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THE ARCTIC  
UNIVERSITY  
OF NORWAY

Faculty for Humanities, Social Sciences and Education

**Teaching the Gothic Novels *Strange Case of Dr Jekyll  
and Mr Hyde* by Robert Louis Stevenson and *The  
Picture of Dorian Gray* by Oscar Wilde**

**Linn Martinsen Bremseth**

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## **Abstract**

This master's thesis discusses the importance of teaching English literature in an upper secondary class according to curricular aims, with examples from the novels *Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *The Picture of Dorian Gray* by Oscar Wilde. The reason for choosing these two novels is because they contain psychological themes which are interesting to analyze. The analysis of these themes could be utilized to promote psychological insight and social competence among students. The thesis is twofold, the first part consists of a literary analysis focused on themes of double, identity and anxiety in both novels. The second part focus on why teaching these novels and didactical principles in teaching literature based on the analysis. This thesis also emphasizes what students in their formative years could learn from literature in terms of critical thinking and social competence. Through the psychological themes of doubleness, identity and anxiety the novels could inspire personal insight into the students' own psychology. Suggestions of methods for teachers to activate the novels in order to facilitate these psychological themes in the novels are presented.



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# 1 Introduction

The two gothic novels *Strange Case of Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and *The Picture of Dorian Gray* (1890) by Oscar Wilde provide intriguing psychological concerns for upper secondary school students as well as the general reader. This thesis explores the psychological phenomena of identity, doubleness and anxiety in these two Victorian novels, and how these themes, the genre to which the novels belong and the era in which they were written relate to character formation of young adults in today's society. Reading literature from specific historical periods might give a more accurate view of life in society in that period. General opinions from the society of that time might transfer more accurately through descriptions of previous societies from literature. Ideas and phenomena found in these novels are interesting for the general reader, and even more so for students in upper secondary school. Stevenson and Wilde's urban gothic novels delve deeply into the psychological realm of the supernatural, the uncanny, death, doubling and monstrosity. Even though the novels chosen are set in the late 19<sup>th</sup> century, the themes of the novels relate to young students in this century. The two novel's main characters are interesting objects of analysis in terms of psychology, as Stephen Arata in "Stevenson and Fin- de- Siècle Gothic" points out, "[T]he 'flourishing' of Gothic in the last decades of the nineteenth century drew much of its energy from late Victorian culture's fascination with the human psyche." (54-55) The psychology of modern society in many ways appear in the vast community of social media. Although the rise of social media has opened for an arena to be judged by others in the open, the novels might show some perspective to previous societies where the same topics were relevant even if there were no social media, only the power of gossip between certain groups of people. The students might learn to recognize that some traits of humanity are natural, they might feel more reassured when realizing that narcissism, gossiping and struggling with conflicting thoughts about the self are not new topics or phenomena, but rather innate traits that have existed long before social media and the student's lifetime.

The interest for the general reader in Stevenson's novel is the sense of mystery and appeal of the wish to be free from the laws of society. Stevenson themes of the double and the mysteries of the relationship between Dr. Jekyll and Mr. Hyde draw the reader into the story. Irving Saposnik argues in his article "The Anatomy of Dr. Jekyll and Mr. Hyde", "[B]y carefully juggling the literal and the symbolic, Stevenson details the emerging influence of Hyde, the amoral abstraction who takes possession not only of Jekyll's being but of many a reader's imagination." (715) The detective like structure of the novel, with the hunt for a

monster through the streets of London and the undefined medical mystery of transforming into another person, leaves some of the plot of the novel open for the reader to draw their own conclusions and the opportunity to act as detectives themselves. Although the social rigidity of the Victorian society is not as strong in our liberal society today, certain social conventions still apply. By analyzing Stevenson's novel themes in the novel might show how the conventions of the Victorian society could transfer to today, especially the feeling of being trapped by the laws of society, and how hard it is to escape these strict rules. Henry Jekyll's experiment to free himself from the burden of duality results in failure because of his moral myopia, because he is a victim of society's standards even while he would be free of them', Saposnik (715) states. The struggle of Dr. Jekyll and his tragic fate makes it evident that the Victorian society had a firm grasp on its members of society in terms of psychology.

Wilde's novel might be intriguing for the general reader in the way the novel explores the world of aestheticism and art. Wilde's writing style that includes elaborate descriptions of the characters and the surroundings in the novel, invites the reader into the world of Dorian Gray and the Victorian society. In her article, 'Aestheticism and social anxiety in the Picture of Dorian Gray', Mitsuharu Matsuoka states, "[T]he primary aim of Dorian Gray is an inverted kind of hedonism and **carpe diem** [enjoy the day] sentiment, and one which holds true for Oscar Wilde's firm purpose in life" (93). For the general reader the themes in Dorian Gray might be relatable when it comes to deciding when faced with two options, a true hedonist would seek the most pleasurable option, putting the person's own needs in front of the needs of others or the best choice for society.

