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The Mad Scientists and Inventors in 19th Century British Literature

VEDOUcí PRÁCE:

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ZÁSADY PRO VYPRACOVÁNÍ:

The aim of this thesis is to analyze the fictional characters of mad scientists and inventors in four 19th century British novels, which are Frankenstein, Dr. Jekyll and Mr. Hyde, The Island of Dr. Moreau and The Invisible Man. It will explore the first appearance of mad scientists and inventors in literature. It will also include background on developments in science and inventions in the 19th century. The analysis of the novels will trace the development of the theme over the course of the 19th century and how it reflects societal themes.

SEZNAM DOPORUČENÉ LITERATURY:

Mary Shelley Frankenstein; Robert Louis Stevenson Dr. Jekyll and Mr. Hyde; H. G. Wells The Island of Dr. Moreau; H. G. Wells The Invisible Man; Martin Willis Mesmerists, Monsters and Machines; Roslyn D. Haynes From Faust to Strangelove; Justin E. A. Busch The Utopian Vision of H. G. Wells

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Prohlašuji, že jsem tuto diplomovou práci na téma “Mad Scientists and Inventors in Nineteenth Century British Literature” vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

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Introduction

The image of a mad scientist is an image of a grey-haired old man, isolated in his laboratory while mumbling nonsense to himself. This representation was above all influenced by the nineteenth century literature. The fictional characters shaping this stereotype have somehow been growing and changing for a century without the author's influence. They are ever-present characters, re-used anywhere and everywhere. Names of these mad scientists and inventors are often used by people, yet many of them have not read the books. Their names became a permanent part of human history, the same as names of real scientists.

The focus of this thesis is to study pre-selected characters of mad scientists and inventors in British literature in the nineteenth century. The first section of this thesis will briefly introduce Britain of that time alongside with the progress and society's mindset. The next chapter will follow the evolution of a scientist in the literature and categorize the different types of scientists used in fiction. The third chapter will focus on specific characters of mad scientists. Four characters from three authors will be analyzed and compared. The books examined in this thesis are Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818), Robert L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), H.G. Wells' *The Island of Dr. Moreau* (1896), and *The Invisible Man* (1897).

The attention in this thesis is paid to the circumstances which possibly led writers to create those four characters in the first place, as well as the background of the characters given by the authors in their books. The characters will be analyzed in detail along with their lives outside the work, the people surrounding them, their deaths if included in the books, and what led them from bright intellectual scientists to madmen. All of this and the characters themselves will be compared and the most important similarities and differences will be summarized in the conclusion.

1 Britain in the Nineteenth Century

The nineteenth century was a time of great industrial, economic, and consequently social and political changes that were reflected in the contemporary literature, which still fascinates the reader in the twenty-first century. The world went through one revolution after another, with Britain being no exception. The transition from agrarian society to industrial started already in the late eighteenth century and continued through the next one. The time of progress is synonymous with the Victorian Era, the time when Queen Victoria ruled in 1837-1901 over the United Kingdom. The queen also became the empress of India, putting Great Britain into the perfect position to be called the workshop of the world. London, being the literal center of the progress, found itself home to an immense number of intellectuals, philosophers, and scientists. It was not only the academic sphere that was expanding, but also the working class. The poor and young relocated from the picturesque villages to the, mostly, industrial cities for work, for dreams and for new lives, resulting in massive overcrowding.

1.1 Progress

Individuals across the world in various fields contributed to scientific progress in the nineteenth century. Biology, chemistry and physics were given sound foundations during this period, not just contributing to the academia but everyday life, for example with the invention of lightbulb or progress in the automobile industry. The greatest uproar in the question of discovery was not until the second half of the nineteenth century when in 1859 Charles Darwin published the theory of evolution in his book *On the Origin of Species by Means of Natural Selection*. Along with him the other evolutionary thinkers from this time are Thomas Henry Huxley, Alfred Russel Wallace, and Robert Chambers. Next to Darwin is a geologist Sir Charles Lyell and his discoveries and theories about the planet Earth, that also stunned the Christian society.

The capitals across the Europe were bursting with people in the nineteenth century, they were centers for intellect and progress, but also for chaos and madness. Cities across the world grew in numbers during this industrial revolution, mostly due to the migration from the countryside to the capitals and industrial cities. The capital city of Great Britain, London, came into the century with not even one million people and stepped into the twentieth century with over four and a half million. Industrially focused cities, like Manchester, expanded in population ten times during this era.

Despite rapid construction works, the cities were not expanding fast enough. Urbanization led to people attempting to fit themselves in not sufficient quarters, activating a chain reaction. Unhygienic living, not enough space, unsanitary and unsafe workplaces, all of this created perfect conditions for a spreading of infectious diseases. Jan Marsh observes in his article on medicine and health that in that time “male death rates were aggravated by occupational injury and toxic substances, those for women by childbirth and violence.”¹ The population living near the factories had respiratory problems due to the smog. Changes focusing on improving the condition in households leading to better health of the occupants were made during the nineteenth century.

1.2 British Society

The Victorian society became a society fascinated by horror and gruesome stories and popularized the deaths caused by physicians in England or even across the world. Doctor William Palmer, for example, was executed in 1856 for several murders by poisoning, or Doctor Edward William Pritchard, who poisoned his wife and his mother-in-law in 1865. The most notorious wave of deaths was caused by an anonymous murderer who is only known as Jack the Ripper. This serial killer caused murdered in the streets of Whitechapel in London in 1888. His victims were female prostitutes, who were mutilated and some of their organs were missing. This vivisection of the victims led to the popular theory that the perpetrator had a medical or surgical background. The most bizarre case of deaths was in Chicago, America, where Doctor Henry Howard Holmes built a house specifically designed so he could trap and kill his victims. When captured in 1894 he confessed to 27 murders, most of those not proven by police. With so many serial killers who were by occupation doctors, the society was easily drawn to the fantastical stories of doctors being madmen corrupted by their knowledge and endangering the people in their vicinity.

Another aspect influencing the view of the society on the medical occupation was a newly charged focus on the mental health. Marsh emphasizes that “the Victorian period witnessed an impressive growth in the classification and isolation (or strictly the concentration) of the insane and mentally impaired in large, strictly regulated lunatic asylums outside major cities, where women and men were legally incarcerated, usually

¹ Jan Marsh, “Health & Medicine in the 19th Century,” Victoria and Albert Museum, Online Museum, December 08, 2014, accessed April 21, 2017, <http://www.vam.ac.uk/content/articles/h/health-and-medicine-in-the-19th-century/>.

for life.”² Treatments of mentally disposed patients were usually inhuman and involved drilling holes into the skull. Very rarely, patients were cured and they were incarcerated for the rest of their lives.

As science progressed and new inventions were made almost every day, there was another part of life that changed. With the theory of evolution, a religion that promoted creationism became uncertainty and so it, along with morality of life, became questioned and even renounced by some. Science and education with their new theories and inventions started to replace religion and moral standards taught by the Church until then. Developments in science, theories, and explanations of how the world worked generally only confused the society that was built on religion. The scientists were easily seen as madmen themselves and the mistrust of the common person was effortlessly awoken and fed by the popular literature and the fictional doctors who seemed closer to the reality than ever. The initial optimism of the industrialization, that some portion of the population had, and everything surrounding it, was subdued.

² Marsh.

2 The Scientist

This chapter is divided into two sections, where the first section is focused on the origin and first appearances of the scientist in the literature, and the development of the character over time. The second section analyzes and describes the general character of the mad scientist and the inventor in literature. There are several types of scientists and they are analyzed and discussed briefly. Detailed analyses of pre-selected characters from the books mentioned in the introduction will be provided in the next chapter.

2.1 The Scientist through History

The fictional characters were always the one that built the stereotypes in the mind of the society, especially did so the character of the scientist – working alone in an isolated laboratory, talking to himself, and being secretive. Despite the variety of modern scientists, the picture of isolated and at least half-mad men is prevalent. Over the course of time, there are different archetypes of characters that are popular in literature and those are also changing with time to reflect the current mood in the society, the fictional scientist in the Western literature, went through several stages, reflecting the mindset and the popular beliefs of the society.

The first type of a character of the scientist that started regularly occurring in the literature was the alchemist, the first prototype of a scientist in the real world and in literature. In the eyes of ordinary people, alchemists were producing gold out of nothing, however, they only acted on their education. Under the influence of the Arabs, alchemy was formed, shaped and flourished. Later, their manuscripts became the sourcebooks for the medieval European scholars of alchemy. Roslynn Haynes notes in her book *From Faust to Strangelove* that “it was at this point that alchemy inevitably became associated in European thinking with the so-called black arts, with heresy and magic. Alchemists were regarded as being at best sinister and most likely in league with the devil.”³ Alchemists, the early scientists, had to conduct their experiments in secrecy and hide their research, coding it with symbols and numbers, becoming only more suspicious, but with no other way how to work safely. Haynes notes that “the Old Testament taught that desire for knowledge was both dangerous and evil, for the Eden myth associated the search for knowledge with disobedience to God, with pride and

³ Roslynn D. Haynes, *From Faust to Strangelove: Representation of the Scientist in Western Literature*, (Baltimore MD, London: The Johns Hopkins University Press, 1994), 10.

presumption, and, ultimately, with the Fall of Man.”⁴ The Church in Europe taught that the pursuit of science will be punished by God and any questing of religion was unwelcome. The greediness that some alchemist possessed and the blind obsession with finding the immortality, did not help the cause.

The first time that a complete character of alchemist occurred in British literature was according to Haynes in the fourteenth century, in Geoffrey Chaucer’s *Canon’s Yeoman’s Tale* (1387).⁵ The story follows a character of the self-pronounced alchemist, who in fact is a charlatan. Unexpectedly, at the end of the tale, it “condemns false alchemist in terms that almost paraphrase the contemporary ecclesiastical view and presents them as being at best self-deluded; but it affirms a belief in the “true” alchemy.”⁶ Haynes here believes that Chaucer dooms the charlatans, who are nothing more than tricksters, and at the same time encourages the true alchemy.

One the most influential characters in the perception of a scientist is Faustus. One of the striking aspects is, that this character was based on a real person, Georg Faust born in Germany in the fifteenth century, who was nothing more than just a self-proclaimed doctor and a charlatan. There are several reproductions of this character, the first best-known before the industrial revolution from Christopher Marlowe’s play *The Tragical History of Doctor Faustus* (1604). Jason Colavito assesses in *Knowing Fear* that “in Marlowe’s telling, full of hubris, John Faustus exhausts his studies of earthly knowledge, mastering medicine, philosophy, and astrology. A keen intellect, he wishes for more. He wants the very power of the gods.”⁷ In Marlowe’s reproduction, Doctor Faustus is in the end dragged into Hell after his pursuit of the forbidden knowledge, following the Christian teaching. Haynes proposes that “from the beginning [Marlowe] presents what has come to be seen as the archetypal dilemma of Faust figure: his Renaissance-humanist longing to transcend the limitations of the human intellect is accompanied by a medieval awareness that such longing is doomed to failure.”⁸

Religion in Europe heavily influenced the view of society on science before the seventeenth century. It was not until this time, that real scientists started to emerge into the real world and in literature. This change was due to the effort of Sir Francis Bacon

⁴ Haynes, 23.

⁵ Haynes, 17.

⁶ Haynes, 17.

⁷ Jason Colavito, *Knowing Fear: Science, Knowledge and the Development of the Horror Genre*, (Jefferson, NC: McFarland & Co., 2008), 19.

⁸ Haynes, 18.

(1561-1626), one of the most influential figures during Elizabeth's reign. He published several papers, where he tried to point out that religion does not exclude knowledge or the thirst for it. Barbara Benedict proposes in her essay that Bacon's apprehension of the true scientist "was virtuous, humble, and pious, dedicated to studying God through nature."⁹ He completely overturned the public view and allowed the flow of progress. Apart from his philosophical papers, Bacon published a fictional book, *New Atlantis* (1626), where he represented science and scientists in a new and better light.

Haynes observes that despite Bacon's attempt to change permanently the image of a scientist in the public eye, shortly after his death, the Bacon's scientist was replaced by foolish virtuosi.¹⁰ The naïve and helpless character was portraying scientists, that was nothing more than an entertainment for parties, and a joke in fiction. Benedict emphasizes that those scientists "did not offer a convincing promise of future good for society. Instead, their quarreling, wealth, and exclusivity made them seem remote from the general weal, secretive, obstinate, and spoiled."¹¹ This portrayal was singlehandedly overturned by Sir Isaac Newton (1642-1727), who was regarded as a national treasure and highly praised in literal circles in Haynes' opinion.¹²

The fear of knowledge, that scientists possessed, became mixed with anger and in literary work of the eighteen century started to occur a character of an arrogant scientist. Those scientists were predicted to fall, being described as irresponsible and not respectful, endangering others around them. Milton Millhauser points out in his article on the subject that "the image of the scientist was either ludicrous or evil at a time when in fact British science achieved triumphs that were literally universally renowned."¹³ While the academic society was thriving, the literal circles decided to target the character of scientist and inventors in their works.

Romanticism, which began in the eighteenth century and continued to at least the mid-nineteenth century, had the greatest impact on the image of the scientist. Haynes notes that influenced by the previous wave, "the Romantic image of the

⁹ Barbara M. Benedict, "The Mad Scientist; The Creation of a Literary Stereotype," in *Imagining the Sciences: Expressions of New Knowledge in the "Long" Eighteenth Century*, ed. Robert C. Leitz, III, Kevin L. Cope (New York: AMS Press, 2004), 67.

¹⁰ Haynes, 35.

¹¹ Benedict, 89.

¹² Haynes, 50.

¹³ Milton Millhauser, "Dr. Newton and Mr. Hyde: Scientists in Fiction from Swift to Stevenson," *Nineteenth-Century Fiction* 28.3 (December 1973): 304, accessed April 13, 2017, <http://www.jstor.org/stable/2933001>.

scientist is evil rather than pitiable,”¹⁴ and their “image of the scientist as cold, inhuman, and unable to relate to others has been one of the most influential.”¹⁵ She also observes that as literature diverged from the real scientists, the real scientist exempted “the Romantic search for universal Truth”¹⁶ from their research and became more ruthless to the public believes and order in their society.

If a character of a scientist appeared in a literature work prior to the nineteenth century it stayed homogeneous, reflecting the period and the mindset. Haynes reports change during the Victorian era when specializations into scientific fields started and mirrored in literature, “where characters were no longer described merely as “scientists” in general sense, but as geologists, astronomers, biologists, and mathematicians.”¹⁷ The scientist started more emerging in literature alongside with the development of science and industrial progress in the nineteenth century. At first, the characters reflected the uncertainty of such progress and society’s fear of knowledge was consequently punished. Science was perceived and portrayed in a better light for short time in the twentieth century, until the Second World War in Haynes’ opinion.¹⁸ After the atomic blasts over Japan, society became precautious towards science and people pursuing it. The real mad scientists surfaced during the Second World War, when doctors, especially German and Japanese doctors, experimented inhumanly on prisoners just to advance the scientific research realizing the character of Moreau into the real life.

The character of a scientist evolved from a fantastical but stable figure of an alchemist, that fully developed with the Faust legend and continuing through thunderous few centuries, when between the influence of Sir Francis Bacon and Sir Isaac Newton the society stopped fearing knowledge, and for a while even started mocking it. Then came the fast-changing nineteenth century, where characters like Frankenstein were created, and became the prevailing image of the mad scientist, influencing the literature onwards, despite the country, the era, and the genre.

