

شخصية السيد هايد: تمثيل ما لا يمكن تمثيله

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الملخص:

يبحث هذا المقال في رواية "القضية الغربية للدكتور جيكل والسيد هايد" للكاتب روبرت لويس ستيفنسون بالاعتماد على نظريات فرويد للتحليل النفسي بغية الوقوف على الطبيعة القوطية لهذه الرواية. بالاعتماد على دراسة تتألف من ثلاث مراحل، تسلط هذه المقالة الضوء على تمثيل الرواية لما يتعذر تمثيله في الحياة الواقعية من خلال تجسيد شخصية السيد هايد كمثل عن الـ"هو"، وهو جانب افتراضي للنفسي البشرية وفقاً لفرضيات فرويد. تحلل المقالة التقنيات المختلفة المستخدمة لخلق هذه الشخصية وعلاقتها بالمفهوم الذي تمثله. تسعى المقالة لإبراز أن شخصية السيد هايد وطريقة تمثيلها للـ"هو" تفضي إلى فهم أعمق للنفسي البشرية، وهذا الفهم يتحدى المفاهيم التقليدية للذات والوعي. تخلص المقالة إلى أن رواية "القضية الغربية للدكتور جيكل والسيد هايد" هي مثال فذ عن الأدب القوطي، حيث إنها تستعرض جانباً من النفس البشرية عصي على التمثيل بأسلوب فريد ومحفز للتفكير وصولاً لفهم أعمق لمكونات الهوية الفردية وكذلك الهوية الجمعية للمجتمع ككل.

الكلمات المفتاحية: الأدب القوطي، التحليل النفسي، روبرت ستيفنسون، فرويد.

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Mr. Hyde: A Presentation of the Unpresentable

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Abstract:

This article explores Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* using Freud's theories of psychoanalysis to examine the Gothic nature of the novella. Through a three-stage study, the article highlights the manifestation of the unpresentable in the character of Mr. Hyde, who is depicted as the id, a Freudian hypothetical aspect of the human psyche. The article analyzes the different techniques used to create this character and its relation to the representation it stands for. The article argues that the character of Mr. Hyde and its manifestation of the id reveal a deeper understanding of the human psyche, challenging traditional notions of the self and consciousness. The article concludes that *The Strange Case of Dr. Jekyll and Mr. Hyde* is a prime example of Gothic literature, presenting the unpresentable in a unique and thought-provoking way that calls for a deeper understanding of both the individual and collective identity of the people and the society.

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In her book *Fantasy: The Literature of Subversion*, Rosemary Jackson states that “the fantastic is a literature which attempts to create a space for a discourse other than a conscious one and it is this which leads to its problematization of language, of the word, in its utterance of desire” (62). By associating the fantastic discourse with difference from the conscious one, Jackson suggests that Gothic fiction is characterized with the ability to deal with the realms of the unconscious. Thus, she relates this type of fiction with psychoanalysis, the pioneer of which is Sigmund Freud. Psychology and the unconscious are realms of the hidden and repressed, which associates them with the unpresentable. In other words, what Jackson proposes is that the “Gothic novel is a ‘presentation of the unpresentable’” (Mishra qtd. in Domenic, Kwan, and Reidy).

As one of the major Gothic works of fiction of the 19th century, Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*¹ can be seen as an example of this connection between fantasy and the unconscious, as suggested by Jackson. In this novella, the unpresentable is presented through depicting the character of Mr. Hyde as the unconscious of the protagonist Mr. Jekyll, and to trace this presentation, this paper offers a three-stage analysis of the novella at hand based on the Freudian exploration of the human psyche; mainly the id and the ego. The first stage is concerned with dissecting the character of Mr. Hyde as the unpresentable presented in the work. Following this, the second stage illustrates the techniques applied by Stevenson in his presentation of this entity; and finally, the third stage discusses the motives behind providing such a presentation and its repercussions.

To start with, Mr. Hyde can be read as a representation of Freud’s concept of the unconscious which is hidden and difficult to define. In his speech of the relation between the conscious and the unconscious, Freud argues: We have formed the idea that in each individual there is a coherent organization of mental processes; and we call this his ego. It is to this ego that consciousness is attached; the ego controls the approaches to motility—that is, to the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes, and which goes to sleep at night, though even then it exercises the censorship on dreams. From this ego proceeds the repressions, too, by means of which it is sought to exclude certain trends in the mind not merely from consciousness but also from other forms of effectiveness and activity. In analysis these trends which have been shut out stand in opposition to the ego, and the analysis is faced with the task of removing the resistances which the ego displays against concerning itself with the repressed. (Gay 630)² Freud, here, sums up the basic relation between the ego and the id, where the ego represents what people manifest in their everyday interaction with each other according to the set of morals that suit a certain society. It is, to Freud, the supervising entity that suppresses some trends of human mental processing, and this supervision sustains its abilities even when a person is asleep. Being so powerful, this ego needs to be weakened or loosened if one wants to unleash what is repressed, i.e., the id. For Freud, “the ego represents what may be called reason and common sense, in contrast to the id, which contains the passions” (636).

This relation between the ego and the id matches the relation between Dr. Jekyll and his double, Mr. Hyde. Their relation in terms of the ego and the id can be elucidated through scrutinizing their relation to the house of Dr. Jekyll. Introducing the character of Mr. Hyde by Mr. Enfield is directly related to the house of Dr. Jekyll. In fact, it was the sight of Dr. Jekyll’s house that reminded Mr. Enfield of Mr. Hyde’s story. The house is described as one that is “two storeys high” which “showed no window, nothing but a door on the lower story and a blind forehead of discolored wall on the upper” (Stevenson 2). This description of the house is remarkable as it shows it as an ambiguous place that seems difficult to penetrate. The description of the building continues to show that it “bore in every feature, the marks of prolonged and sordid negligence. The door, which was

¹ The work is, henceforth, referred to as *Dr. Jekyll and Mr. Hyde*.

² Peter Gay is the editor of *The Freud Reader*; the book consists mainly of a compilation of works by Freud with introductions and commentaries by Gay. The quotes used from this book are all from Freud’s work, but the in-text citation and documentation will refer to Gay to avoid repetition of entries from the same book in the works cited list.

equipped with neither bell nor knocker, was blistered and distained” (2). This description of the building with the insertion of the word negligence and that of the door as a one without a knocker shows how unwelcoming

that place is. Although there is a door to it, it is difficult to enter. The house is a resemblance of the human unconscious; a difficult-to-reach mysterious place.

Moreover, this house is just like the unconscious in the fact that though it appears to be dormant, it is in fact fully functional and lively through the interaction between the ego and the id. The story later discloses that this house that is apparently forgotten and lifeless where “for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages” is full of action (2). Even the description of the house interior shows how vast and multifunctional it is. It consists of many chambers, some of which are for the servants while others are for receiving visitors. There is a theater for students, and the private cabinet of Dr. Jekyll that is also a laboratory (13). The house is definitely not as dormant as it seems to be, and a keen observer will notice that the windows that are always shut are also clean. There is even the “chimney which is generally smoking; so somebody must live there” (5); it is just like the human unconscious side that is very active inside though it looks inactive and stable from outside.

With this representation of the house as the human unconscious side, introducing Mr. Hyde in association with it becomes of significance. As mentioned earlier, the first time Mr. Hyde is mentioned is directly after Mr. Enfield passes by the mysterious house of Dr. Jekyll. This relation to the house is also related to Dr. Jekyll who signed the check for the family of the child whom Mr. Hyde attacked in front of the eyes of Mr. Enfield. Till now, the introduction of Mr. Hyde is related to three things: the house, Dr. Jekyll, and an act of violence. Rearranging these elements will show that Mr. Hyde and Dr. Jekyll live in the house that is a representation of the human unconscious, and that is the place where the two interact, as the narration later reveals.

However, the two are never spotted together in front of the public. Other characters would encounter either Mr. Hyde who, “alone in the ranks of mankind, was pure evil,” or Dr. Jekyll, whose “lower side ..., so long indulged, so recently chained down” appears incarnated in the form of Mr. Hyde (30, 33). This last description of Mr. Hyde being chained is a strong association with the id that is repressed by the ego. Freud illustrates that “the ego seeks to bring the influence of the external world to bear upon the id and its tendencies, and endeavors to substitute the reality principle for the pleasure principle which reigns unrestrictedly in the id. For the ego, perception plays the part which in the id falls to instinct” (Gay 635-636). In the light of this statement, Dr. Jekyll is the ego because he “would even make haste, where ... possible to undo the evil done by Hyde” (Stevenson 58). Jerrold E. Hogle argues that Mr. “Hyde is a figure of energy, violence, and libidinal excess,” which associates him with Freud’s id (199). Freud’s id, in its turn, is associated with the principle of pleasure just like Mr. Hyde whose “every act and thought are centered on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone” (Stevenson 31). With the word torture, Mr. Hyde becomes a complete representation of the id.

Representing the id and the ego through Mr. Hyde and Dr. Jekyll respectively within the house that stands for the unconscious gives Mr. Hyde the attribute of being unpresentable. The focus on Mr. Hyde as a presentation of the unpresentable rather than Dr. Jekyll is because Freud suggests that the id is unconscious, while the ego is not purely unconscious. Freud proposes that only “a part of the ego ... may be Ucs [i.e., unconscious]” (Gay 631). It is partially conscious and partially unconscious. In short, the novella portrays Mr. Hyde as an image of the id, making him a representation of the unpresentable.

To achieve this representation, the text follows certain methods in drawing the character of Mr. Hyde. Back to Rosemary Jackson, she argues that “the fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made ‘absent’” (4). The objective of tracing this silenced or suppressed is to bring it out to the light. It is to shake the order that is established in the culture. Therefore, the text understudy depends on three techniques to achieve the purpose of bringing the hidden to the light through the character of Mr. Hyde.

The homophony of the words Hyde and Hide is emphasized when Mr. Utterson, the Lawyer, promises himself, “If he be Mr. Hyde, ... I shall be Mr. Seek” (Stevenson 10). This incident reveals one of the methods that are

employed in the text to present the hidden and unpresentable. It is mainly through seeking it and looking for it by other characters -the lawyer in this incident- who have become aware of its nature as a hidden entity. Had it not been for the effort exerted to uncover it, the nature of the unrepresentable would have remained concealed from the eye of a normal observer.

In order to seek the mysterious Mr. Hyde, the text systematically utilizes his description as provided by other characters. Dani Cavallaro asserts that “contact with alien forms inevitably engenders sensations of nausea and physical disorientation. However, those same forms are uncannily fascinating ... because, as Enfield says of Hyde, they defy description and hence invite the imagination to wander” (202). This invitation of the imagination to wander is prevalent in Dr. Jekyll and Mr. Hyde. It starts, as Cavallaro suggests, with the first description that Mr. Enfield gives of the physical attributes of the strange man he encounters in the street by coincidence.

Mr. Enfield starts by stating, “He [Mr. Hyde] is not easy to describe,” and towards the end of his description, he emphasizes this idea by stating, “I can’t describe him” (Stevenson 6). It is important to keep in mind that in the case of Mr. Enfield, his inability to describe Mr. Hyde is “not want of memory; for” he declares that he “can see him [Mr. Hyde] this moment” (6). It is then the nature of what he saw that defies description. As Cavallaro suggests, the difficulty of giving this alien character exact attributes intrigued Mr. Utterson’s imagination. It is “now [that] his imagination was engaged, or rather enslaved” by what Mr. Enfield told him about Mr. Hyde (9). The result of this enslavement is an imaginary encounter between Mr. Utterson and Mr. Hyde.

The imaginary encounter is the result of a dream in which Mr. Utterson imagines that Mr. Hyde is a “figure [that] had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eye” (9). So, the inability to describe the face of this man is haunting for the lawyer. When Mr. Utterson finally meets Mr. Hyde, he does not immediately call him by the name. Mr. Utterson first “touched him on the shoulder” as if he is making sure that he is real. Mr. Utterson feels the need to identify and, therefore, have a description of this man. He directly asks Mr. Hyde, “Will you let me see your face?” (10). The irony of the situation is that Mr. Hyde asks Mr. Utterson how he could recognize him. Mr. Utterson’s answer comes that he knew him “by description” (11). This statement is surprisingly true.