Dorian shows traits of narcissism and self-centeredness and he has a great love for the beautiful life, in every sense. Craft argues in 'Come See About Me: Enchantment of the Double in The Picture of Dorian Gray' that [...] the parables of Narcissus and Dorian Gray foreground the erotic complications that ensue when the point of vision and desire are the same, and both specify this point as a reflective surface that relays the object of desire as a divided figure of self and same. (113) Narcissism and vanity are traits that are applicable to humans in modern society as well, and the modern human has a wide platform in the form of social media to get acknowledgment for their admiration of themselves. The emergence of social media has provided an opportunity for people to choose how to portray themselves through social platforms, as opposed to people of the Victorian society; the modern human has the liberty of choosing which sides of themselves they want to show to the rest of the world. The importance of the psychological theme of duality in the main characters the two

novels of Stevenson and Wilde for young readers might also be relevant to the way that grown-ups tend to lead double lives on social media and in private. Young people, as well as grown-ups, concern themselves with the idea of perfect lives on social media, and their lives presented through those media might seem more perfect than they are. They are often preoccupied with showing others the best sides of themselves, the same as Dr. Jekyll does in fear of losing social status, and a way of participating in the best of both worlds. Dorian, who wants to stay young, might compare to the way that people can live their lives and stay young using filters and Photoshop and, in that way, choose which *sides* of oneself one wishes to display to the public. The general perception of young students today, is of a young generation that seeks the hedonistic way of life, through the acknowledgment from social media. Recent results, based on a cross-national study from Ungdata (a study conducted by NOVA), show that an increasing number of young students spend large amounts of their spare time online. Social media has become an important part of young lives today, and they rely on it daily. A large number of young people might use social media as a way of living out their inner “Hyde”, hiding behind avatars and nicknames. Applying traits to their avatars that they might not possess, but in creating the avatars, they create “a double of themselves”. The anonymity of some social platforms might be an opportunity to behave badly on the internet, or even explore sides of themselves that they fear to express in real life. The character Dr. Jekyll provides the link to someone who is able to achieve anonymity while behaving as he desires, Dr. Jekyll is preoccupied with maintaining a decent and professional social status, all the while using his double Hyde as a cover to live out his desires, that are not appropriate in daylight, and therefore struggles with the good and evil forces within him. This theme of self-presentation and reputation is relevant in both novels, in Stevenson’s novel the strive for an exceptional reputation is the desired achievement, in contrast to Wilde’s novel where a flawed reputation is better than nothing. The character Lord Henry in *The Picture of Dorian Gray* states, “there is only one thing in the world worse than being talked about, and that is not being talked about”. (2) Reputation might open for a discussion and reflection on the topic of gossip. In a group of people, especially comprised of young people, there is always a chance that in given situations they might be gossiping about one another. The topic of gossip might also open for a discussion about young people’s feeling of not being seen or understood by grownups or their equals in society. Dorian is more relaxed when it comes to people talking about him – in contrast to Jekyll who is worried and concerned about being talked about. For young students, the idea that it is better to be talked about as opposed to not, might not be as relatable as for the statement in Wilde’s novel. The insecurity and self-doubt many

young students experience during upper secondary school, because of immaturity and age, they might relate to the main character in Stevenson's novel as Jekyll concerns himself with maintaining an acceptable reputation.

Striving for a respectable reputation could be compared to vanity and it is an important subject in both novels: both authors elaborate on the appearance of their characters. The general reader and students might at some level of agreement relate to the subject or fall victim to the case of vanity. Vanity is especially important when it comes to appearance in relation to acceptance in a group. Appearance is a way of feeling a certain affiliation to a group of people, in a certain way of dressing, using either colors, style, or uniforms to show that you are a part of that group. Stevenson highlights the description of the way the characters in the novel dress, Mr. Utterson and Dr. Enfield are both described as "well-dressed" and respectable men. Dorian is especially concerned about his appearance, which is the main reason for making the wish to stay young and beautiful forever. Dorian's vanity turns in to self-obsession, narcissism, and the correlation between increased narcissism in Dorian transfers to a lack of empathy for other people. When the love of yourself increases, room for loving and caring for others decreases, and both Jekyll and Dorian possess these traits.

Dr. Jekyll and Dorian might not, at first sight, seem as comparable characters, but by analyzing the texts and the underlying psychological themes of the characters, some students might find them intriguing. The narcissistic traits of Dorian might evoke a sense of faint recognition to the young students. These novels are highly relevant in the lives of young students today because of topics such as self-centeredness, fear of missing out (FOMO) and the feeling of being split between two worlds such as Jekyll in Stevenson's novel.

And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. (Stevenson, 73)

The novels are written in the Victorian era where high moral standards and respectability were highly valued. The Victorian era was a time when the rules of society were rigid towards public behavior and members of society were supposed to act by strict rules of morality, these rules were important for society to function. Queen Victoria was associated with ‘earnestness, moral responsibility and domestic propriety’ (Norton Anthology 1044). Her reign brought a society where strong moral values were favored, and deviant behavior were frowned upon, such as sexual deviance and substance abuse. The traits of respectability, good manners and honesty were important as well as to socialize with people of the matching social class to satisfy the conventions of that time period. Wilde’s novel challenges the morality in the Victorian era, as Seagoratt argues “[..] human psychology was essential to Wilde’s critique of Victorian empiricism in the novel.” (1998, 743) Wilde delves into the parts of dark psychology which might indicate a rebellion against the Victorian society, in the way he portrays the desire and duality in Dorian. Both novels have characters, Mr. Utterson and Dr. Lanyon in Stevenson’s novel and Basil and Sybil in Wilde’s novel, who fall victims to the novels’ protagonists. The counterparts are the recipients of their selfishness as well as their opposites as in traits of morality. In an analysis the general reader might recognize some of the traits in family members, job relations or even within themselves. An insight in the psychology of the human mind is important for the comprehension of social competence, and how to function in groups of society. Heather Seagroatt in “Hard Science, Soft Psychology, and Amorphous Art in The Picture of Dorian Gray” highlights that “Wilde usually brought them to bear on theories of the development of the individual consciousness and the ways that the individual’s psychology influenced the social group”. (734) The novels of Stevenson and Wilde, and their protagonist, are regarded as advocates for a deeper understanding of the variety of human psychology and desires in a very restrictive and moralistically suppressive Victorian society. For students the analysis of character traits in the novels might shed light on the importance of studying their own psychology and could be used as a “lesson” in how to teach social competence and mental health, as a way of showing the students the importance of how individuals affect the group as a whole, sort of “a chain is only as strong as their weakest link”, to fully function in a class or in a group.

Literature plays an important role in teaching students to recognize traits in their own identity and opens for safe platform for discussing problems with their own situation through characters in a book. The main characters in both novels struggle between behaving in a manner that society demands as opposed to the way that they desire, which presents a

recognizable situation to the students. In the same way the students struggle to balance the demands from family, teachers, and society as opposed to the desire to do the exact opposite of what is expected of them. Therefore, the teaching of Stevenson's and Wilde's novels aims to teach the students that these topics are not new and how they are transferrable to the modern society, as well as to evoke an appreciation of classical literature. Dorian's wish to stay young and beautiful forever relates to the general reader. The struggle with identity of both characters and their concern with beauty and reputation offer identification to young adult readers. The idea of immortality might also have an appeal to young people because some young people are in a state where they feel invincible and give little mind to consequences of their actions. Thus, both novels present psychological themes of immediate interest to teaching English as a second language (ESL) to students in upper secondary school.

The object of this thesis is to explore how these two gothic novels might be utilized to achieve the competence aims in literature for upper secondary school students required by *the National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training*. This thesis will argue that the themes and the psychological portraits of the two main characters, Dorian Gray and the split personality of Dr Jekyll and Mr Hyde, in these two gothic novels may be used to cover the curricular requirements, "[E]ducation [...] must accustom them to [...] assess the effects of their actions on others and evaluate them in terms of ethical principles" (Core Curriculum 5). In addition to subject-specific competences, *the National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training* stresses that school shall contribute in the development of social skills such as collaboration, self-control, responsibility and empathy. Social competence can be learned and must be seen in the context of subject competence. Therefore, the subject English is [now] also responsible for teaching social competence. This thesis builds on the elements of the *Knowledge Promotion Reform (KPR) of 2010*, although the new *core elements* in the subjects are in development in the new reform, *Fagfornyelse*. However, the finished results of *Fagfornyelse* are not scheduled until 2020. The *core elements* in the English subject in *Fagfornyelse* are 'communication' "language learning" and 'reading English texts'. (My translation, Utdanningsdirektoratet, 2019) Reading literature is important for the development of language and critical thinking. Therefore, these novels contribute to the student's development of critical thinking and their ability to analyze and reflect upon traits within themselves. As stated in the English subject curriculum "[L]iterary texts in English can instill

a lifelong joy of reading and a deeper understanding of others and of oneself.”

(Utdanningsdirektoratet ENG1-03) Furthermore, these classic novels can be used to help students of upper secondary school to understand their own life situation, and to make a logical sense of states in their own personality. “Thus, English as a school subject is both a tool and a way of gaining knowledge and personal insight. It will enable the pupils to communicate with others on personal, social, literary and interdisciplinary topics.”

(Utdanningsdirektoratet ENG1-03) The students are in a state of psychological and physical change, and they have a hard time in deciding which paths to take further in life. There are ethical dilemmas and themes in these two novels that the students may reflect upon. Mental health and social competence have become an increasing focus especially in the upper secondary school. Schools play an important part in teaching the students a way of approaching their social and educational lives in a good manner. Students might acquire more knowledge when they can relate to the subject at hand, if they are able to transfer what is already known to them and using what they already know with experience from their own lives. The purpose of school today is to prepare students for the future and make them well equipped to understanding themselves and to face problems later in life. “Consequently, the curriculum and class practice should give attention to spirituality, an important issue in nurturing the inner and outer lives of children. [...] education should also be grounded on several fields and disciplines which can help children in their attempt to find meaning and connectedness in their lives (Souza, 2010, 34)”. Teaching Stevenson’s and Wilde’s novels to students in upper secondary school corresponds with aims and principles in *KPR* and offers relevant psychological insight, ethical dilemmas and compassionate concerns for teenagers in a challenging and dramatic period in their lives. This thesis will argue that the two gothic novels are suitable for ‘reading English texts’ and for ‘assessing the effects of their actions on others and evaluate them in terms of ethical principles’ and for how ‘social competence can be learned and must be seen in the context of subject competence’. (Core curriculum 5) The two main characters lack self-control and act purely by the desire to optimize their own situation without the concern of others, their self-centeredness eventually leads to their demise. The morals of these two novels enlighten the importance of self-control, responsibility and empathy. The intent for teaching these novels is to teach how literature can teach and impart certain attitudes for understanding themselves, how “art can [...] provide experiences that spur us to re-examine prevailing conceptions and break with conventional wisdom and customary modes” (Core curriculum 13). In addition to engaging students with how such themes have been addressed even in ‘old’ literature, the intent is to show the

students how the displaying of the self and how these themes are applicable to the modern society today.



## 2 Themes in *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*

This chapter addresses parts of the novels of Stevenson and Wilde based on the psychological aspects that could be interesting for the students to analyze and discuss.

### 2.1 The gothic novel

Gothic, when applied to literature, refers to the genre characterized by a general mood of decay, and action that is dramatic, generally violent or otherwise disturbing (Murfin and Ray 191). The gothic genre's intention is to evoke feelings of horror, disgust and excitement in the readers. Setting is important in gothic novels because it defines the atmosphere in which the story takes place. The setting in gothic novels is often gloomy, bleak or grandiose (Murfin and Ray 191). The 18th century novel by Horace Walpole, *The Castle of Otranto: A Gothic Story*, (1764) is considered the first gothic novel and sets the standard of gothic writing for the centuries to come. The novel has a gothic theme with a dark atmosphere and a castle where most of the action in the novel takes place. The castle encloses the characters within its walls with its dark and gloomy environment. In the castle, scary and unexplainable things happen, which defines the feeling the writer tries to evoke for the reader. These feelings of horror and disgust comes out in the psychological theme in the novels of Stevenson and Wilde. The characters are no longer trapped inside a castle, however now they are encapsulated within the walls of their human psyche, and a part of the Victorian society. Moving away from the castles of the eighteenth-century Gothic, the nineteenth century Gothic brings the action of the novel to the urban scene of the city. In the nineteenth century, the modern city begins to take a particular form. People moved from the rural parts of the country and started to establish themselves in the urban cities. The gothic novels and stories that previously had centered on castles and desert areas changed focus so people could better relate to the setting. Now the focus was on the horrifying elements and actions of characters in an urban setting. Dani Cavallaro in *The Gothic Vision* describes the new scene of the urban city especially the one that Stevenson has depicted as “a sinister maze of crime-infested night-time streets that mirror the darkness of the houses associated with Jekyll and Hyde” (31). It is further stated that when characters previously had escaped from the horrors inside a castle by making it outside, the city environment did not create a space as an escape to freedom. Linda Dryden in the *The Modern Gothic and Literary Double* highlights that feeling of horror became even more

entrapping and constraining as the fictional London of Jekyll and Hyde, and Dorian Gray are based on the actual East End of London in the late nineteenth century (50). She further states that, “[T]he London labyrinth was a physical manifestation of the double life that many metropolitan citizens were perceived to be leading, and its dark recesses and narrow passageways were suggestive of lurking horrors” (43). *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*, which are published in the 1890’s, are placed in the category of gothic works of the Victorian *fin de siècle*. The fiction of *fin de siècle* is defined as: “[R]ather than allowing the darkness to be projected upon other cultures, other groups, Gothic novels of the Victorian *fin de siècle* often suggest that the evil is “sinuously curled around the very heart of the respectable middle-class norm” (Byron 137). Which indeed is what Stevenson and Wilde are creating with their portrayal of the protagonists in their novels. However, David Punter in *The Literature of Terror* (1980) classifies the novels as ‘decadent Gothic’ (239). These gothic works focus on the Darwinian fears and anxieties of degeneration. The fear of degeneration originates in the Darwinian notion that if something can evolve it can also devolve. Fred Botting in *Gothic* classifies degeneration as “a manifestation of human regression to primitive and animal states” (140). David Punter in *The Literature of Terror* defines what is typical of the Gothic novel as: “an emphasis on portraying the terrifying, a common insistence on archaic settings, a prominent of the supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense are the most significant” (1). The setting of the novels *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* is the urban scene of the city. The scenes that are described in the novel comes from a manmade environment, where the dark and Gothic elements and the suspense that are portrayed are the minds, and actions committed by the characters in the novels. Therefore, what makes the Gothic elements appear in the novels are the human psychological features that are shown through their double, their identity and their anxiety in several forms.

## 2.2 The double

To analyze the themes of identity, double and anxiety with students at upper secondary levels is interesting because of the relevance of these themes to their own lives. Dryden argues that, “[T]here is a palpable connection between the Gothic, the literature of duality and modernity”

(41). This is because of the “modernist preoccupation with the self” (41). In literature, the double is a frequent theme for analysis and depiction. There are several versions of how the double is portrayed. “The double is a threat to the integrity of the self, and frequently evidence of a Gothic, supernatural force at large that brings with its death and destruction” (Dryden 38). ‘The double’ occurs as a central theme in many Gothic novels such as *Frankenstein* (1818) by Mary Shelley, *Jane Eyre* (1847) by Charlotte Brontë and *William Wilson* (1839) by Edgar Allan Poe. The theme of the double presents itself in the manner of how the characters behave, their thoughts, their actions, and through physical appearance. Sigmund Freud based his essay “The Uncanny” on the story of E.T.A Hoffman’s *The Sandman*, where the theme of the double originates. Freud states that ‘the double’ could depict itself as reflection in a mirror, a shadow, or guardian spirits, or the belief in the soul and the fear of death (9). Paul Goetsch defines the double in *Monsters in English Literature* as, “[A] true double is a “second self”, or *alter ego*, which appears as a distinct and separate being apprehensible to the physical senses (or at least by some of them) but exists in a dependent relation to the original” (42). The two definitions cover the novels of Stevenson and Wilde. The double in Wilde’s novel is presented as a mirror double, while the double in Stevenson’s novel is portrayed as a transformational separate being. Sigmund Freud further describes “the uncanny” as that class of the terrifying which leads back to something long known to us, once very familiar” (1). When referring to the double, Freud mentions that, the “double” originally was an insurance of destruction to the ego, an “energetic denial of the power of death” (9). However, in the novels the relationship between the protagonist and their double becomes destructive, and the double that in the beginning is used as a means of prolonging life, becomes, as Freud states: “[F]rom having been an assurance of immortality, he becomes the ghastly harbinger of death.” (9). This foreshadows the fate of the character as well as the double. As Royle points out, “[O]ne may want one’s double dead; but the death of the double will always also be the death of oneself” (Royle, 190). The element of the double appears as a contrast to earlier gothic novels where an outsider was proposed as a treat, “[I]f the traditional tale of Gothic horror tends to explore and expose our fear of agents outside ourselves and their capacity to harm us, then the fiction of duality usually reverses that anxiety, turning it upon ourselves to explore our horror at what we may be capable of” (Dryden 38). Punter in his description of ‘decadent Gothic’, classifies what is central to decadent gothic is the problem of degeneration of the characters and the search for “the essence of the human” (1980, 239). Punter’s definition of degeneration fits both main characters in the novels. Jekyll and Dorian experiment with human nature, they balance

between moral and ethics, testing their boundaries, by indulging in what life could offer them by having a double. As a result, they separate themselves from their soul and thus challenge “the essence of the human”. These novels characters are examples of how the duality of human nature could manifest and themes of the double, identity and anxiety are therefore an opportunity to delve deeper into an analysis of the mind of the characters and the mind of the human.

### **2.2.1 The mirror double and the transformational double**

The double is depicted as either a physical or psychological double of characters in fiction. In *The Picture of Dorian Gray* the double is depicted as “the mirror self”, meaning that there is no physical double in person or no transformations as in *Strange Case of Dr Jekyll and Mr Hyde*, but the double reflects the main character through a mirror or in this case a canvas. The double’s opinions or feelings are never described, because it has none. The mental connection between them exists only in Dorian’s own mind. In the beginning ‘the double’ is welcomed by Dorian, because he can use the double as an excuse to behave in a manner frowned upon by the Victorian society. Dorian’s creation of the double comes from a wish of staying young and beautiful. The wish comes after his first encounter with Lord Henry who claims that the most important thing in life is beauty and even though Dorian possesses it that moment, his beauty will quickly fade as Dorian ages. Already early in the novel, Lord Henry reference to the painting as “the other Dorian” (28) foreshadowing the doubling between the painting and himself. Basil then replies with “the real Dorian” (28) and makes a note of that Dorian has changed already, because of the impact Lord Henry’s opinions has inflicted Dorian.

The changes in the portrait in “*The Picture of Dorian Gray*” is the representation of the double of Dorian, the portrait functions as a reflected image of his bad behavior, but it is not a psychological doubling. The portrait anticipates and shows Dorian’s willful and antisocial behavior. While Hyde appears as a physical manifestation with the power to make his own decisions, the portrait only portrays or represents the consequences of Dorian’s decisions to others than Dorian. Dorian’s biggest fear is that he would turn old and wrinkled; he fears that his beauty will fade and therefore makes the wish of never turning old. His fear is materialized in the portrait, it represents the darkest fear of Dorian.

The theme of the double in *Strange Case of Dr Jekyll and Mr Hyde* presents itself more in the form of a transformational double or a doppelgänger. The reason for that is that Jekyll and Hyde appear separately in bodily form. Jekyll's reason for creating Hyde is to divide his compounded personality into two pure entities of good and evil. Jekyll in some ways succumbs to his evil side to free himself from the duality in himself. Jekyll's experiment with the scientific ingredients in the potion that was supposed to create two separate entities that only contained someone that was pure evil or someone that was pure good. He has managed to live a life with the duality within him, but his curiosity drives him to separate them, although he knows that the separate evil entity would be released into the world. "The emotion versus reason opposition of the Gothic is present throughout, not least in the 'irrational' division of an individual into two distinct entities". (Dryden 31) Even though Jekyll is aware of conflicts with releasing someone like Hyde into society, his emotion oversteps his rational senses. He rationalizes his procuring of Hyde by denying his existence, and how easy he is to put away when he does not need him, "Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath on a mirror" (Stevenson, 124). The freedom that the 'cloak' of Edward Hyde provides becomes an addiction for Jekyll. "It was on this side that my new power tempted me until I fell in slavery. I had but to drink the cup, to doff at once the body of the noted professor, and to assume, like a thick cloak, that of Edward Hyde" (Stevenson, 122). Jekyll favors the representation of Hyde because he is a pure representation of his feelings and someone who can behave as their true self, who follows their desires.

Jekyll has an ambivalent relationship with his double self. He wants to express the side of him that he has held in for a long time, at the same time he wants to repress Hyde in fear of what a monster he has become. Jekyll fears what he is, and in some ways is afraid of his evil side, the continuous struggle within him, makes him want to separate the evil from his mind, when he fails, his fear becomes his reality. Eventually he cannot control his transformations into Hyde, and this lack of control turn into terror:

I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my

eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. (Stevenson 83)

This leads to a competition between the two alternative egos. Hyde seemingly wants to be the one in charge, but at the same time he is dependent on Jekyll for money and safety when he has committed a crime. Since they are doubles of each other, there are benefits for both Jekyll and Hyde. Their dual relationship provides them with a mask to disguise themselves from society and avoid punishment. Hyde commits what is considered social crimes in the Victorian society in terms of drinking and enjoying prostitutes, at the same time Jekyll has the benefit of enjoying them as well, as he is conscious inside Hyde, without any harm being done to his 'good reputation'. Jekyll admits to this towards the end when he realizes that he has to let go of Hyde: "[Y]es, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping pulses and secret pleasures, that I had enjoyed in the disguise of Hyde' (131). The relationship between them has been beneficiary for the both, depending on situations in the novel, for example when Hyde kills Sir Danvers he can hide 'inside' of Dr. Jekyll. After the murder Hyde has become a wanted man, but to avoid being punished he can 'use' Jekyll as his 'refuge'. "Jekyll was now my city of refuge; let but Hyde peep out an instant, and the hands of all men would be raised to take and slay him." (135). This quote emphasizes Jekyll and Hyde's dual beneficial relationship in taking 'refuge' in each other.

In both novels, the protagonists reveal the secret of the double to an outsider, and therefore include that person in their fatal destiny, therefore the double becomes a "harbinger of death". When Jekyll shows Dr. Lanyon that he can be transformed into Hyde, the doctor becomes ill, retracts from the public, and eventually dies. Similarly, in the case of Dorian, when he reveals the portrait to Basil and what it has turned into, the reaction from Basil causes Dorian to kill him. "He felt a terrible joy at the thought that someone else was to share his secret, and that the man who had painted the portrait that was the origin of all his shame was to be burdened for the rest of his life with the hideous memory of what he had done" (Wilde 217). Not only do the destinies of Jekyll and Dorian and their doubles end badly for themselves, their destinies also affect the unfortunate people they include in their secret. The most revealing moment that the portrait is Dorian's double is when Dorian stabs the painting and falls over dead. Dorian is placing the blame for his past actions and statements upon the portrait, which

then must be destroyed. Through the act of stabbing the painting, Dorian ends the pact, and he ends his own life. For Jekyll, the long suppression of his desires under the morals of society is what leads him to give in to his curiosity and makes a potion that creates Hyde, but Dorian does not feel the need or wants to suppress his desire at all and wants to live a life free of the social repercussions. Their doubles are a result of their search for and finding out their identity. Through their doubles Dorian and Jekyll represent the ability to give in to desire and lust, and still be respectable in society. They use their double as an outlet for sexual behavior and savage desires. The monstrous double leads them down a path of damnation, and they gladly follow, until they realize that there is no going back.

### **2.3 Identity**

Identity is a dominant theme in both novels, identity and individuality are important elements in terms of doubling and duality. “Gothic fiction is often literature of transformations where identity is unstable and sanity a debatable state of being”, Dryden (19) argues. This statement applies in particular to *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Grey*. The characters in the novels struggle with their identity, in relation to their own inner identity and the identity they present to society.

In *Gothic* (1996), Botting states, “the new concern inflected in Gothic forms emerged as the darker side to Romantic ideals of individuality, imaginative consciousness and creation” (10). The themes of individuality and identity are applicable to Jekyll and Dorian in their search for individuality without restrictions, regardless and despite of others’ opinion and Victorian morality. Furthermore, Botting claims, “the ambivalent and disturbing effects of a realm beyond human control or understanding disclose an imbalance in notions of identity that draws the ‘better side’ inexorably towards evil” (1996, 141). Both protagonists in the novels try to find themselves in some way and they are conflicted in the way they perceive themselves. In search of their identity, Jekyll and Dorian must pay the price of losing their stature in their society. By creating doubles of themselves, they have created an opportunity to cross boundaries of morality that they are aware of, and that are repressed and repudiated by the puritan values and public mores of the Victorian society.

### 2.3.1 Dual identity and influence

The theme of identity in the novels is not just presented in the single inner identity of the characters, but also how they express their duality through their double, and how they act in terms of morality. In both novels the characters are influenced by their society and the people in their close relations. Jekyll is influenced by his social peers and the restrictions of society and Dorian is influenced by Lord Henry and later his double in the painting. To be influenced is to take on another person's ideas or thoughts, in Jekyll's case he restricts his desires to comply with the moral in Victorian society. His idea to divide himself into different identities comes from the longing to be young and still be able to do whatever he pleases. He is surrounded by people who could inflict a positive influence, such as Utterson and Lanyon, instead he succumbs to his own inner desires. Jekyll has struggled for a long time with his evil part of himself; he cannot bear to live with the duality inside him and wants to separate the two sides of his compounded identity. Jekyll's strong feelings about the duality in himself even 'changes the direction of his scientific studies' (Stevenson 74). His ambition is to separate the duality within himself into two parts.

If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer be exposed to disgrace and penitence by the hands of this extraneous evil (Stevenson 114).

However, he is unsuccessful to in separating himself into two representations in bodily form, instead he is transformed into an evil representation of himself in the bodily form of Hyde. Jekyll recognizes the appearance of Hyde as a part of himself, because the face of Hyde is a representation of the familiar thoughts and desires that he has been struggling with for a long time. When Jekyll for the first time transforms himself into Hyde, he explains it as "The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death" (Stevenson 116). Out of the statement one might conclude that Hyde is not born, and Jekyll has not died, he has simply divided his two personalities into Jekyll and then into Hyde, both in physical form and into aspects of their two personalities. The bodily form of Hyde is lighter and younger than the old Jekyll. Still, Jekyll is a



part of that evil that he has created, “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; and the thought, in that moment, braced and delighted me like wine” (Stevenson 118). Jekyll states that he is aware of his own presence in Hyde’s representation, and that his life has been renewed which points back to Freud’s “insurance of the soul”. If Jekyll could live on in the body of Hyde, he would have a chance to live a longer life. In addition, if Jekyll were to succeed in separating himself into two pure entities, it is not certain which one of them would be the true representation of Jekyll. It might be possible that Hyde is an alienated identity of Jekyll, which he has been described as in Jekyll’s narrative; but he might also be an excuse for Jekyll to experiment with social taboos and prohibitions. Within the limits of Jekyll’s knowledge and experience, he states, “man is not truly one but truly two” (Stevenson 113), but man might as well consist of several identities. Hyde has the most dominant feature, and therefore from the potion Jekyll creates, the evil identity that manifests is in the form of Hyde. Jekyll views himself to be imperfect, in contrast he considers Hyde to be a perfect form, because he is the extracted form that consists of a pure evil entity, Jekyll is a mixture of personalities, and therefore imperfect in his own image. “In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine” (Stevenson 120). Jekyll is more pleased with the image of Hyde because of his ‘pure’ representation, than the physical representation that Jekyll has formerly recognized as himself, because of his compounded form of Jekyll.

The identity theme in *The Picture of Dorian Gray* is especially dominant in the relationship between Lord Henry and Dorian, Basil and Dorian, and the relationship with Dorian and his portrait. Dorian possesses an identity that is influenced by someone else, so it might be hard to determine who the real Dorian Gray is. There are some indications of the naïve Dorian that we meet through the eyes of Basil before Lord Henry influences him throughout the story, when he shows signs of remorse over his actions. In *The Picture of Dorian Gray*, Dorian is seemingly unaware of the degree to which he could live his life until he meets Lord Henry. Although Dorian is the protagonist of the novel, Lord Henry is central to the novel, his way of life reflected in the thoughts and actions of Dorian; he inflicts his Hedonistic view of ‘pleasure at any cost’ on Dorian. He treats Dorian as his social study, where he tests him and frequently undermines Dorian’s independent thoughts. According to Patrick Duggan in “The Conflict Between Aestheticism and Morality in Oscar Wilde’s *The Picture of Dorian Gray*”, “Wilde, through Lord Henry, laments the stifling nature of his contemporary Victorian

society and how the supposed morality it boasts necessitates self-denial and rejection of life's most beautiful aspects." (63) Dorian has learned to oppress thoughts and desires that are not virtuous, but Lord Henry convinces him that he should live according to his pleasures and without concerns of morality in the Victorian society. Lord Henry claims "[T]here is no such thing as a good influence, Mr. Gray. All influence is immoral—immoral from the scientific point of view" (Wilde 94). He continues, "Because to influence a person is to give him one's own soul. He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed" (Wilde 90). Lord Henry has indeed influenced Dorian, without admitting to it, therefore in his statement, highlights what could happen if one person influences another. Lord Henry's influence on Dorian raise questions about the possibility to be heavily influenced by another person's opinions, or if the personality that appears in Dorian was a dormant part of him that is drawn out through the influence from Lord Henry. Lord Henry firmly believes in the hedonistic way of life and he eagers to project these views into Dorian, he sees him as an experiment and a way to live out his own desires. "The aim of life is self-development. To realize one's nature perfectly,—that is what each of us is here for. People are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's self." (Wilde, 16-17) When he first speaks to Dorian and understands what effect his words have had on him, he is amazed and recognizes the reaction in Dorian to a similar experience he has encountered himself. "He had merely shot an arrow into the air. Had it hit the mark? How fascinating the lad was!" (Wilde 18). The influence from Lord Henry on Dorian's life, also becomes reflected in the picture. "Dorian's friends present him with the two most influential and destructive forces in his life: Hallward's picture and Wotton's yellow-covered book" (Dryden 134). Dorian becomes obsessed with both objects; the book contributes to the altering of his personality, and the painting to the alteration of his soul. Dorian is at first appalled by the alteration of the painting, however the more he is influenced by Lord Henry, the more he values the painting. Dorian surrounds himself with beautiful objects and people and enjoys an aesthetic way of life where he seeks happiness in art and pleasure. Lord Henry introduces the thought in Dorian that the most important things in life are beauty and youth, "But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself an exaggeration, and destroys the harmony of any face." (Wilde 3) Later he claims that, "And Beauty is a form of Genius,—is higher, indeed, than Genius, as it needs no explanation." (Wilde 20) Although these claims are contradictory, the remarks evoke an anxiety in Dorian which in turn makes him wish for eternal youth and beauty and leads him on a path of

seeking a hedonistic way of life. Instead of seeking knowledge and educating himself, he seeks pleasure and sensational feelings. Without the influence from Lord Henry, Dorian would not seek the pleasures out of life that causes his soul to deteriorate. When Basil meets Dorian, it is the beginning of his demise, he lets his feelings for Dorian control him, Basil foresees his own destiny after observing Dorian even before they are introduced “I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself”. (Wilde 78-79). Furthermore, he expresses that “The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul” (Wilde 78). Basil has involuntarily transferred his soul into the painting, and therefore shares the terrible destiny in which having a double involves. Basil could have been a stabilizer in the life of Dorian, and Dorian reflects upon it at one point, “Basil would have helped him to resist Lord Henry’s influence, and the still more poisonous influences that came from his own temperament. The love that he bore him—for it was really love—had something noble and intellectual in it.” (Wilde, 115), however he rejects the thought that he has gone too far towards his evil side, “But the future was inevitable. There were passions in him that would find their terrible outlet, dreams that would make the shadow of their evil real.” (Wilde 115) Dorian is optimistic when he stabs the picture, he believes that all will be restored as it was and that he will be free of his sins which concludes his naivety and lack of ability to take responsibility of his actions. For the reader the term of influence could be recognizable because a part of people’s identity would always be comprised of some part of influence from people or the environment.

### **2.3.2 Identity and image**

Physical form and appearance give shape and significance to Jekyll and Dorian’s identity. Jekyll and Dorian choose which sides of themselves they show to the public, while hiding away the evil side of their identity. In their search for his identity Jekyll gives in to his desires by frequently appearing in the shape of Hyde, he gives Hyde the opportunity to grow. When Jekyll presents the first appearance of Hyde, he is described as underdeveloped and ‘smaller in stature’. As time progresses, Jekyll transforms frequently into Hyde, and the duration he stays in the shape of Hyde, as well as the evil deeds that Hyde commits allows for Hyde’s bodily form to evolve. “That part of me which I had the power of projecting had lately been

much exercised and nourished; it had seemed to me of late as though the body of Edward Hyde had grown in stature..." (84). His smaller stature is frequently emphasized in the depiction of his clothes being too large for him. