables the reader to see a full picture of the scene and it forces him to use his imagination. In addition, authors focus on surprising twists within the story which should intensify the atmosphere. A murder or mugging of some weak, naïve female character is another common aspect.⁸ Late Victorian Gothic authors often try to use their characters as symbols which are supposed to introduce some extended problem occurring during the late Victorian Gothic period. Robert Louis Stevenson

<https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs#sthash.9KoKuhRq.dpuf>.

⁶ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 80.

⁷ Roger Luckhurst, ‘The Victorian Supernatural’, *Discovering Literature: Romanticism and Victorians*, accessed May 15, 2014,

<https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural#sthash.I0g5t0b7.dpuf>.

⁸ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 153.

symbolises the problem of violence in society during the Victorian period in his novel *Dr Jekyll and Mr Hyde*, Oscar Wilde describes his fear of judgmental society in his novel *The Picture of Dorian Gray*.

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

I will later focus on this phenomenon in my analysis of the novels when I will connect the hidden symbolism with Freud's approach.

3. Freudian Themes

In this chapter, I will provide numerous examples of Freud's psychological analyses which I will later apply to the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*. This chapter is based on Freud's study *Civilization and Its Discontents*, and, furthermore, on G.H. Bantock's and Mary Ellen Snodgrass' studies on Freud.

Freud, in his studies, focused on the analysis of the individual as well as on the psychological analysis of the whole society. Freud examined humans as biological elements unable to control their primary instincts at the beginning of his psychological career. He later introduced the important connection between these two components as they were frequently influencing each other.⁹

Firstly, I will describe the distinction between the 'Id,' 'Ego' and 'Superego', subtypes of the human mind and their influence on each other.

Secondly, I will provide a chapter on dreams, their meaning, influencing factors on the development of a dream and, furthermore, Freud's approach to the hypnosis phenomenon and his explanation of mind reading.

Thirdly, I will discuss an individual's attitude towards society and his moral obligation to succumb to its demands. In addition, I will provide a chapter on gender roles in society.

Fourthly, I will describe Freud's study on religion with the important influence that religion has on society.

3.1. Id, Ego, Superego

Freud's analysis of the human mind is a very important study especially because of his division of a human mind into three subtypes, which are constantly influencing each other and are in constant struggle.

The first one, called 'Id', matches the basic and instinctual part, which contains the primary human instincts and the need to satisfy them; it is called the Pleasure principle. This basic subtype of the human mind involves all the primary instincts, but it is not concerned with conscience; its only purpose is to satisfy human needs without consideration for the possible consequences of doing so. This subtype is a representation of our needs, and its only purpose is to satisfy them in order to get into the phase of felicity.

⁹ G. H. Bantock, *The Modern Age*. 2nd ed, edit. Boris Ford (Harmondsworth: Penguin, 1963), 23.

‘Superego’ is the corresponding part of the moral principles of an individual. It reflects the conscience of an individual. ‘Superego’ is not part of the human mind from birth; it is acquired progressively, firstly, under the influence of parents during the upbringing of a child. Later children obtain the ability to distinguish the morality of their feats and they develop ‘Superego’ on their own. ‘Superego’ is controlled by one’s ability to distinguish good from sin and to resist the temptation depending on conscience. When the individual is not able to resist the temptation and respond to the valid influence of his conscience, an intense phase of melancholy occurs. The feeling of moral guilt is the result of a tension between the previously mentioned subparts of the human mind, the ‘Ego’ and the ‘Superego’. Those two subparts operate subconsciously in some situations, to prevent an individual from any possible uncomfortable situations.

‘Ego’ is the part corresponding to the reality of an individual, linking the two previously mentioned parts together. The actual behaviour of an individual is the result of his ability to control himself. The individual should be able to suppress his primary instincts, in order to behave according to the moral principles of society. When ‘Ego’ undergoes the temptation ‘Id’ demands, it suffers great anxiety from the possible consequences, or a moral anxiety from its own ‘Superego’.¹⁰ I will demonstrate this Freudian analysis of the main characters of the novels and I will elaborate on the prevailing parts of their natures.

3.2. Dreams

Another subject of Freud’s study was the analysis of dreams along with their meanings. Freud’s study on dreams enables the reader to understand the character’s mind, providing a projection of his dreams and nightmares. A better understanding of the individual’s mind results in a superior perception of his anxieties.

According to Sigmund Freud, the dream can be interpreted as some reflection of a previous experience. The previous experience appears in one’s dreams, according to the stream of associations. Freud also compared the subconscious mind of an individual to its actual projection into real life. An individual is able to free himself from the logic of reality while dreaming, and his dreams and his desires are subsequently projected into his dreams. Freud explains that the unconscious mind

¹⁰ Sigmund Freud, *Nová řada přednášek k úvodu do psychoanalýzy*, Přeložil Eugen Wiškovský, přeložil Jiří Pechar (Praha: Psychoanalytické nakladatelství, 1997), 49-67.

connects the individual's life experience along with free association and symbolism as all the things appearing in the dream carry some meaning related to reality.

Each object in the dream has some meaning and it is connected to a particular memory. There are projected fears or unfulfilled desires of an individual in the dream and those thoughts, appearing in the dream, are applicable to the life of an individual at the same time. Those thoughts belong to the conscious mind of a human. The subpart of the mind called 'Id' has an impact on dream development too. The power of the need to satisfy an individual's primary instincts is mirrored in the dream, and one is forced to fulfill it unconsciously under the influence of dream hypnosis. Despite the dream's function as an instrument to fulfill desires, chastising dreams are reckoned to do so as well, because of the influence of moral principles, by which one is dominated.

Freud provides a connection between dreams and occultism when he is studying possible telepathy via dreams. He indicates this theory as deceptive because the dream is a result of the information about a situation one has, and a deduction of the possible development of it in combination with a stream of associations in one's mind; however, he does not reject it completely. Freud confirms the possible plausibility of mind reading which he believes to be true.

Freud's studies of dreams include hypnosis in one's sleep. He discovered that one can influence and control the thoughts of another person while sleeping and use this power for one's own benefit. The content of the dream can be influenced by propositions that the hypnotist is suggesting and objects connected to the content of it are symbolically projected into the dream as humans are unconsciously listening to the surrounding factors.¹¹

3.3. The Individual in Society

This chapter is based on Freud's book *Civilization and Its Discontents* in which he analyses the behaviour of the individual in society and vice versa, by which he suggests that the behaviour of an individual is adapted according to the demands of the society.