It is true that Mr. Utterson recognized the stranger through description; that is the description provided by Mr. Enfield which emphasized Mr. Hyde’s quality of defying description. Even after seeing Mr. Hyde’s face, Mr. Utterson is incapable of giving a description of that man, and expresses that he could not “find a name for it” (12). The maid, who witnessed the murder that Mr. Hyde committed, could only describe him as “wicked-looking” (19). The butler, Poole, failed to describe Mr. Hyde although the former met him at home several times. Even Dr. Lanyon, who witnessed one of the transformations of Mr. Hyde into Dr. Jekyll, wrote a detailed record of the incident, and had an encounter with Mr. Hyde, does not give a specific description of Mr. Hyde. If the facial attributes are what specify human beings, Mr. Hyde is not to be specified by any means then. Mr. Hyde “had never been photographed; and the few who could describe him differed widely,” so he keeps defying description just like the id that no one can know, with certainty, what it looks like (22).

However, the failure to describe Mr. Hyde is mainly related to his facial characteristics. When it comes to his physical attributes, it is a different situation. Almost all the characters agree on the following general features as being peculiar of Mr. Hyde. He is a “small and very plainly dressed” man (6). But this is not what really matters. It is the adjectives that people used to describe him that are of significance. Mr. Enfield reflects that “there is something wrong with his appearance; something displeasing, something down-right detestable” (5). This description is repeated by many of the characters that met Mr. Hyde. Mr. Enfield reinforces his odd description of the man by stating, “He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn’t specify the point” (5). Even this description of the strange man as being so bad to look at

and having something wrong in his general character remains less than a description. “‘Thing-ness’, says Hurley, is the ‘only way characters can describe that which is not human, undescrivable’” (qtd. in Dryden 30). This statement explains to a large extent why the characters could not give a description of Mr. Hyde. For

them, he is not a human being; he is more of a thing than a human, so he becomes difficult to describe. With the limitations that faced description as a method for presenting Mr. Hyde through the eyes of other characters, impressions were used in order to fill the gap.

The most effective method through which the text presents Mr. Hyde in relation to other characters is their impression upon encountering him. Mr. Utterson tells that the “look of him even at that distance went somehow strongly against the watcher’s inclination;” for him that man “seems hardly human” and he could “read Satan’s signature” on the face of this queer figure (10, 12). Mr. Utterson feels that this man “‘must have secrets of his own; black secrets’” (14). Poole says that “there was something queer about that gentleman—something that gave a man a turn—,” something that felt in one’s “marrow kind of cold and thin” (40). These impressions can be generalized to the rest of the characters. The common thing is that there is a feeling of discomfort and fear in the presence of this character. It is the effect of presenting what is not usual or unpresentable.

Different characters used various expressions to describe their reaction to the encounter with Mr. Hyde, and there seems to be a recurrent impression that they shared. He was described as “troglodytic,” “ape-like,” “savage,” and “like a monkey” (12, 66, 12, 40). The common thing between these adjectives is that they are all associated with primitivity and the absence of civilization, which comes in line with Fred Botting’s statement that “Good and evil [in Dr. Jekyll and Mr. Hyde] are similarly articulated as the line separating culture, progress and civilisation from barbarity, primitivism and regression” (91). When Mr. Hyde is associated with what is barbaric and primitive, then he is associated with the id, which, again, confirms the reading of his character as a presentation of the unpresentable. Linda Dryden asserts that Mr. “Hyde may resemble an atavistic creature, but the reality is that he is the savage side of Jekyll, kept repressed through an imposed external morality. Hyde, it is implied, is not a rare instance of reversion” (32). Therefore, these adjectives are a subtle way for presenting what is difficult to present, what is hidden behind the appearances. Another method applied in the text in order to present Mr. Hyde, the representative of the unpresentable, is the way he is described through the eyes of his counterpart, Dr. Jekyll. The description of Mr. Hyde by Dr. Jekyll in the novella can be mainly divided into two stages. The first stage is when Dr. Jekyll was in full control over the coming and disappearing of Mr. Hyde, and the second stage is after the murder and towards the time when the doctor lost control over the transformations, i.e., when Mr. Hyde started taking over without the potion. The major part of the description appears in Dr. Jekyll’s final letter to Utterson.

The purest description in the first stage, when Dr. Jekyll was in control, appears in his record of the first time the transformation was completed. The record reads as follows:

There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil. (Stevenson 55).

Undoubtedly, this is a description that confirms the impression that other characters had when they met Mr. Hyde. In addition, it sets Mr. Hyde as a free entity that admits no cultural bonds or limits. In other words, he is not bound by the limitation imposed by the ego. Mr. Hyde is younger and more capable of enjoying his life. He is libidinal, for he seeks the pleasure principle with complete freedom from what Freud describes as the reality principle. He is a typical representation of the general concept of the id. Dr. Jekyll adds that he “‘must here speak by theory [emphasis mine] alone, saying not that which’ he “know[s], but that which’ he “suppose[s] to be most probable. The evil side of his “nature, to which” he “had now transferred the stamping efficacy, was less robust and less developed than the good which” he “had just deposed” (29). To declare that

it is a theory and that he proposes, Dr. Jekyll reestablishes the uncertainty of the description he is giving. Although one cannot deny that his record is the clearest and closest to the characteristics of the libidinal id of Freud's theory, Dr. Jekyll maintains part of the uncertainty of representation. This is one of the characteristics of representing the unpresentable in the Gothic.

The description that Dr. Jekyll gives to his counterpart, at this stage, includes his reception and impression of that man. That impression is an embracing one, unlike that of the others who later met Mr. Hyde. The doctor recollects, "When I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human" (56). This description is a presentation of the dual nature of the human psyche which he describes later when he tells that "one [of the two characters he has now] was wholly evil, and the other was still the old Henry Jekyll, that incongruous compound" (57). This is a statement on the nature of the dypsychism of human beings. The id is pure evil and the ego is a combination of both good and evil as Freud suggests when he tells that "the ego is that part of the id which has been modified by the direct influence of the external world" (Gay 635).

The honeymoon between Mr. Hyde and Dr. Jekyll ends when the doctor wakes up to find that Mr. Hyde has taken his place. The transformation has happened without the potion, without the willingness of the doctor. When that incident takes place, Dr. Jekyll's description and perception of Mr. Hyde changes immediately. Doctor Jekyll narrates, "At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, had gone to bed Henry Jekyll, I had awakened Edward Hyde" (Stevenson 59). This reaction is similar to those reactions of others who felt the chill and ice in their bones when they met Mr. Hyde. The doctor noticed a change and a growth in the stature of the other man, and he has become afraid of him.

The doctor's description of Mr. Hyde becomes almost identical with that of the others, and, after the murder, he uses the word "creature" to describe him (64). What changes is not only the terms because the doctor was already aware of the evil nature of his Other. His perception of this evil is what changed when it went out of his control. Dr. Jekyll says that "the child of Hell [Mr. Hyde] had nothing human; nothing lived in him but fear and hatred," and he elaborates that he "still hated and feared the thought of the brute that slept within" him (65). This instability of the relation between Dr. Jekyll and Mr. Hyde can be read, in Freudian terms, as a presentation of the struggle between the ego and the id.

Presenting Mr. Hyde as a representation of the id is not limited to the description of other characters or through its relation to its counterpart, Doctor Jekyll. The text also presents him through his own actions. He is introduced to the reader through an act of violence that is "tramp[ing] calmly over" a "child's body" (3). The association between Mr. Hyde and violence does not end at that stage. He commits a murder and kills a member of the parliament because he could not control his rage. The last act of violence that Mr. Hyde does is smiting a woman who was "offering ... a box of lights" (65). Nonetheless, violence is not the only action that is related to Mr. Hyde. This man is also indulged in "undignified" pleasures which mostly refer to sexual practices (57). The other type of action that the character of Mr. Hyde displays is being capable of survival in dangerous situations. Dr. Jekyll in his last letter tells that Mr. "Hyde in danger of his life was a creature new to [him]...; shaken with inordinate anger, strung to the pitch of murder, lusting to inflict pain. Yet the creature was astute; mastered his fury with a great effort of the will" (64). This capability of quick thinking is utilized in many incidents. It is applied when he trampled over the child and her family caught him; he used his handwriting that is similar to that of Dr. Jekyll to write a check and escape the situation. When he committed the murder, he also went back to the Soho house that is his address and left the stick there after burning his bank documents. Leaving the stick was not a mistake. He was protecting his "now my city of refuge," Dr. Jekyll (63). Another incident of this kind is when he transformed outdoors and utilized his handwriting to write Dr. Lanyon and the butler a letter, each, in order to arrange a way that makes Dr. Lanyon help him to get the ingredients of the potion that would bring back Dr. Jekyll, who is his safe shelter. These acts show that the id is not dormant; it is functional and capable of attaching to the drive of survival. It is the reason behind survival. It is even capable

of manipulating the ego to do things that appear to be coming out of the ego, while they are in reality achieving the desires of the id.

To sum up, the Gothic text under study employs certain techniques to present Mr. Hyde, who is, as explained earlier, an unpresentable entity. For this purpose, the text resorted to utilizing descriptions by other characters; one of whom was openly seeking him, to the description of Hyde's counterpart, and Hyde's own actions.

Nonetheless, presenting the unpresentable is not a random and irrelevant act in the world of the novella. Instead, there is a set of motifs that lie behind it, and the achievement of the act of representation leads to certain repercussions because, according to Jackson, the Gothic usually aims at disturbing the notion of "I see" being synonymous with "I understand," and it does so by presenting what is unpresentable in real life. Therefore, the "un-seeable, can only have a subversive function" to the established understanding of reality (45). The un-seeable in the case of this novella is the id that is presented through the character of Mr. Hyde, and this presentation has repercussions on two levels; the first is the individual level and the other is the social one.

To start with the individual, Dr. Jekyll admits, "I knew well that [by taking the drug] I risked death; for any drug that so potently controlled and shook the very fortress of identity, might, by the least scruple of an overdose or at the least inopportunitiy in the moment of exhibition" (Stevenson 55). He is aware of the risk that is not less than losing his sense of identity as he used to know it. Dr. Jekyll, yet, ventures into this world of the unpresentable and unleashes his id through Mr. Hyde. Although he enjoyed his life for a while, Dr. Jekyll realizes later that the results of loosening the repressed would be losing himself. In his letter, he writes: "All things therefore seemed to point to this; that I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse" (60). Dr. Jekyll, thus, loses "confidence in" himself (24). The ultimate result of this violation is the death of the two characters, Dr. Jekyll and Mr. Hyde. Andrew Smith argues that "The death of Jekyll/Hyde occurs in secret; ... so that it remains unclear whether Jekyll has killed Hyde or Hyde killed Jekyll" (171). Nevertheless, the two sides of the character are dead now. In other words, there was no escape for Dr. Jekyll, the one who allowed his repressed desires to resurface so they came back after him and led to his destruction.

On the social level, this work represents an awakening call. Dryden asserts that "characteristics of the criminal type were associated in the late-Victorian mind with the lower classes, but Jekyll and Hyde problematizes that notion" (78). What Dryden is pointing at is the hypocrisy of the English Victorian society and its lack of awareness. This work shakes the established reality and reveals that there is a little fiend within each one of us. Dr. Jekyll emphasizes this notion by neutralizing the drug, and limiting its role to revealing what already exists within the self when he explains that "the drug had no discriminating action; it was neither diabolical nor divine" (Stevenson 57). The devilish Mr. Hyde is just an integral part of Dr. Jekyll, the respectable English doctor himself. Thus, the novella becomes an awakening call for the English society, and its message is that no society is villainy-free because the strict social rules are repressing the members of that society, and the risk of an outbreak of the repressed within people is already there, and it may lead to the destruction of society if it happens. Mr. Hyde's actions do not lead only to the death of Dr. Jekyll as a person. In addition, they led to the death of a respectable man who represents the moral authority of the society, and caused harm to ordinary people, as well.

By conducting a three-stage study on Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde based on Freud's theories of psychoanalysis, this article presented an example of the Gothic as a presentation of the unpresentable. In the case of the novella under study, the unpresentable is manifested through the character of Mr. Hyde that was given the attributes of the id, a hypothetical part of the human psyche. To confirm its relation to the concept that it represents, this character is presented through many techniques that include its description through the eyes of different characters, including its counterpart; by showing the impression that it left on these characters; and by showing its actions. The presentation of the unpresentable through Mr. Hyde, who ended up dominating the world of the novella, fulfills one of the common motifs in Gothic fiction, disturbing the established and comfortable concepts of the self and the society. The shock that the novella

presents can be considered an act of warning that calls for realization of what is hidden underneath what seems to be a unitary peaceful identity of the individual and society.

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