2.2 The Characteristics of the Scientist

Although science has developed and is part of our everyday life, even now the character of a good scientist is a rarity. The most classic description is given by Millhauser: “The

¹⁴ Haynes, 87.

¹⁵ Haynes, 91.

¹⁶ Haynes, 106.

¹⁷ Haynes, 106.

¹⁸ Haynes, 5.

scientist is usually, though not invariably, a physician who is led to research by way of his profession. If he is a central character, the plot will deal with his personal life rather than with his experiments. If he figures at all significantly as a scientist, he is likely to be either a harmless old gentleman (a new type) or in some way dangerous or evil.”¹⁹ Meanwhile, Roslynn Haynes estimates seven basic stereotypes of the scientist that occur in fiction. Those stereotypes are the evil alchemist; the noble scientist as a hero or savior of society; the foolish scientist; the inhuman researcher of romanticism; the scientist as an adventurer; the mad, bad, dangerous scientist; and the helpless scientist.²⁰ Most of those stereotypes were already discussed in the previous section, namely the alchemist as the early prototype, and the foolish scientist as the helpless virtuoso of the seventeenth century. Briefly was also mentioned the inhuman researcher as the arrogant scientist and the noble scientist as one of the positive stereotypes appeared in seventeenth century due to the effort of Francis Bacon.

The scientist as an adventurer is described by Haynes as “a modern counterpart of the Romantic hero, but now allied to science rather than opposed to it.”²¹ The adventurer-scientist explored new unmapped territories and became the resurrected knight of the nineteenth century. The best-known characters were developed by Jules Verne in his fantastical novels, such as *A Journey to the Centre of the Earth* (1864). For the British representation of the scientist as an adventurer is perfect the character of Arthur Conan Doyle, Professor Chandler, who is first introduced in *The Lost World* (1912). The character of the helpless scientist, whose science became uncontrollable and whose experiment endangers others in his vicinity, or more word-widely, started to develop in the twentieth century. The Czech writer Karel Čapek with his play *R.U.R.* (1921) introduced to the public the word robot, alongside with the idea, that robots, the creation of men, could get out of control and even take the control and rule the world.

The role of scientists in literature can differentiate depending on the time and onward the nineteenth century also the mood of the society, and the writer’s view on the matter. The Romantic image of cold and emotionally unavailable character prevailed the last two centuries, being the perfect trait characteristics for the mad scientist. The description of this type of character is intentionally omitted in this chapter because it

¹⁹ Millhauser, 293.

²⁰ Haynes, 3.

²¹ Haynes, 129.

will be included in the next one, where specific characters of mad scientists will be analyzed.

3 The Mad Scientist

This chapter analyses and compares considerably the most famous fictional characters of mad scientists in literature. Those characters are Mary Shelley's Victor Frankenstein, Robert L. Stevenson's Doctor Jekyll, and H. G. Wells' Doctor Moreau and Doctor Griffin, who is more known as the invisible man. Those characters were portrayed at time of great change, capturing the insecurities of the society, and becoming archetypes of their own. The authors and the characters share some features and differ in others. Frankenstein is regarded as the young and naïve doctor, unknowing what his invention will cause, trying to repair his mistakes. Doctor Jekyll presents the problematic of duality, when he creates the monster within himself and just like Frankenstein, he is unable to control it. H. G. Wells' characters are more sinister than that. There is no attempt to portray them in a good light, until the end they are unrepentant, only wanting to perfect their research, not caring if the results could benefit or harm someone.

3.1 Victor Frankenstein

Mary Shelley (1797 – 1851) was the author of the most famous science fiction and gothic horror story *Frankenstein; or, The Modern Prometheus* (hereafter referred as *Frankenstein*). She was born as Mary Wollstonecraft Godwin to philosopher and political writer William Godwin and feminist Mary Wollstonecraft. Being a daughter of not just one, but two literary distinguished philosophers, even as a child, Mary found herself to be inclined to pass her time by writing poems and stories. At 17 years of age, she met Percy Bysshe Shelley, who was married at that time to another woman and therefore the two of them eloped.

Mary Shelley started to work on her book in 1816 and first published *Frankenstein* in 1818 anonymously, being just in her twenties. The book became a bestseller within a year. 200 years later, her book is one of the most known tragic horror stories and it is being periodically recreated on different platforms. However, as popular as this story is, it is not uncommon that as Frankenstein people often picture the monster instead of the doctor, sometimes unifying those two characters into one.

Frankenstein is a story about a young scientist, who produces a life from body parts of corpses in his laboratory. He is driven by his thirst for knowledge at first, however after succeeding, he becomes disgusted by this abomination he creates and fleets, hoping to get rid of this monster. The creature abounded, tracks his master and

demands a creation like him of the opposite sex, with whom he could spend his days, outside of the civilization. After Frankenstein refuses to oblige, the monster takes his revenge on doctor's wife and they both chase each other to the end of the world, up to the Arctic, where Victor finds a traveler to whom he retells his story, only to be killed by this nameless monster.

3.1.1 The Origin of Doctor Frankenstein

Mary Shelley mentions in the preface of the book that she and her company spend their summer of 1816 in Switzerland. That summer was extremely cold and rainy, forcing Mary, her lover Percy, and her stepsister Claire Clairmont spend most of the days indoors. Their little group was enlarged with Lord Byron and his personal physician Dr. John Polidori. They all spend time together talking about Erasmus Darwin's experiments and reading ghost stories. The atmosphere was ideal for a birth of a horror story and the company, being aware of this, started a competition to see who could write a better narration.²²

The story originated in Mary's dream about a scientific experimenter creating a faceless monster. Shelley describes what she saw in her dream, that led to the birth of her book in the third edition published in 1831. She describes the doctor in her dream as "the pale student of unhallowed arts kneeling beside the thing he had put together."²³ The doctor becomes an alchemist who, as the Church taught, is punished for his thirst for knowledge and is haunted by the creature he made, when he is awoken in the morning. Like the alchemist looking for immortality, the young doctor is trying to bypass death and seeks what is beyond. Haynes suggests that Mary Shelley had a knowledge about the scientific progress of the time and her future husband Percy experimented with electricity and galvanism, which were at that time closer to the magic than science.²⁴

The moment Frankenstein creates the monster, he becomes a parent and this monster, just like a child, is seeking a guidance from its parent. Ronald Britton correctly observes in an article on Frankenstein that "it is not a supernatural horror story: the creator's horror is the beginning of a natural tragedy. One when a mother looks at

²² Mary Wollstonecraft Shelley, *Frankenstein; or, The modern Prometheus*, (Boston and Cambridge: Sever, Francis & Co., 1869): 5-6, accessed April 22, 2017, <https://archive.org/details/cu31924105428902>.

²³ Shelley, 11.

²⁴ Haynes, 94.

a newborn baby and sees a monster.”²⁵ Frankenstein abandons the creature hoping to wake up, with all this being just a dream. He produces a child without a female element, becoming the mother and father and then refuses the child he made. David S. Hogsette argues in his article that “education alone does not make a person good, as Frankenstein demonstrates time and again. Developing moral character involves an ethically guided education and instruction in moral knowledge.”²⁶ Frankenstein does not provide any sort of guidance to his creation, leaving it confused and hurt without any explanation.

Just like the monster, Mary could have felt abandoned by her mother, who died shortly after giving a birth to Mary. Not just her mother’s death but also deaths of her own children had an impact on Mary’s work. Her second child was a baby when *Frankenstein* was written and died after the publication. Mary also had to face to suicides – her half-sister’s and Percy’s first wife’s. The author and the protagonist Victor are both surrounded by death. Victor’s desire to unveil the secrets of life beyond death was at first fueled by the death of his mother, yet it led him to only more tragedy and suffering.

Colavito declares that “Victor Frankenstein as mad scientist is torn apart by the moral failing of his mission and his uneasy relationship with his Creature.”²⁷ Mary Shelley formed a timeless character, who despite having good intentions of wanting to help the humankind to overcome the obstruction of death, created only a beastly looking thing, that he could not embrace and take care of. There are as many theories what the author meant by this story as there are reproductions. The only thing known for certain about the birth of this book, is what Shelley told the public, in the third edition.

3.1.2 Frankenstein’s Life and Character

Victor Frankenstein is first introduced by another character. Robert Walton writes about him in letters to his sister. Like Victor, he is seeking knowledge but in the form of exploring the north. He finds the doctor in horrible condition, with the need to be attended to. When describing Victor to his sister, he says that “his eyes have generally

²⁵ Ronald Britton, “Mary Shelley’s Frankenstein: what made the Monster monstrous?” *Journal of Analytical Psychology* 60.1 (February 2015): 9, accessed November 12, 2016, doi:10.1111/1468-5922.12126.

²⁶ David S. Hogsette, “Metaphysical Intersections in Frankenstein: Mary Shelley’s Theistic Investigation of Scientific Materialism and Transgressive Autonomy” *Christianity & Literature* 60.4 (Summer 2011): 547, accessed November 12, 2016, doi:10.1177/014833311106000401.

²⁷ Colavito, 83.

an expression of wildness, and even madness”²⁸ When Victor’s health improves, Robert grows closer to him and still unaware of doctor’s actions, describes him as “gentle, yet so wise; his mind is so cultivated”²⁹ and tells his sister that “he must have been a noble creature in his better days.”³⁰ Victor grew up in Switzerland as the oldest child and it is mentioned that his family was “one of the most distinguished of that republic.”³¹ This notion brings the fiction closer to the reality since to pursue the scientific learning, a person had to come from a wealthy family, making a scientific career more of a hobby than a profession.

As one of the three narrators in the book, Victor describes circumstances of his parents’ marriage and his frequent travels with them as their only child for a long time: “No creature could have more tender parents than mine. My improvement and health were their constant care.”³² In the manner Victor describes his uprising, is visible his remorse on how he handled the situation when he had given a life. At first, Victor was confident in his role after the creature would be animated: “A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs.”³³ However, the moment the creature is brought to life, Victor recognizes that he is not a parent to the creature and that he does not see its life as a gift, or something to be cherished and he did not fulfill his duties, therefore he brought the misery on its creature and consequently on himself.

In Victor’s earlier years an important female character appears, his future wife Elizabeth, who is adopted into the family. Just as swiftly Elizabeth entered Victor’s life she left in the same manner, taken away by the monster as a retribution for destroying the promised wife the monster demanded from its creator. Victor is one of the few characters of mad scientists that has a love interest, and the only one amongst characters analyzed in this thesis. Elizabeth’s death becomes a catalyst that changes Victor from a naïve and pitiful scientist to a man that tries to repair his mistake and destroy the thing he created.

²⁸ Shelley, 23.

²⁹ Shelley, 24.

³⁰ Shelley, 24.

³¹ Shelley, 27.

³² Shelley, 28.

³³ Shelley, 42.

While assembling the creature, Victor isolates himself working feverishly on his project, representing the perfect image of a mad scientist. Although Victor is unable to produce a friendship with any of his classmates, he has a close friend Henry Clerval. Henry follows him to Ingolstadt, where he finds him in horrible physical shape and mentally unstable. He takes care of Victor, not aware that the reason for Victor's sickness is his finished project. Later Henry is killed by the monster in its rage and Victor is facing another tragedy, losing his only dear friend.

Victor's thirst for knowledge led him to a life of seclusion, severing contact with his family and his friends. Hogsette observes that "he leaves home to study natural philosophy and the new sciences, he isolates himself from friends and colleagues in his little shop of horrors, he further withdraws from his father, he neglects his fiancée, he creates life by himself without needing the biological complement of woman"³⁴ Victor prolongs his stay in the university, only running back home in horror after his experiment is done.

The tragedy in Frankenstein's life begins as he finishes his work, the moment he succeeds: "I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardor that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart."³⁵ He becomes literally sick and needs to be cared for by his friend after he finishes.

Victor Frankenstein's retells his life from the beginning and the reader follows it to the moment of his death. Victor is described as a gentle character, more naïve than the power-driven student of science. His family and friends are killed and endangered by his creation who feels jealous of the bond that Victor has with them. Victor's health is ruined, first with the shock of what he made and then with the chase, when he tries to destroy it. Victor was created before writers started to pay attention to scientists, he was a prototype that portrayed the thirst for knowledge, the fall, the guilt, and the attempt of redemption.

3.2 Henry Jekyll

Robert Louis Stevenson (1850-1894) was born in Edinburgh as an only son in a family with the tradition of engineering profession for generations. He was often confined due

³⁴ Hogsette, 555.

³⁵ Shelley, 45.

to his poor health, yet he also excessively traveled the world. He completed a law degree and in 1880 married Fanny Van de Grift Osbourne, who already had two sons. This Scottish novelist, poet and essayist primarily known for *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886, hereafter *The Strange Case*) wrote also children books of never-ending adventures full of pirates like *Treasure Island* (1883) and *Kidnapped* (1886).

The fact, that Stevenson wrote adventures for children and simultaneously horror fictions aimed at more mature readers, indicates the duality of the writer himself. Roger Luckhurst notes in the introduction to *Strange Case* that “he was an atheist obsessed with religious questions; a workaholic who wrote ‘In Praise of Idlers’; a Tory who despised moralism and lived as a bohemian artist.”³⁶

The Strange Case is a story of a duality of a man and the effort to separate brutality from morality. As the respectable doctor, Jekyll is trying to subdue some of his instincts. He only achieves to highlight the features of himself and create a new entity within himself. The story starts with a lawyer Utterson, who is investigating the connection between his dear friend and reputable doctor Jekyll and the vicious villain named Edward Hyde. It is discovered later in the story, that Hyde is a result of Jekyll’s experiment to separate the bestial and evil nature from man. Hyde and Jekyll occupy one body, but unable to control his experiment, Jekyll finds himself more and more overpowered by the other entity of Hyde.

3.2.1 The Origin of Jekyll and Hyde

The Strange Case was a book aimed at a different audience than his previous book *Treasure Island*, that established his position as a writer, and it became even more successful than his previous works. Stevenson confesses that most of his stories originated or were influenced by his own dreams. He admits in “A Chapter on Dreams” that “when he lay down to prepare himself for sleep, he no longer sought amusement, but printable and profitable tales.”³⁷ *The Strange Case* is no exception, and it became his legacy securing his popularity all over the world. Stevenson continues with explaining the impact of his dream on this story: “I had long been trying to write a story

³⁶ Roger Luckhurst, introduction to *Strange Case of Dr Jekyll and Mr Hyde and Other Tales*, by Robert Louis Stevenson (Oxford: Oxford University Press, 2006), vii-viii.

³⁷ Robert Louis Stevenson, “A Chapter on Dreams,” in *The Works of Robert Louis Stevenson – Swanston Edition Vol, 16*, ed. Andrew Lang (London: Chatto & Windus, 1911-12), 182, accessed August 16, 2017, <http://www.gutenberg.org/files/30990/30990-h/30990-h.htm>.

on this subject, to find a body, a vehicle, for that strong sense of man's double being which must come in upon and overwhelm the mind of every thinking creature."³⁸

In Stevenson's "Chapter on Dream", where he refers to himself in the third person, he confesses that the difference between the reality and dream exists only to separate one man into two: "To dream in sequence and thus to lead a double life – one of the day, one of the night – one that he had every reason to believe was the true one, another that he had no means of proving to be false."³⁹ Just like Jekyll and Hyde but with more violent reaction accompanying their transformation. Luckhurst points out that Stevenson was under the influence of drugs when he was working on all sorts of stories. He was staying in Bournemouth since 1885, most of the time "bedridden, taking morphine for pain, but also writing feverishly hard on the usual gamut of half-realized projects."⁴⁰

Shortly before *The Strange Case* was published, occurred the very first case of a personality disorder. A French native named Louis Vivet, born in 1863 was the first person to be diagnosed with a dissociative identity disorder. He was showing signs of mental disorder since his early childhood, but those signs became more enhanced when he was 17. Due to the trauma of a snake wrapping around his arm, Louis became paralyzed from the waist down. After few months, Louis suddenly regained power over his legs, but he also did not recognize people around himself and his character became more violent.

The Strange Case is a story of a man splitting his own self in two separate beings so different that even the body, those two entities occupied, changed according to who had the power at the moment. This story became such a sensation that even people in the twenty-first century know the tale and yet this story was "dreamt up, written, rewritten, and published all in under ten weeks,"⁴¹ as Luckhurst points out.

3.2.2 Jekyll's Life and Character

The character of Doctor Jekyll cannot be mentioned without a reference to his other self, his experiment – Hyde. The most comfortable way how to describe Jekyll is to compare him with Hyde, to compare their appearance, personality and their own relationship towards each other. It is hard to define who is Jekyll without Hyde. The reader only

³⁸ Stevenson, "A chapter on Dreams," 188.

³⁹ Stevenson, "A chapter on Dreams," 179-180.

⁴⁰ Luckhurst, xi.

⁴¹ Luckhurst, ix.

knows Jekyll with Hyde, his past is hardly shown in the book and it seems the doctor is not only distancing himself from Hyde but also his present original self. The first thing that readers notice is Stevenson's effort to put a distance between the two characters by the use of a title with Jekyll's name. Jekyll admits that they have "memory in common,"⁴² but as Hyde shows no interest in the science and only follows his own disastrous wants, he is referred to only as a mister.

Jekyll is described as "a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness."⁴³ He does not have a family but he has several friends. At one point in the book, the character seems to be both entities and none. Towards the end, he is distancing himself from Hyde and from Jekyll. He feels that he must choose between his two selves: "I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes."⁴⁴ Hyde, on the other hand, is described as someone who possesses "the haunting sense of unexpressed deformity."⁴⁵

Jekyll's experiment is easier to act out since he does not have a family and lives only with his servants. In fact, it seems like his second self is becoming his new family: "Jekyll had more than a father's interest; Hyde had more than a son's indifference."⁴⁶ Jekyll is even making sure that Hyde is taken care of in a case of his disappearance, asking Utterson for his assistance.

Jekyll eventually realizes the danger Hyde represents and tries to cut all ties with his experiment. For some time, Jekyll was successful with subduing Hyde and "that evil influence had been withdrawn, a new life began for Dr Jekyll. He came out of his seclusion, renewed relations with his friends, became once more their familiar guest and entertainer."⁴⁷ However, this did not last long and Jekyll is being overpowered by Hyde. He differentiates his two selves as better and worse: "I was slowly losing hold of my original and better self, becoming slowly incorporated with my second and worse."⁴⁸ Jekyll recognizes his first self as the original, yet he continues to distance himself from both, forming a third entity of a man that once was the two sides.

⁴² Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror*, ed. Robert Mighall, (London: Penguin Classics, 2002), 63.

⁴³ Stevenson, *The Strange Case*, 19.

⁴⁴ Stevenson, *The Strange Case*, 63.

⁴⁵ Stevenson, *The Strange Case*, 25.

⁴⁶ Stevenson, *The Strange Case*, 63.

⁴⁷ Stevenson, *The Strange Case*, 31.

⁴⁸ Stevenson, *The Strange Case*, 62.

Jekyll in pursuit of the cure is estranging himself from his friends, but also from his colleges, as can be seen in the conversation between Utterson and Jekyll's old co-worker doctor Lanyon: "We had [common interest]. But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake as they say, I see and I have seen devilish little of the man. Such unscientific balderdash."⁴⁹ He loses his friends, respect of his colleagues, his social standing, and eventually his life.

Jekyll's own invention is failing him and the other self that was created is overwhelming him: "The character of Edward Hyde become irrevocably mine. The power of the drug had not been always equally displayed. Once, very early in my career, it has totally failed me; since then I had been obliged on more than one occasion to double, and once, with infinite risk of death, to treble the amount."⁵⁰ Eventually, Jekyll becomes overpowered by Hyde: "I had gone to bed Henry Jekyll, I had awakened Edward Hyde"⁵¹ In his letter to Utterson, Jekyll refers to himself as "unworthy and unhappy."⁵²

It is hard to determine how much has the experiment influenced the main character. Perhaps there have been always Dr. Jekyll and Mr. Hyde, even before the drug was invented, it is possible that those two were one before. Dr. Jekyll had been always fighting his instincts and desires and when he attempted to subdue the "barbaric" side of himself with the drug, he just separated the moralist from the savage and the savage gained more and more power.

3.3 Dr. Moreau and The Invisible Man

Herbert George Wells (1866-1946) was one of the most active writers, yet he remains primarily known for his earlier works of science fiction, amongst which belongs both *The Island of Dr. Moreau* (1896) and *The Invisible Man* (1897). Since both books are written by the same author, the characters will be analyzed in the same section. The origin of the characters will not be examined into the detail; hence those books were written in short period of time between each other and between other science fictions works by Wells.

⁴⁹ Stevenson, *The Strange Case*, 12.

⁵⁰ Stevenson, *The Strange Case*, 62.

⁵¹ Stevenson, *The Strange Case*, 61.

⁵² Stevenson, *The Strange Case*, 47.

3.3.1 H. G. Wells

Wells was born into a lower middle-class family, and was forced into different apprenticeships by his mother. Eventually, he persuaded her to let him pursue a scholar's career, that allowed him to educate himself and gave him more time for his hobby – reading books. T. H. Huxley became Wells' biology teacher in 1884. Huxley was very famous for his support of Darwin's evolution theory, giving Wells the needed scientific background for his stories. Wells started publishing his books towards the end of the nineteenth century and in a very narrow window, he published several novels that ensured his immortality. The first one being in 1895, *The Time Machine*, a book about a scientist who travels into the future to witness the degeneration of the humankind. Other books in this series being *The Island of Dr. Moreau* and *The Invisible Man*.

The Island of Dr. Moreau is a story told by an outsider, an English gentleman, who becomes a witness to the horrors on the island. At first, the reader is to lead to believe that the experiments are performed on humans bringing out their wilder animalistic side. However, during Moreau's explanation, the narrator and the reader are finally exposed to the truth, that the experiments are done on animals, trying to shape them into humans, physiologically and psychologically. *The Invisible Man* was published a year later as another scientific story, centered around a crazed scientist who terrorizes the society with his invisibility. The scientist, however, suffers more pain than he inflicts, due to his own invisibility, being exposed to elements and relying on his lacking stealing abilities.

The two characters of scientists from these books were chosen based on their behavior, which is the proof of their madness. Moreau tortures animals, bringing them into human shape, continuing with his experiments, trying to bring the process to perfection for twenty years, not feeling any sort of remorse, and Griffin suffering from paranoia starts to terrorize the society.

3.3.2 Doctor Moreau

One of the key differences between Moreau and previously mentioned characters is the presence of other scientists in the story – Prendick and Montgomery. The narrator of the story, Prendick is an amateur scientist who has some background knowledge. More important is the character of Montgomery, who is doctor's assistant. Frankenstein worked on his creation in solitude, and even though Jekyll consulted with one of his acquaintances about his research, that discussion only ended their relationship, forcing

Jekyll to conduct his experiment on his own, secluding himself, albeit temporarily, from his friends. Moreau breaks the stereotype of closed off scientist, conducting his experiment on his own by allowing the presence and assistance of Montgomery.

Moreau is around fifty, described by Prendick as “a prominent and masterful physiologist, well-known in scientific circles for his extraordinary imagination and his brutal directness in discussion.”⁵³ Moreau is physically described as “a powerfully-built man” with “rather heavy features.”⁵⁴ When Prendick realizes who Moreau is, he remembers him as a “notorious vivisector,”⁵⁵ who was known for his research and eventually had to flee the country to pursue the quest of reshaping an animal mind and body into human ones.

He had published some very astonishing facts in connection with the transfusion of blood, and in addition was known to be doing valuable work on morbid growths. Then suddenly his career was closed. He had to leave England. A journalist obtained access to his laboratory in the capacity of laboratory-assistant, with the deliberate intention of making sensational exposures.⁵⁶

Moreau is a known scientist and his work is regarded as valuable until the public is faced directly with the horrors of his work: “Conscience has turned against the methods of research. The doctor was simply howled out of the country.”⁵⁷ He suffers under the influence of the press, becoming an outcast and secluding not himself, but his research alongside with his assistant to a remote location, far away from civilization.

Europe became engulfed with the moral question of torturing animals and operating on them while not being under any sort of anesthetic before the book was published. The Cruelty to Animals Act became a part of the legislation in 1876, leaving both sides unsatisfied. Although vivisection could not be done as freely as before, it could be performed under the right circumstances. The Act was to ensure that while animals will not suffer meaningless pain during students’ repetitive experiments, it shall not stand in the way of progress.

⁵³ H.G. Wells, *The Island of Doctor Moreau*, (New York: Stone & Kimball, 1896): 60, accessed August 18, 2017, <https://archive.org/details/islandofdoctormo00welluoft>.

⁵⁴ Wells, *The Island*, 46.

⁵⁵ Wells, *The Island*, 62.

⁵⁶ Wells, *The Island*, 60.

⁵⁷ Wells, *The Island*, 60.

Prendick points out that the doctor could have chosen a different path for himself, selecting between his social standing and his scientific quest: “He might perhaps have purchased his social peace by abandoning his investigations; but he apparently preferred the later, as most men would have once fallen under the overmastering spell of research. He was unmarried, and had indeed nothing but his own interest to consider.”⁵⁸ Moreau fits the stereotype of a man without family, who chooses his research over the society.

So for twenty years altogether – counting nine years in England – I have been going on; and there is still something in everything I do that defeats me, makes me dissatisfied, challenges me to further effort. Sometimes I rise above my level, sometimes I fall below it; but always I fall short of the things I dream.⁵⁹

Moreau having the same goal as Frankenstein is trying to recreate human-like beings. They both succeed with the creation itself, and at the same time, they both ultimately fail in their own eyes. Frankenstein fails when he abandons his creation. Moreau is unable to reach the perfect state he has set for himself, reacting the experiment to his own end. All animals Moreau vivisections regress from humanoid beings back to their animal states.

I am a religious man, Prendick, as every sane man must be. It may be, I fancy, that I have seen more of the ways of this world’s Maker than you, – for I have sought His laws, in my way, all my life.⁶⁰

Moreau believes himself to be closer to God than others, yet John Hammond argues in his essay on Moreau that he is more like a disruptor of the natural order: “Moreau enters this unspoilt Eden as an intruder, destroying the natural order with his wanton experiments and despotic regime. It is only with his death that the island returns to its natural state.”⁶¹ Hammond observes the duality of Moreau, noticing that he “displays many God-like qualities: he alone is the creator, he determines the law, he prescribes the punishments for transgressors, on his island he reigns supreme for the Beast People

⁵⁸ Wells, *The Island*, 61.

⁵⁹ Wells, *The Island*, 142-3.

⁶⁰ Wells, *The Island*, 136.

⁶¹ John Hammond, “The Island of Doctor Moreau: A Swiftian Parable,” in *The Wellsian: Selected Essays on H.G. Wells*, ed. John S. Partington, (Oss, Netherlands: Equilibris, 2003), 53.

go in fear of him. His rule is maintained by the threat of further pain.”⁶² He is transformed into the God by Prendick when he tries to defuse the commotion that erupts after Moreau’s death: “You cannot see him, but he can see you. Fear the Law!”⁶³

And yet this extraordinary branch of knowledge has never been sought as an end, and systematically, by modern investigators until I took it up! Some of such things have been hit upon in the last resort of surgery; most of kindred evidence that will recur to your mind has been demonstrated as it were by accident, – by tyrants, by criminals, by the breeders of horses and dogs, by all kinds of untrained clumsy-handed men working for their own immediate ends.⁶⁴

Moreau takes on himself the burden of pursuing this type of knowledge, refusing to believe that no one else attempted to solve this question: “I went on with this research just the way it led me. That is the only way I ever heard of true research going.”⁶⁵ He is not the one in lead, his research is the one guiding him. He does not realize that he is torturing the animals, despite that he gives them human properties, he does not see feel any remorse or empathy for his experiments. The cruelty that Moreau displays is highlighted by the fact that he never felt “troubled about the ethics of the matter.”⁶⁶ Even Montgomery is trying to drown his feelings in alcohol, crossing the line between man and animal during that process.

Moreau’s end is the same as all the mad scientists mentioned in this thesis, being closer to the Frankenstein’s fate than others. He is killed by his own creation, leaving his legacy to his assistant, who is also killed, and to an accidental bystander, who is retelling Moreau’s story as a warning tale. Moreau is obsessed with his research for twenty years, yet he is not satisfied with the results continuing with torturing animals without any remorse.

3.3.3 The Invisible Man

The first notable difference between the character of this book and the three characters mentioned earlier is the title of the book lacking the name of the mad scientist. In fact,

⁶² Hammond, 51.

⁶³ Wells, *The Island*, 192.

⁶⁴ Wells, *The Island*, 131-2.

⁶⁵ Wells, *The Island*, 136-7.

⁶⁶ Wells, *The Island*, 137.

the identity of the character remains anonymous for half of the book and the name is only given when the character decides to do so. Linda Dryden surveys in *The Modern Gothic and Literary Doubles* that “Griffin embraces isolation, because in his distorted psyche only the weird and uncanny pertains to truth; the real world seems alien and hostile.”⁶⁷ The character of the invisible man, doctor Griffin is described by Dryden as the “late nineteenth-century terrorist.”⁶⁸ He promises to bring the terror, only to be killed by the mob while attempting a murder. Dryden acknowledges that “in his disregard for sense and wisdom Griffin becomes a monster. Leaving a trail of theft, arson and murder behind him.”⁶⁹

There are only two physical descriptions of the main character in the book. First is given by Griffin himself, when he tries to make Kemp remember him and recruit him. He describes himself as “almost an albino, six feet high, and broad, with a pink and white face and red eyes.”⁷⁰ The other time is after Griffin’s death when his body becomes visible again. He is described as “a young man about thirty. His hair and beard were white, – not grey with age, but white with the whiteness of albinism, and his eyes were like garnets.”⁷¹ As someone with an albinism, Griffin would draw an unwanted attention to himself, being labeled as a freak even before his experiment. He is closer to Frankenstein with his young age than other doctors, but even after conducting his experiment he becomes even more obsessed, putting more distance between them when it comes to their personalities.

Millhauser accurately points out that “scientifically considered, his experiment is a remarkable success, but the result is that he lives a miserable and furtive life, in constant danger of starvation and exhaustion, and periodically, of freezing to death.”⁷² Griffin succeeds in theory, isolated from the outside world, like Frankenstein, Jekyll and Moreau. But once tested with the reality of life, his experiment is a fail. He is manically trying to bring his investigation to perfection, portraying the textbook picture of a mad scientist.

⁶⁷ Linda Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde, and Wells* (Basingstoke: Palgrave Macmillan, 2003), 172.

⁶⁸ Dryden, 171.

⁶⁹ Dryden, 171.

⁷⁰ H.G. Wells, *The Invisible Man: A Grotesque Romance*, (New York and London: Harper & Brothers Publishers, 1897): 143, accessed August 1, 2017, <https://archive.org/details/invisiblemanagr00wellgoog>.

⁷¹ H.G. Wells, *The Invisible Man*, 274.

⁷² Millhauser, 297.

Griffin suffers from paranoia during his research. He is suspecting other scientists in his vicinity and works in secret: “In all my great moments I have been alone.”⁷³ However, he realizes he cannot conduct his research on his own if he wants to call it an ultimate success and he tries to enlist his old classmate, revealing his madness to him. After their meeting, Kemp describes that Griffin is “pure selfishness. He thinks of nothing but his own advantage, his own safety.”⁷⁴

Griffin seems himself being superior to others, he thinks of his career as “teaching fools in a provincial college.”⁷⁵ He thinks he deserves better things and better treatment, demanding those once he obtains his invisibility. He imagines himself as the ruler of the humankind, which he is trying to prove with his ability to be invisible. However, this ability seems to turn against him most of the time.

Paul Cantor points the duality of the book’s settings in his work on Wells. Most of the story “takes place in the rural village of Iping and other rustic parts of England. But in Griffin’s flashback narrative of how he became invisible, the scene shifts to the urban metropolis of London.”⁷⁶ By moving to the seclusion of a small village, Griffin puts himself in the spotlight being the stranger, in the community where everyone knows everyone, drawing, even more, attention to himself with his strange clothing. Even before his experiment, Griffin was the freak of the society, being an albino. However, after he comes into his new abilities, he discovers that the streets of London are unsafe for him, as Cantor remarks, “hoping to be a god in the eyes of his fellow Londoners, Griffin at first finds that he is quite literally nothing to them.”⁷⁷ That does not last long, and eventually someone notices Griffin’s footprints in the snow, he is heard, dogs can smell him and have a violent reaction towards him. Josephine Sharoni explains in her work that “the city does not ignore him. He is repeatedly detected and pursued.”⁷⁸ Dryden concludes that “Wells explores how the individual can experience

⁷³ H.G. Wells, *The Invisible Man*, 167.

⁷⁴ H.G. Wells, *The Invisible Man*, 234.

⁷⁵ H.G. Wells, *The Invisible Man*, 167.

⁷⁶ Paul A. Cantor, “The Invisible Man and the Invisible Hand: H.G. Wells’ Critique of Capitalism,” *The American Scholar* 68.3 (Summer 1999): 92, accessed August 1, 2017, <http://eds.b.ebscohost.com/eds/pdfviewer/pdfviewer?vid=3&sid=cacd759a-007c-493d-a3f5-46a6e7060f38%40sessionmgr104>.

⁷⁷ Cantor, 93.

⁷⁸ Josephine Sharoni, “The Name-of-Science: The Invisible Man,” *Contemporary Psychoanalytic Studies* 23 (2017): 155, accessed November 28, 2017, <http://eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?vid=1&sid=779cb514-0947-4782-a5c5-7424fd4b2bbc%40sessionmgr4010>.

extreme alienation in the heart of the city, an alienation that leads to mindless acts of violence born out of fear, frustration and arrogance.”⁷⁹

She also observes that “Griffin, a deranged scientist in the mode of Frankenstein, Jekyll and Moreau, is obsessed with the power of transformative science. As Jekyll’s strange alchemy releases a terrifying immoral double, Griffin’s mutation into invisibility unleashes a psychotic egotism that turns murderous.”⁸⁰ Jekyll has higher moral standards due to his moments of sanity, however, Griffin loses all sense and his invisibility frees him from any restrictions. “Jekyll, a man who also effectively makes himself invisible, at least had a sense of the moral dimensions of his dilemma, however selfish his desires.”⁸¹

Griffin achieved incredible results with his experiment. However, he was killed by the mob and his body exposed naked. Kemp recognizes the genius that Griffin was, despite his mad behavior and even mourns his death. Ultimately Griffin was the most disastrous character, not just leaving the trail of pain behind but consciously planning how to hurt others and benefit himself.

⁷⁹ Dryden, 171.

⁸⁰ Dryden, 171.

⁸¹ Dryden, 172.

Conclusion

The aim of this thesis was to analyze four prototypical characters of mad scientists from nineteenth century British literature. British society of this period was introduced in this thesis, alongside with events that could influence the perception of the science and medicine. The evolution of the scientist as a fictional character had been summarized and different categories of scientists were named. The four fictional characters this thesis aimed to analyze were Frankenstein, Jekyll, Moreau, and Griffin.

All characters are described as mad scientists by the society. Lillian Feder gives a basic summarization of madness in her book *Madness in Literature*: “socially, it is interpreted as an illness of the minds or as an acceptable personal withdrawal from the values of a repressive society; and aesthetically, it is depicted as a consummation, the ultimate self-expression that is inevitably self-destructive.”⁸² All characters chosen, portray these symptoms. Frankenstein and Griffin admit so themselves, with Jekyll being described as withdrawn by his friend. Moreau displays this by his hostility to the newly forced habitant of the island, Prendick. All doctors are beyond consumed by their research and they all die because of their scientific investigations.

The character of a mad scientist is something that is inseparable from the science fiction genre, and the most influential characters being the doctors mentioned in this thesis. All four doctors share the need for knowledge, being driven by their research. They all at some point are lacking the common sense and morality, albeit Frankenstein only temporarily until he comes to his senses after creating the monster. As Victor Frankenstein states, the only way to go, once the scientist begins this path is to die, which is the faith common to all characters analyzed in this thesis:

Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock. I wished sometimes to shake off all thought and feeling; but I learned that there was but one means to overcome the sensation of pain, and that was death.⁸³

There are some similarities characters display, for example, Griffin and Frankenstein are both youngish, with bright futures, changing their study courses to their own

⁸² Lillian Feder, *Madness in Literature*, (Princeton, New Jersey: Princeton University Press, 1980), preface xii.

⁸³ Shelley, 95.

obsessions, while Jekyll and Moreau are in their fifties with already established careers, forsaking them for their mad research. The fantastical investigations those characters make also have some things in common. Frankenstein and Moreau are both transforming existing materials into humanoid beings, however, Moreau is more driven than Frankenstein, who gives up his experiment, trying to go back to his normal life, even attempting to have a family life. Jekyll and Griffin both alternate their own bodies letting lose the more irrational side of them, with Jekyll being on the higher moral ground than Griffin with his lucid moments, when he has the power over his own body.

The character who stands out the most is Frankenstein. Shelley was the first to immortalize the character of a mad scientist with her own nightmares and writing skills. The approach to this character differentiates from the rest. Frankenstein, being surrounded by family and friends is called by his first name, his upbringing, his whole life is being described. This makes Frankenstein more human and more approachable to the reader than the rest of the scientists. He is the naïve doctor, who is suffering due to his own desire of knowledge, presenting the most tragic story. Jekyll is presented without family, disassociating himself from his friends, occasionally evoking sympathy as he appears to be a victim of his own research, but undeniably he created the monster from within himself and eventually he surrenders to his worse self, caring for him more than for his victims. Moreau and Griffin are the only characters that do not evoke any sympathy from the readers as one is torturing humanoid beings and the other terrorizing his surrounding, believing himself to be superior to others even without his invisibility.

To conclude, Frankenstein, Jekyll, Moreau, and Griffin are not just a prototype of the mad scientist character of nineteenth century British literature, they are and will be the prototype of a mad scientist for people all around the world. There is no happy ending for any of the characters and their tales are told primarily as cautious examples of how wrong can one's life turn when being driven by the thirst for knowledge.

Resumé

Tato diplomová práce se věnuje popisu fiktivních postav šílených vědců a vynálezců v britské literatuře 19. století. Lehce je zmíněna a popsána Británie v tomto období, s důrazem na události, které mohly ovlivnit pohled společnosti na doktory a na vědu celkově. Další sekce práce se zabývá obdobími literatury, ve kterém poprvé přicházíme do styku s postavami vědců a jejich vývojem. Pro účel této práce byly vybrány čtyři postavy šílených vědců, konkrétně Frankenstein, Jekyll, Moreau a Griffin. Tato práce se zabývá podrobným popisem těchto postav a případnými okolnostmi, které vedly autory k vytvoření těchto typů postav. Závěr práce se zaměřuje na vzájemné porovnání postav s důrazem na podobnosti a odlišnosti.

Jeden z hlavních faktorů ovlivňujících přístup veřejnosti k vědě bylo náboženství. Názor společnosti na vědu byl po několik století silně ovlivňován křesťanskou vírou, která vštěpovala lidem, že příliš vědění může vést k jejich pádu. Největší střet víry a vědy nastal v roce 1859, kdy Charles Darwin publikoval své evoluční teorie v knize *O původu druhů*. Tato kniha otřásla společností a většina lidí cítila, že si musí vybrat mezi vírou v Boha a vědou člověka. I přes tento konflikt vědecký pokrok nebyl zastaven a téměř denně docházelo k novým objevům a vynálezům.

Postava vědce se v literatuře začala objevovat jako postava alchymisty a první, kdo použil tento typ postavy v britské literatuře, byl Geoffrey Chaucer ve 14. století. Je důležité také upozornit na postavu doktora Fausta, který byl nejen vědec, ale dokonce šílený alchymista. Tato postava vznikala v průběhu 16. století a k anglické literatuře byla přidána roku 1592, kdy byla zachycena ve hře Christophera Marlowa.

Postavy vědců se v literatuře začaly objevovat mnohem častěji od 19. století, mezi něž patří Frankenstein, Jekyll, Moreau a Griffin. Jako první vznikla postava Viktora Frankensteina na začátku 19. století. *Frankenstein neboli moderní Prométheus* je román unikátní svojí dobou vzniku, jelikož předstihuje ostatní významné postavy vědců vyskytujících se v literatuře o celých 60 let. Také je ale jedinečný tím, že autorkou byla velmi mladá Mary Shelleyová. Frankenstein se izoluje od společnosti a od své rodiny za účelem práce na svém výzkumu. Jakmile je se svým experimentem hotov, je podobou svého výtvoru zděšen a prchá. Frankensteinova rodina a blízcí jsou postupně tímto monstrem zabiti a doktor se vydává po stopách příšery. Frankenstein se jako jediný z analyzovaných postav cítí vinen za monstrum, které stvořil a snaží se

situaci napravit zničením svého výtvoru. Šílenství, kterým byl posedlý, z něj opadá ve zdánlivém momentě triumfu.

Další postava šíleného vědce, která se silně vryla do britské literatury, je postava Henry Jekylla z knihy *Podivný případ Dr. Jekylla a pana Hyda*. Tato kniha, stejně jako *Frankenstein*, byla silně ovlivněna sny autora. Robert Louis Stevenson publikoval tento román v roce 1886, popisujíc osud muže, který se pokusil o utlumení svých násilnických sklonů. Doktor Jekyll se snaží vytvořit chemickou formuli, která potlačí to horší ve člověku. Tento experiment skončí absolutním selháním a druhé osobnosti, Hydem. Jekyll a Hyde spolu zápolí o sílu nad jedním tělem, které sdílí. Jekyll se stahuje do ústraní a pomalu prohrává bitvu, zanechávajíc za sebou přání, aby o jeho druhou osobnost, vzniklou z tohoto pokusu, bylo dobře postaráno. Ačkoli se Jekyll zdá jako příjemná a kladná postava ve chvílích, kdy má monopol nad svým tělem, je si dobře vědom toho, co Hyde dělá, a přesto k němu chová otcovské city.

Dalším autorem je H. G. Wells, který byl jedním z nejproduktivnějších autorů sci-fi žánru a ve velmi krátkém období vydal několik knih s tímto zaměřením. Pro účel této práce byly vybrány knihy *Ostrov doktora Moreaua* a *Neviditelný*. Wells ve srovnání s ostatními autory dosáhl největšího vzdělání v oblasti vědy. Jedním z jeho učitelů byl dokonce Thomas Henry Huxley, který byl silným zastáncem Darwinovy teorie. Postavy šílených vědců z Wellsových knih nebudí žádné sympatie ve čtenáři a jejich šílenost hraničí s nepřičetností. Než se veřejnost dozvěděla o jeho pokusech na zvířatech, Moreau byl uznávaný vědec. Namísto aby se zřekl těchto experimentů, Moreau pokračuje ve svém výzkumu v soukromí vzdáleného ostrova. Moreauva krutost je zdůrazněna tím, že on sám necítí žádné výčitky svědomí po celou dobu výzkumu, který provádí už 20 let.

Griffin, obdobně jako Jekyll, změní svoje tělo pomocí chemikálií a stejně jako Hyde způsobuje pohromu všude, kam přijde. Tento mladý doktor se cítí být nadřazený nejen svou neviditelností, ale především svým rozumem. Ačkoli být neviditelný bylo to, o co se Griffin snažil, v praktickém životě se neviditelnost projevila jako obrovská nevýhoda. Tento vědec se nechal zcela pohltit svým výzkumem a svým pocitem nadřazenosti, a sám se dokonce označil za vládce lidstva.

Přestože všichni vědci byli ve svých experimentech úspěšní, pocit vítězství se ani u jednoho nedostavil. Frankensteinovo monstrum se obrátilo proti svému stvořiteli, způsobujíc v doktorově životě jednu tragédii za druhou. Jekyll oddělil iracionální násilnickou stránku od morálky a rozumu, ale Hyde potlačil Jekylla, což mělo za

důsledek opačný efekt. Moreau koná svůj experiment po dekády, nespokojen s výsledky, a Griffin odhaluje spíše nevýhody neviditelnosti než její výhody. Další prvek, který tyto čtyři postavy vědců spojuje, je jejich smrt, zapříčiněná jejich vlastními experimenty. Frankenstein a Moreau jsou zabiti svými stvořeními, Jekyll je pohlcen svým druhým já a Griffin je ušlapán davem v důsledku své neviditelnosti.

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Title of the Thesis: Mad Scientists and Inventors in Nineteenth Century British Literature

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The aim of this thesis is to analyze the fictional characters of mad scientists and inventors in four nineteenth century British novels, which are *Frankenstein; or, The modern Prometheus* by Mary Shelley, *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, *The Island of Doctor Moreau* and *The Invisible Man* by H. G. Wells. The first part provides a brief insight of British society during the nineteenth century, and the second part follows the character of scientist in literature. The third part focuses on specific characters from above mentioned novels.

Keywords: science, morality, British literature, 19th century, the mad scientist, Frankenstein, Jekyll and Hyde, Moreau, The Invisible Man

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Předmětem této práce je analýza fiktivních postav šílených vědců a vynálezců ve čtyřech britských novelách z 19. století, kterými jsou konkrétně *Frankenstein neboli moderní Prométheus* od Mary Shelleyové, *Podivný případ doktora Jekylla a pana Hyda* od Roberta Louise Stevensona, *Ostrov doktora Moreaua* a *Neviditelný* od H. G. Wellse. V první části je poskytnut náhled do britské společnosti 19. století, druhá část zobrazuje postavu vědce v literatuře. Třetí část se zaměřuje na konkrétní postavy z výše zmíněných novel.

Klíčová slova: věda, morálka, britská literatura, 19. století, šílený vědec, Frankenstein, Jekyll a Hyde, Moreau, Neviditelný