Freud claims that society is directly influencing individuals' decisions and that one is not able to fully free himself from society's demands: Against the dreaded

¹¹ Sigmund Freud, *Nová řada přednášek k úvodu do psychoanalýzy*, přeložil Eugen Wiškovský, přeložil Jiří Pechar (Praha: Psychoanalytické nakladatelství, 1997), 9-48.

external world one can only defend oneself by some kind of turning away from it if one intends to solve the task by oneself.¹² The individual is able to manage his primary instincts to defeat the 'Id' subpart, according to the moralistic principles of society. I will provide concrete examples of individuals failing to defeat their primary instincts in the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*.

Freud also claims that an individual reflects his aggressive behaviour towards society. The individual uses other people to deal with his own inner instability. He says that people are able to deal with stress easily when they can spread it into society, as the restriction of expression of primary instincts could result in a psychological deconstruction.

The impact of society forces the individual to accommodate himself to society's conventions. The individuals who are not able to follow the rules of society are punished for it and banished from the community. Society, therefore, destroys people's originality.¹³ According to Sigmund Freud, the individual must make sacrifices to be accepted by society: civilised man has exchanged a portion of his possibilities of happiness for a portion of security.¹⁴ This indicates that if one wants to be accepted by society, it is necessary to abandon some of the aspects of one's personality, which does not correspond to the principles of the rest of society. As individuals are suppressing their needs in order to succumb to society, possible issues concerning their mental health could appear. Freud mentions three major influential elements:

We are threatened with suffering from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals; from the external world, which may rage against us with overwhelming and merciless forces of destruction; and finally, from the relations to other men.¹⁵

People succumb to those subparts constantly and it depends on the individuals, whether they are able to cope with them and retain themselves, or not.

¹² Sigmund Freud, *Nová řada přednášek k úvodu do psychoanalýzy*, přeložil Eugen Wiškovský, přeložil Jiří Pechar (Praha: Psychoanalytické nakladatelství, 1997), 27.

¹³ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 68-69.

¹⁴ *Ibid.*, 73.

¹⁵ *Ibid.*, 24.

The social structure of society is created according to the basic principles occurring in prehistory. The primary instincts, which are stored deeply in the human mind, strongly influence everyone's thinking. Society is formed depending on its strongest unit subconsciously, and it is able to change its structure according to the situation and the upcoming danger.¹⁶

Freud's theory of the human mind can be applied to the whole society too. The subtypes correspond to the community guided by a leader, who presents the function of a 'Superego', and the rest of society is subsequently unified, with their 'Ego' merged into one.

3.4. Gender Roles in Society

Freud, in his studies, develops a theory about the division of gender roles and possible restrictions in this system. He studies especially homosexual and bisexual behaviour within society and he claims that, in everyone, there are both, the femaleness and maleness present, and which prevails depends on their balance.¹⁷

Mary Ellen Snodgrass explains that one of Freud's analyses is focused on gender roles within society: when examined through the lens of Freudian psychology, the Gothic novel casts light on the relationship between men and women in an ongoing power struggle over patriarchy and oppressive gender roles.¹⁸ Men are often described as the dominant and stronger figures in the novels. Women are often mirrored as the weak creatures not able to take care of themselves, and they are often victims of some cruel attack. The evident imbalance between male and female characters is evident in all three novels I will focus on later in my analysis.

3.5. Freud on Religion

Religion has been one of the most influential factors in society since its inception. It has a great influential power over the human mind too, and this is the subject of Sigmund Freud's study of religion.

Religion represents almost every field of study in the past, it includes all the spiritual constituents of the human mind, and it substitutes science before it is developed because it offers an explanation of how the world was created. However, more importantly, it offers a refuge for everyone in challenging times of life.

¹⁶ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 41-44.

¹⁷ *Ibid.*, 52-54.

¹⁸ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (VB Hermitage, 2004), 157.

Religion can soothe anxiety and it protects people from the temptation life offers. The most important factor is that religion supports people in their misery and promises redemption from their sins.

The third function of religion is moral influence. The fear of punishment dominates the human mind; therefore, it succumbs to its restrictions, prohibitions and regulations. An individual who abides by the restrictions is rewarded by God; on the other hand, an individual who does not observe the rules must embrace the consequences.

However, society or a tribe not aware of the religion are not submitted to God, they create other unbodied creatures similar to people, who are called demons. Those demons are mostly hostile so that the tribe has to face anxiety about horrific punishment. As a reaction to animism, the magic approach evolves as a protection from demonic creatures. People living in the animistic period cannot depend on the power of their wishes, but they are persuaded about their magic power controlling acts of nature. The remains of animism are present in society in the form of superstitions up to now.¹⁹

¹⁹ Sigmund Freud, *Nová řada přednášek k úvodu do psychoanalýzy*, přeložil Eugen Wiškovský, přeložil Jiří Pechar (Praha: Psychoanalytické nakladatelství, 1997), 130-149.

4. The Dark Side of Dorian Gray

Oscar Wilde's life experience can be easily connected with his major works, such as *The Picture of Dorian Gray* or *The Importance of Being Earnest*. His novels contain some autobiographical features as they are based on his personal experience. In this chapter, I will provide a Freudian psychoanalysis of the main character, Dorian Gray, in Oscar Wilde's novel *The Picture of Dorian Gray*.

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

Secondly, I will analyse the character of Dorian Gray according to Freud's theory. I will develop a psychological analysis of a relationship between his 'Ego' and his 'Superego' unable to cope with the sins he commits within the novel. Then I will apply Freud's analysis of society to the novel *The Picture of Dorian Gray* especially its influence on the main character.

Thirdly, I will provide proof that Oscar Wilde was interested in a psychological approach himself.

4.1. Biography

Oscar Wilde (1854-1900) was an Irish writer. He was highly educated and he won a prize for his book of poems at Oxford. Wilde's father, Sir William Robert Wills Wilde had a profound impact on the work of Oscar Wilde as he was a famous writer as well. The relationship between Wilde's parents seriously influenced Wilde's psychological development. His father was unfaithful to his mother and he had a number of affairs during their marriage which Wilde could never forgive him for. His upbringing in a feminine environment had a major influence on his psychology as well.²⁰

Wilde was considered to be one of the greatest artists of this period because of his writing style; nevertheless, the opinion of people about his form of style was diverse as G. K. Chesterton explains in his book *The Victorian Age in Literature*: The mark in most of the arts of this time was a certain quality which those who liked

²⁰ Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 383-385.

it would call ‘uniqueness of aspect’, and those who did not like it ‘not quite coming off’.²¹

Oscar Wilde was the main representative of aestheticism. He lived an extravagant form of life and he liked to surround himself with several beautiful elements to enjoy his life more.²² Oscar Wilde’s passion for aestheticism could be analysed in his novel *The Picture of Dorian Gray*. According to Freud, Wilde’s sentiment for the aesthetic style is a significant element in his life as well. He claims that an individual projects his desires into his art when he is not able to express himself freely in society.²³

Wilde was fighting his inner self most of the time, as it was considered to be immoral and unacceptable to have an affair with a person of the same gender during this period. It was for his living style as well that he was known to behave inappropriately most of the time, enjoying the dark side life offers.²⁴

4.2. Dorian Gray’s Self-denial

Oscar Wilde, in his novel *The Picture of Dorian Gray*, describes the fate of the sinful life of the main character Dorian Gray. He perfectly portrays the psychological change in the character’s mind with the influence of society. Oscar Wilde mentions a psychological approach in his novel, especially the influence of sin on human psychology, so there is no doubt he was interested in the psychology of the human mind himself. He also mentions Darwinism in his novel.

The main character experiences a profound change during the novel. Under the constant influence of Lord Henry, he finds himself facing a major decision. While Lord Henry is trying to convince Dorian Gray to join him in his Hedonistic lifestyle full of sin and passion, Basil Hallward can be seen as Dorian’s guardian angel. Those two characters are symbols for the evil and the good in people. Basil is the only one, except for Sybille Vane, who sees the good in Dorian until the end. Henry’s impact and the constant intrusion of his attitudes towards women and life meet Dorian in the very short term. Dorian, unable to control his own thoughts, is

²¹ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 133.

²² Arthur Ransome, *Oscar Wilde: A Critical Study* (London: Methuen, 1913), 61-62.

²³ Sigmund Freud, *Civilization and Its Discontents*, edit. James Strachey (New York: W. W. Norton & Company, 1989), 29-31.

²⁴ Michael Alexander, *A History of English Literature* (Houndmills: Palgrave Macmillan, 2000), 296-298.

easily convinced to join the evil lifestyle of Henry, and he abandons Basil as well as the only woman that truly loves him in his life.

Basil Hallward is aware of Dorian's change right from the beginning of the story, and he can be considered a metaphor for a part of Dorian's bad conscience. Basil is a symbol for a crucial point in the change of Dorian's character, and he uses the painting as a symbol for the change in Dorian's 'Superego' which, according to Freud, corresponds with a person's moral principles.

The turning point in his behaviour arises when Dorian succumbs to Henry's bad influence and rejects Sibyl. The connection, between Dorian's 'Superego' and the painting can be demonstrated, for example, in this passage, where he explains the visible change he spotted in the expression of his in the picture:

It had received the news of Sibyl Vane's death before he had known of it himself. It was conscious of the events of life as they occurred. The vicious cruelty that marred the fine lines of the mouth had, no doubt, appeared at the very moment that the girl had drunk the poison, whatever it was.²⁵

Dorian subconsciously knew that he had hurt Sibyl when he rejected her love as the quote suggests, but Henry's influence was too strong for him to realise the consequences for others of his decision at that moment. The hedonistic lifestyle is so tempting that Dorian is unable to resist even though he is aware of the sin of betrayal he commits against Sibyl. Dorian's blameworthy conscience is mirrored in his portrayal in the picture and, when he realises his fault, he is determined to remedy himself, a possibility which is withheld from him as Sibyl is found dead before he can talk to her. Dorian can, therefore, never find his inner peace and the death of Sibyl along with the grief stays deep in his subconscious until his own death.

Another turning point in Dorian's 'Superego' is the phase of denial when he rejects the truth that he is responsible for someone being dead: 'Don't talk about horrid subjects. If one doesn't talk about a thing, it has never happened'.²⁶ Dorian's subconscious tries to suppress the thought of him being guilty of the sin with a defensive mechanism, with which he rejects the 'Superego', and he starts to believe that he is actually innocent. Dorian is, therefore, for a while, in a state of denial: 'It is

²⁵ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 106.

²⁶ *Ibid*, 109.

only shallow people who require years to get rid of an emotion'.²⁷ Dorian's personality is unable to deal with the sins he commits, so he hides the painting in the attic, in order to avoid the consequences of his sins. He tears his personality in two so that his life without facing his destiny is easier: 'He himself could not help wondering at the calm of his demeanor, and for a moment felt keenly the terrible pleasure of a double life'.²⁸ The fact that he does not want anyone else to see it suggests that he feels ashamed of what he has done, and even he himself cannot bear the sight of his rotten soul. He is so afraid that someone will reveal the truth about his sin that he becomes paranoid: 'It seemed to him that as the man left the room his eyes wandered in the direction of the screen. Or was that merely his own fancy?'²⁹ When he sees the evil he has caused, he wants to change and forget the temptations life offers, but he learns that it is too late. He can never countervail the death of Sibyl and he is constantly returning to the moment of her death in the novel.

Church and religion both carry a symbolic meaning and they are exceedingly important for the development of the main character's psychology. Dorian is fascinated by the church and he suggests that he would like to listen to other people's sins. From the Freudian point of view, this phenomenon can be seen as a desire to see other people making mistakes in their lives, as well as he does, so he does not have to feel so guilty about himself. When he feels the worst about himself, he turns to religion and he starts to collect objects with religious themes as an escape from his anxiety.

Dorian's character changes within the novel under the influence of society, but more importantly, it destroys the stability of his 'Superego'. The greater part of the society considers Dorian to be a saint, especially those who do not know him well and those who share a similar hedonistic form of life as he does: 'They wondered how one so charming and graceful as he was could have escaped the stain of an age that he was at once sordid and sensual.'³⁰ Dorian subconsciously knows he needs to be punished and society's attitude exacerbates his bad conscience. The rich part of society is willing to forgive anything when there is money to hide the truth. Dorian Gray realises that the evil is present in the thoughts as well as in the fantasy, and he decides to change, but, unfortunately, too late. He considers himself broken

²⁷ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 110.

²⁸ *Ibid.*, 180.

²⁹ *Ibid.*, 120.

³⁰ *Ibid.*, 130.

and his guilt destroys him so much that he would rather be dead: 'A new life! That was what he wanted. That was what he was waiting for.'³¹ His personality is destroyed and he cannot bear his conscience anymore.

Freud's theory on dreams can be applied to the novel too. When coping with his inner guilt Dorian suffers several nightmares. His anxiety reflects in his dreams in the form of the fate of his relatives: 'There was a horrible fascination in them all. He saw them at night, and they troubled his imagination in the day.'³² He is unable to resist the guilt and he is forced to constantly think about it. The main characters are forgiven their sins in all the stories. Dorian feels that he needs to be forgiven by Sibyl as well as by himself. His fear of being haunted dominates him and is mirrored in his nightmares later in the novel too. This nightmare is symbolised in the novel as a parallel of Dorian's conscience.

Freud discussed the gender imbalance in his psychological analysis of society. Wilde projected his rejection of women into his novel as well. The direct disapproval could be also seen in several characters' attitudes as, for example, Lord Henry says: 'She is a peacock in everything but beauty [...] I could not get rid of her.'³³ It is obvious that the majority of characters do not appreciate women as human beings and they treat them as inferior characters. We are often offered a depreciative point of view on marriage in the novel. The result of Dorian's behaviour is that he loses the woman he once loved for the temptations life offers.

Wilde highlighted the prestigious life of Dorian Gray and he also believed that to enjoy life properly, people must enjoy all spheres life offers, ignoring the opinion of society. Wilde explains this through the artist in the novel: 'It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about.'³⁴ He also suggests that society is willing to forget anything when there is money.

In addition, Wilde does not mention any concrete psychological approach, although, he certainly was influenced by one, as he compares a sin to the passion, and he describes Dorian's inner struggle between his 'Id' and 'Superego' in the novel. He provides an opinion of this phenomenon of Freud's predecessors in the field of psychology:

³¹ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 228.

³² *Ibid.*, 148.

³³ *Ibid.*, 7.

³⁴ *Ibid.*, 2.

There are moments, psychologists tell us, when the passion for sin, or for what the world calls sin, so dominates a nature, that every fibre of the body, as every cell of the brain, seems to be instinct with fearful impulses. Men and women at such moments lose the freedom of their will.³⁵

However, Freud's theory did not exist at the time Wilde wrote the novel *The Picture of Dorian Gray*; the struggle between the instinctual part of the mind and the moral principles was developed before he coined the terms 'Id' and 'Superego'.

In conclusion, according to Freud's analysis, the whole life of Dorian Gray can be considered to be a constant struggle between his 'Id' and 'Superego', in which his primary instincts corresponding to 'Id' won. As a reaction to the inner struggle, he found himself in a state of denial and he suppressed his feelings of guilt. Although he realised his guilt at the end of the novel, it was too late. He knew that he needed to be punished for his sins and, eventually, he sees the relief of his bad conscience only in his own death. The ending carries a moral point, explaining that, regardless of how much one tries to hide the truth, it will be revealed eventually anyway, and it is necessary to deal with the consequences and to take responsibility for the sins. Even though Dorian was hiding the truth, it was revealed after all, and meanwhile, it even destroyed his inner self. While he was living his extravagant life and surrendered to all immoral temptations, he was aware of his failure all the time.

³⁵ Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin, 2012), 195-196.

5. The Split Personality of Dr Jekyll

This chapter provides a short analysis of R. L. Stevenson's life and an elaboration of the main character's personality from a Freudian point of view in his novella *Dr Jekyll and Mr Hyde*.

Firstly, I will provide a brief description of the life of Robert Louis Stevenson, based on *The Longman Companion to Victorian Fiction* by John Sutherland. I will mention several aspects influencing his novella *Dr Jekyll and Mr Hyde* as, for example, the phenomenon of his own split personality mirrored in the novella.

Secondly, I will analyse the character of Dr Jekyll according to Freud's theory, his inability to deal with the temptations life offers and the influence of the pressure of society on his character.

In addition, a lot of evidence about R. L. Stevenson being interested in psychology can be found in the novella *Dr Jekyll and Mr Hyde* and I will provide proof of the presence of a hidden symbolism within the novella connected to the Freudian analysis.

5.1. Biography

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

R. L. Stevenson was raised mainly by his nurse whose Calvinistic approach was a source of Stevenson's nightmares, and later even resulted in insomnia. The strange form of his upbringing in an unhealthy environment had a significant impact on his life situation as well as on his behaviour. As a result of his education in combination with his eccentric appearance, it was hard for him to fit in at school. Writing was a passion for him in his youth and he was told to give it up by his parents. From this time, he concealed his passion for writing and he kept writing in secret. His announcement that he was atheist led to a separation from his parents and their rejection of him for a long period of time. The nature of his behaviour was hypochondriac for most of the time and it was hard to tell when he was actually ill and when he was pretending to be ill. His neurotic and impatient style of writing was a result of his hypochondriac behaviour because he was afraid he would not be able

to finish his book before his death. This phenomenon is evident in every piece of his writing and also in the form of his writing as he did not write any piece of art longer than a short novel. The benefit of the impatient style of his was a large amount of energy evident in each piece he wrote. He was generally known for his penetrating gaze, deeply analysing everyone.³⁶

He experienced the phenomenon of the split personality himself. From his youth, there were two sides to him, the Presbyterian convention co-existing with the bohemian side, which he was more interested in. The idea of bringing the split personality into his works was a reaction to an experience he once had during a serious illness. He claimed that he underwent a mind split, and, as a reaction to this experience, he wrote *Myself and the Other Fellow*.³⁷ G. K. Chesterton's opinion on this phenomenon of a split personality is, in some ways, depreciative, although he reckons it to be genial at the same time: 'No man in that age had so healthy an instinct for the actuality of positive evil.'³⁸ Stevenson develops his evil character so closely that readers might actually think he is not that bad after all, and they even sympathise with him. He provides a detailed analysis of his character with reasons explaining his evil behaviour so that the reader is able to understand certain situations, in which the mentioned character appears. The mentioned evil character is described as a victim of society or his inner self.

5.2. Dr Jekyll versus Mr Hyde

According to Freud's psychological analysis, dreams are very important for an individual, and he also claims that their interpretation is crucial. Stevenson found the idea of a man with a split personality so appealing that he built his novella *Dr Jekyll and Mr Hyde* on it. In the dream he had, he was divided into two characters: one of them was the good one, with whom he deeply sympathised, but the idea of the other half of his soul was attractive too. Those two sides were competing with each other, which is the aspect he liked to analyse the most.

Dr Jekyll must face a major ethical problem for the resulting duality of his personality. Individuals are trapped between satisfying their primary instincts and the

³⁶ John Sutherland, *The Longman Companion to Victorian Fiction* (Harlow: Longman, 1990), 603-604.

³⁷ Sheilah Kast and Claire Herman, "Robert Louis Stevenson's Split Personality," *Weekend Edition Sunday*, accessed November 27, 2005, <http://www.npr.org/templates/story/story.php?storyId=5028500>.

³⁸ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 149.

aversion they feel contra doing so, according to Freud's theory of the human mind. The result of the mentioned struggle mirrors everyone's 'Ego'. Dr Jekyll struggles to find a balance between those contrary sides of the human mind and his personality is, therefore, divided in two. This phenomenon arises when he starts to analyse himself and a part of his 'Id' varies from the rest of it. According to Sigmund Freud, this phase is usually only temporary and it can be bound together eventually, or, as in the case of Dr Jekyll and Mr Hyde, those different personalities can remain divided. Dr Jekyll's solution to his problem with his insatiate passion is the creation of another person responsible for all the terrifying experiences, leaving Dr Jekyll saintly and pure. It must be mentioned that those two personalities are present only in Dr Jekyll's mind at this point, to avoid the consequences he is unable to face, and his body remains the same for the whole time. Dr Jekyll wanted to leave his two personalities divided without being responsible for the feats of each of them. Despite the fact that Dr Jekyll was convinced it was possible, G. K. Chesterton thinks the reverse: 'While evil does not care for good, good must care for evil. Or, in other words, man cannot escape from God, because good is the God in man; and insists on omniscience.'³⁹ Dr Jekyll later realised the truth of Chesterton's statement because he felt the inner guilt for the sins committed by Mr Hyde, whereas Mr Hyde did not mind the consequences as he was controlled by the primitive animal instincts. He found himself struggling between the two sides of himself not realising that the more evil he let Mr Hyde commit, the harder it would be to stop and remedy his personality.

Considering Dr Jekyll's dilemma between the two different styles of his life, he might have possibly thought that he could escape his remorse by becoming another person, although the ending of the story suggests that he was aware of which side of life was the good one, and that it was necessary to choose only one of them as they cannot co-exist: 'I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both...'⁴⁰ As in the life of Dorian Gray, his worst personality defeated the good one. The character of Dr Jekyll is aware of the immorality of Mr Hyde, but it is in the nature of mankind to prohibit things in life that are the most desirable ones. Regardless, Dr Jekyll is constantly fighting his primary instincts; he fails to leave the

³⁹ G. K. Chesterton, *The Victorian Age in Literature* (London: Oxford University Press, 1946), 150.

⁴⁰ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 58.

intriguing life of Mr Hyde which one could demonstrate, for example, in this statement:

But his love of life is wonderful; I go further; I, who sicken and freeze at the mere of thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.⁴¹

Dr Jekyll is unable to abandon the free form of life because he is not ready to be completely decent. He reckons his life is unpassionate and incomplete without love. Although he wants to be Mr Hyde, he hates him at the same time.

Mr Hyde's appearance is used as a symbol in the story. Dr Jekyll uses him to satisfy his passionate desire to live without boundaries, and he does not want anyone else to observe this part of him, as he is ashamed of himself being manipulated by his primary instincts and unable to handle them. While it is impossible for the physical appearance to change completely when the mind splits, it is recognisable to other people that something is not right, from the facial expression and from the eyes which are said to be the gate to everyone's soul. People who met Mr Hyde claimed that he did look normal; it was just his eyes which reflected the pure evil in his soul:

He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somehow; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way.⁴²

From some point of view, it was obvious from the start that these two totally different personalities could not co-exist together, which is the reason why R. L. Stevenson named the main character Mr Hyde. This surname symbolises something that was supposed to be probably hidden. Such symbolism is widely apparent in the novella indicating that some of its characters, for example, Mr Utterson, are aware of some facts, which we, as readers, do not know from the beginning. This phenomenon is apparent for example in Mr Utterson's idea: 'If he be Mr Hyde,' he thought, 'I

⁴¹ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 73.

⁴² *Ibid.*, 6.

shall be Mr Seek.’⁴³ Mr Utterson notices that something is wrong with his friend as his close friend. From this claim stated at the beginning of the story, one could suppose that he had already known that there was some reason Mr Hyde was hiding, so it was necessary for him to look more profoundly for the evidence he needed. He wanted to redeem Dr Jekyll so he tried to understand the whole concept regarding Mr Hyde: ‘Or is it the mere radiance of a foul soul that thus transpires through, and transfigures its clay continent?’⁴⁴ If it was, it must have been hidden in Dr Jekyll waiting to explode. He even suggests that Mr Hyde is a shadow of Dr Jekyll’s pending past: ‘Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming, *pede claudo*, years after the memory has forgotten and self-love condoned the fault.’⁴⁵ Mr Utterson mentions that Dr Jekyll has an indecent past, so Mr Hyde is a woken memory of the free and passionate life of his.

Dr Jekyll is dominated by the temptation, which Mr Hyde can satisfy, and he loses control over his evil side. His ‘Superego’ is unable to control his ‘Id’. Even though Dr Jekyll feels that he is responsible for the sins and he has a bad conscience, he is unable to resist so the ‘Id’ becomes subject to the moral influence of his ‘Superego’. When this phenomenon arises, Dr Jekyll undergoes a melancholic phase which is caused by the influence of his ‘Superego’: “‘Utterson, I swear to God,” cried the doctor, “I swear to God I will never set eyes on him again. I bind my honor to you that I am done with him in this world.””⁴⁶ His conscience has a power over his ‘Id’ in this part of the development of his personality, but this phase of mind does not remain for a long time and it comes periodically. Dr Jekyll’s ‘Id’ reckons this phase of silence to be a victory, and intensifies its demands and acts even more radically than before. In this state of mind, Mr Hyde kills Sir Danvers Carew.

R. L. Stevenson was interested in psychology as well. He mentions a psychological approach several times in the novella when describing Dr Jekyll analysing himself. However, R. L. Stevenson could never have read any of Freud’s books on psychology. The whole last chapter of the novella can be seen as a psychological analysis of Dr Jekyll according to Freud’s studies. Stevenson precisely describes the development of Dr Jekyll’s personality under the influence of his

⁴³ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (London: Penguin, 2012), 11.

⁴⁴ *Ibid.*, 14.

⁴⁵ *Ibid.*, 15.

⁴⁶ *Ibid.*, 26.

conscience and society, and he describes all the phases Freud developed in his studies. Stevenson demonstrated the destruction of the human mind when a human is unable to resist his primary instincts and cannot balance them with moral principles.

In conclusion, I analysed the character Dr Jekyll from the Freudian point of view and I discovered that, although he wanted to stay decent because society expected him to be so, he is just a regular human who needs to have a balanced life, so he gave in to the pressure of his 'Id'. His personality bifurcates and his mind rejects responsibility for the sins which the evil side of him commits. Because Dr Jekyll suppresses all his needs and passion for a long time, the evil side he is hiding, Mr Hyde, is, therefore, stronger and, in order to balance his personality, he does the worst acts anyone can imagine as, for example, the murder of Sir Danvers Carew. His conscience cannot countervail the guilt of the murder when he admits to himself that he is responsible for the sins, so he commits suicide. I indicated the development of Dr Jekyll's character as a failure to countervail his own self under the constant demands of society's expectations according to Freud's analysis.

6. Freud in the Novel *Dracula*

I will analyse the novel *Dracula* by Bram Stoker in this chapter. Bram Stoker, in his novel *Dracula*, described the impact of a vampire on a human and the subject of my focus will be the psychological analysis of the mind of the vampire character in a relationship with other characters.

Firstly, I will provide a brief description of Bram Stoker's life with a list of events that influenced his novel. This chapter is based on the article 'The Bram Stoker Trail in *Dracula*'s City Dublin, Ireland' by Crista Thompson and also on *The Oxford Companion to Irish Literature* by Bruce Stewart.

Secondly, I will provide a Freudian analysis of the division of the vampire's mind into three subparts and its absence of resistance towards the primary instincts everyone must face. I will mention the phenomenon of the Pleasure principle referring to the vampire character as well as its influence on the other characters in the novel.

Thirdly, my focus will be on the power of hypnosis regarding the control over other people with Freud's opinion of its possible realisation. I will mention mind reading occurring in the novel too.

Fourthly, I will prove Stoker's interest in psychology with concrete examples from the novel.

6.1. Biography

Bram Stoker (1847-1912) was an Irish author who was best known for his novel *Dracula*. He was raised in a religious protestant environment, as his father was a priest. When he was young, he worked in a castle where he started devoting his life to writing. All his life he was exploring such places as castles and churches, and he was highly influenced by his surroundings, which is a phenomenon mirrored within his novels. According to Christa Thompson, it was in St. Michan's Church that Bram Stoker found inspiration for his novel. This church contains plenty of mummies in its crypts.⁴⁷

Bram Stoker suffered from an unknown illness when he was young. He had to stay in bed most of the time, and this is when he became aware of fictional elements within stories as his mother was entertaining him by reading several

⁴⁷ Christa Thompson, 'The Bram Stoker Trail in *Dracula*'s City Dublin, Ireland', *The Fairytale Traveler*, accessed June 5, 2013, <http://thefairytaletraveler.com/2014/06/05/bram-stoker-dublin/>.

legends containing supernatural elements. His novel of vampirism was influenced by Sheridan Le Fanu because Stoker liked to read his horror stories in his youth.⁴⁸ Bruce Stewart in his *Oxford Companion to Irish Literature* explains that: ‘Le Fanu excelled in documenting stress-induced states of consciousness, looking out on a frightening world where the evidence of the senses and of the powers of reasoning are jeopardized.’⁴⁹ This phenomenon was a crucial element added to Stoker’s style of writing. He enjoyed leaving his victim characters powerless.

The novel *Dracula* was inspired by his constant stay around various castles or churches as he lived in a religious environment. Because of Stoker’s passion for traveling, his descriptions of the surroundings were really accurate. He also had a chance to become familiar with various cultures of numerous countries, so he was aware of differences in customs.

6.2. Vampires: The Animal-like Creatures

In Bram Stoker’s novel *Dracula*, there is a fight between vampires and human beings demonstrated. Humans must face the vampires’ need to satisfy their primary subpart of mind ‘Id’, which they are unable to suppress. I will apply several Freudian theories on the vampires’ struggle between their ‘Id’ and ‘Superego’ which results in the duality in their characters in the novel. In addition, my focus will be on hypnosis and mind reading in the novel.

Analysing the novel from the Freudian point of view and applying Freud’s theory of ‘Id’, ‘Ego’ and ‘Superego’ to the psychology of the vampires, one might say that the feeling of desire for blood is similar to the primary instincts described in the definition of ‘Id’. The inability to control primary instincts means the ‘Superego’ element prevails and the different elements of the brain are, therefore, not balanced. The vampires are, therefore, considered to be the primitive creatures unable to control their instincts. There are several proofs of the vampires being controlled by their ‘Id’ in the novel. Jonathan Harker finds himself in a situation when he has cut himself, and afterwards, Count Dracula, subsequently, when he sees only a drop of blood, feels the undesirable longing to drink it. Within the whole novel *Dracula*, or any other vampire character, is described as a predator with animal instincts. He also refers to himself as the hunter of a captive: ‘Ah, sir, you dwellers in the city cannot

⁴⁸ Bruce Stewart, *The Oxford Companion to Irish Literature*, edit. Robert Welch (Oxford: Oxford University Press, 1996), 346.

⁴⁹ *Ibid.*, 193.

enter into the feelings of the hunter.’⁵⁰ He is completely aware of his inner animal and his appearance is even described in this way; his facial expression is compared to that of a bird of prey.

All the vampires suffer a duality of character; at night they succumb to the ‘Id’ subpart of their mind unable to resist it; however, during the sunrise and the sunset they are aware of their behaviour as well as of the evil they are committing. The vampires do not realise the sin they commit when they are in the phase of a predator: ‘It seemed as if the whole awful creature were simply gorged with blood; he lay like a filthy leech, exhausted with his repletion. [...] There was a mocking smile on the bloated face which seemed to drive me mad.’⁵¹ Freud called this phenomenon the Pleasure principle. The vampires, as the primitive creatures, are governed by their needs to reach a strong feeling of pleasure and they are willing to do anything to do so.

The vampires used the power of the primary instincts on other characters as well. Dr Van Helsing must face the struggle between the ‘Id’ and the ‘Superego’ when Mina tries to seduce him in order to satisfy her desire for blood. However, Mina is not able to resist the temptation the blood represents; Dr Van Helsing, when he finds himself in the tempting situation, wins over his need of the ‘Id’ subpart, and his ‘Superego’ impersonating the moral principles prevails over the instinctual part of his mind.

Count Dracula is, in the story, indicated as a dominant character not only in general but also as the only male vampire creature. The obvious association between vampires, with Dracula as the leader, and some wolf pack might allow us to think that vampires might be more animal creatures than human beings, which is demonstrated for example in this scene: ‘With a fierce sweep of his arm, he hurled the woman from him, and then motioned to the others, as though he were beating them back; it was the same imperious gesture that I had seen used to the wolves.’⁵²

Freud’s dream analysis can be demonstrated in the novel too. Stoker used this phenomenon ambiguously in his novel; from one point of view, Count Dracula was hypnotising his victims in order to satisfy his needs, but, on the other hand, Mina was

⁵⁰ Bram Stoker, *Dracula* (London: Penguin, 2012), 20.

⁵¹ *Ibid.*, 59.

⁵² *Ibid.*, 44.

utilised to read Dracula's mind. There is an example which explains Mina's condition under Count Dracula's hypnosis:

Whilst still asleep she took the paper from her breast and tore it in two. Van Helsing stepped over and took the pieces from her. All the same, however, she went on with the action of tearing, as though the material were still in her hands; finally, she lifted her hands and opened them as though scattering the fragments.⁵³

Although Freud affirmed the possibility of hypnosis in one's sleep, he believed it is possible to influence only the content of one's dreams, but not to take control over one's body. Stoker added some supernatural elements into the scene; however, the basic principle of Freud's study on dreams can be demonstrated in the mentioned situation.

An example of mind reading is present in the novel as well as hypnosis. Stoker himself even mentions both of them in his novel: 'I suppose now you do not believe in corporeal transference. No? Nor in materialization. No? Nor in astral bodies. No? Nor in the reading of thoughts. No? Nor in hypnotism—'⁵⁴ This proves that Stoker was interested in mind reading and he developed this theme even before Freud did in his studies. Mina tries to read Dracula's mind, under the hypnosis of Dr Van Helsing, when the fellowship is hunting Count Dracula, in the final scene. Freud explained that people tend to draw false conclusions when trying to read the mind, and they are influenced by the information they possess about the mentioned situation, so their attempts to read someone's thoughts are, therefore, influenced. This Freudian theory suggests that, meanwhile, everyone in the novel believes they are informed about Count Dracula's current location, when he is escaping, via Mina's mind reading, she could only guess where he is because she knew the itinerary of the boat *Whitby*.

In addition, Bram Stoker described psychological analysis in the novel as collateral action to the main story of the novel. There is no doubt that Stoker studied psychology and that he was interested in some psychological approach. He provides an analysis of the 'Id' subpart of the human mind himself in the novel, even though he did not know Freud's theory on the human mind at the time:

⁵³ Bram Stoker, *Dracula* (London: Penguin, 2012), 177.

⁵⁴ *Ibid.*, 221.

What I think of on this point is, when self is the fixed point the centripetal force is balanced with the centrifugal; when duty, a cause, etc., is the fixed point, the latter force is paramount, and only accident or a series of accidents can balance it.⁵⁵

The analysis of a patient's 'Id' is provided and, moreover, Stoker mentions the Sanguine temperament of his patient, which indicates that he was aware of the psychological division of a human temperament into four categories according to the Hippocrates typology.

In conclusion, I have focused on a Freudian analysis of vampire psychology and I have classified him as a primitive animal creature unable to control his own primary instincts, the 'Id' subpart of the human mind, which succumbs to the phenomenon of the Pleasure principle. I demonstrated his inability to resist the temptations that life offers with concrete examples from the novel. I suggested that the vampire's split personality depends on the phenomenon of the Pleasure principle, when he is in a state of temptation as he is unable to resist it. I proved that Stoker was aware of the effect of hypnosis and that he added some supernatural elements in to his novel; his description can be more or less explained by Freud's theory. Then I provided an example of mind reading as he often mentions it in his novel. I also found proof that Stoker was influenced by a psychological approach as he mentions it in the novel and also because he used Hippocrates typology of temperaments in the analysis of one of the adjacent characters. He himself, in the novel, applies his knowledge from the field of psychology to the previously mentioned character. Despite the fact that Bram Stoker could not have been influenced by Freud's studies when he was writing the novel *Dracula*, his psychoanalysis of the adjacent character is very detailed and Freud's theories are easily applicable in his novel.

⁵⁵ Bram Stoker, *Dracula* (London: Penguin, 2012), 71.

7. Conclusion

I have developed the theme of ‘A Freudian Reading of Selected Novels by Late Nineteenth Century Authors’ in my thesis, more accurately through the novels *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*. My focus was on the psychoanalysis of the characters occurring in the novels, and the application of Freudian theories on the mental development of their consideration of the upcoming situations. I explained the behaviour based on those theories in the previously mentioned novels.

To begin with, I described the evolution in the description of the character’s mind in the novels from the Victorian period as the events concerning this period influenced the evolution of character analysis within novels.

I analysed the main characters in the three selected novels, *The Picture of Dorian Gray*, *Dr Jekyll and Mr Hyde* and *Dracula*, according to Freud’s analyses. Despite the fact that Freud lived shortly after the authors wrote these three novels, proving that they could not have read any of his studies, detailed analyses of their characters are provided in their novels, and Freud’s theories are easily applicable to the characters described in them. All the mentioned characters in these three books experienced a mind split in order to avoid their inner guilt from the sins they committed. All of them failed to balance the good and the evil in their lives, which Freud, in his studies, indicated as an encounter between the ‘Id’ and the ‘Superego’. There is a visible impact of society on the characters in all of the three novels, influencing the choices they make as well as their behaviour. Freud’s study of society and gender imbalance is, therefore, applicable to the novels too, in spite of the fact that the authors could not have access to any of them. Furthermore, Freud’s dream analysis is present in the novels too, considering hypnosis and mind reading in *Dracula*, or the nightmares in *The Picture of Dorian Gray* and *Dr Jekyll and Mr Hyde*.

I also found proof that all three mentioned authors were interested in psychology themselves as they mentioned a psychoanalytical approach in their novels. Oscar Wilde did not refer to any concrete psychologist, but he mentioned a psychological approach in his novel in comparison with the Darwinian theory. R. L. Stevenson also provided knowledge about some psychological approach in his novella, and, furthermore, Bram Stoker even mentioned an American psychological

approach, and he provides a psychoanalysis of a patient's behaviour in addition to the main plot. He was aware of the characterology by Hippocrates and he provided a basic analysis of the patient's 'Id' in the novel.

In conclusion, although, Freud was not known in the world during the Victorian Gothic period, his theories can be applied retroactively to literary works with their origin in this period and he may even have been influenced by reading some of these three novels regarding the insight into a human psychology. Freud studied and developed a psychological approach more profoundly, which was known and already used by some authors in literature, as it refers to the issues concerning society in the Victorian period.

8. Resumé

Ve své bakalářské práci se zabývám hrdiny tří románů a jejich psychoanalýzou podle Freudových studií. Zvolila jsem si tři díla od autorů žijících ve viktoriánském období, jimiž jsou *Obraz Doriana Graye* od irského autora Oscara Wilda, *Podivný případ Dr. Jekylla a pana Hyda* od skotského autora Roberta Louise Stevensona a *Dracula* od irského autora Brama Stokera. Konkrétně se zaměřuji na Freudovy studie symboliky ve snech, úlohu nábožentství v životě jedince, vliv společnosti na chování jedince a v neposlední řadě na Freudovo rozdělení lidské psychiky do tří složek, jež se nazývají 'Id', 'Ego' a 'Superego'.

V úvodu své práce popisuji vliv událostí viktoriánského období na rozvoj a komplexní propracování charakteru hrdiny v literatuře. Společnost žijící v tomto období slouží jako inspirace pro autora, jenž ve svém díle popisuje problematiku s ní spojenou. Autor se zaměřuje především na rysy společnosti ovlivňující charakter hrdiny jeho díla a na jeho psychický vývoj v závislosti na vlivech, jimiž společnost působí na jeho osobu. Autoři ve svých románech odrážejí problematiku tohoto období a prostřednictvím symbolů ji následně analyzují.

V další kapitole se zabývám podrobnějším rozbořením Freudových studií. Jako první se zaměřuji na rozdělení psychiky člověka do tří složek 'Id', 'Ego' a 'Superego' a na jejich charakteristiku. Složka 'Id' odpovídá primitivním instinktům zakořeněným hluboko v mysli člověka. Složka 'Superego' odráží schopnost jedince odolávat pokušení, jež se dříve zmíněná složka 'Id' snaží uspokojit, a odpovídá morálnímu svědomí. Třetí složka 'Ego' je výsledkem vztahu mezi předchozími dvěma složkami. Tyto tři složky se neustále vzájemně ovlivňují.

Dále se věnuji Freudově analýze snů, zejména souvislosti mezi sny jedince a jeho podvědomím, jež se v nich odráží. Každý předmět vyskytující se ve snu má svůj symbolický význam. Jedinec do svých snů podvědomě promítá své obavy a přání, která si není schopen splnit v reálném světě, sny se tedy nacházejí v naší mysli jako paralelní svět k našemu skutečnému životu. V souvislosti s analýzou snů hovořím také o Freudovu stanovisku k hypnotismu a jeho využití v reálném světě spolu se čtením myšlenek. K tomuto fenoménu se ovšem Freud staví spíše skepticky a vysvětluje, že domnělou schopnost čtení myšlenek je možné si na základě předem získaných informací vsugerovat.

Třetí Freudovou teorií, jíž se má bakalářská práce zabývat, je závislost jedince na společnosti. V této podkapitole zkoumám vliv společnosti na schopnost jedince rozhodovat se v daných situacích. Sigmund Freud ve své knize *Nespokojenost v kultuře* vysvětluje, že jedinec je závislý na názoru společnosti na jeho osobu a je ochoten mu přizpůsobit svá rozhodnutí, aby se vyvaroval odsouzení a případným následkům. V této studii také rozvíjí problém jedince, jenž svá rozhodnutí příliš podřizuje názorům společnosti a následně ztrácí vlastní identitu. V souvislosti s tímto tématem také krátce zmiňuji rozdělení rolí muže a ženy ve společnosti a názor Freuda na lidskou homosexualitu.

Poslední Freudova studie zmiňovaná v mé práci se týká vztahu mezi jedincem a jeho vírou. Nejdříve popisují úlohu náboženství v minulosti, kdy představovalo jediný zdroj informací v životě člověka o jeho původu a o vzniku světa. Poté popisují Freudovo rozdělení vlivu náboženství v současnosti, a navíc zmiňují animismus, jenž představuje víru v nehmotné síly.

Ve druhé části své bakalářské práce se zabývám aplikací Freudových studií na hrdiny románů *Obraz Doriana Graye*, *Podivný případ Dr. Jekylla a pana Hyda* a *Dracula*. Následující tři kapitoly vždy uvádím krátkou podkapitolou o životě autorů uvedených děl, ve které se zaměřuji na události v jejich životech, jež mají vliv na tvorbu díla.

V románu *Obraz Doriana Graye* analyzuji postavu Doriana Graye podle Freudovy teorie o rozdělení lidské mysli do tří složek. Dorian Gray v románu podléhá pokušení, které vychází z principů 'Id' podsložky, a přestože hodnotnou část příběhu převažuje Dorianovo 'Superego' odrážející morální principy jedince, Dorian nakonec podléhá a nechá podřadnou stránku své mysli zvítězit. Autor v románu podpořil tento Dorianův vnitřní boj symbolickým označením vedlejší postavy Basilla Hallwarda jako Dorianovo 'Superego' a vliv postavy Lorda Henryho jako symbol pro jeho 'Id'. V závislosti na předešlé teorii hovořím také o vlivu společnosti na boj odehrávající se v Dorianově mysli. Nakonec uvádím úryvek z díla Oscara Wilda, který dokazuje jeho zájem o psychologii a značí, že jeho získané poznatky o psychologii jedince patřičně ovlivnily vývoj charakteru Doriana Graye.

V románu *Podivný případ Dr. Jekylla a pana Hyda* svádí hlavní hrdina podobnou bitvu mezi pokušením, které život nabízí, a morální stránkou života. Doktor Jekyll, ačkoliv si je vědom všech špatných skutků, kterých se dopouští, není schopen vzdát se volného stylu života, který se mu nabízí prostřednictvím postavy

pana Hyda. V případě tohoto románu také zmiňuji vliv společnosti na hlavního hrdinu a vnitřní boj mezi jeho dvěma podsložkami. V poslední části kapitoly se věnuji důkazu toho, že Robert Louis Stevenson byl ovlivněn psychologickými studiemi některých z Freudových předchůdců.

Třetím dílem analyzovaným v mé bakalářské práci je román *Dracula*. Freudovo rozdělení mysli aplikuji tentokráte na charakter upíra, který není schopen odolat pokušení, jež pro něj představuje lidská krev. Ve spojení s uspokojením základní potřeby hladu uvádím Freudův princip slasti, který představuje označení pro touhu jedince podlehnout základním instinktům za účelem dosáhnout vrcholného stavu blaženosti. V případě románu *Dracula* aplikuji také Freudovu studii snů, za účelem osvětlení stavu hypnózy v románu. Nakonec uvádím důkaz, že byl Bram Stoker ovlivněn svým zájmem o psychologii a zařadil své poznatky z tohoto oboru do románu *Dracula*. Na rozdíl od předchozích dvou autorů zakomponoval Bram Stoker do svého románu psychoanalýzu jedné z vedlejších postav a v jednom z úryvků se odvolává na americké psychology.

Závěrem na základě své analýzy uvádím, že všichni tři uvedení autoři byli ovlivněni psychologickým směrem vyskytujícím se v období pozdní viktoriánské gotiky či krátce před ním. Ačkoliv ani jeden z nich nemohl číst žádné dílo Sigmunda Freuda, jelikož v době tvorby jejich románů Freudova díla ještě nebyla napsána, tito autoři ve svých dílech vykazují známky zájmu o psychoanalýzu jedince. Na jejich díla lze tedy zpětně aplikovat analýzu charakterů postav pomocí Freudových teorií.

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10.Annotation

- Surname and name: Rozbrojová Petra
- Department: Katedra anglistiky a amerikanistiky
- Topic of your thesis: We Only See the Things on the Surface (Sigmund Freud)
A Freudian Reading of Novels by Selected Late Nineteenth
Century Authors
- Supervisor: Mgr. David Livingstone, Ph.D.
- Number of pages of your thesis: 37
- Key words: Victorian Gothic, Sigmund Freud, Psychology, Bram Stoker, Robert
Louis Stevenson, Oscar Wilde, Evil, Dracula, Dr Jekyll and Mr Hyde,
The Picture of Dorian Gray
- The aim of this thesis is to describe the Victorian Gothic period in literature,
develop its characteristic aspects and demonstrate them with concrete examples. In
the second part of the thesis, I analysed the authors and their novels in connection
with Freud's theories.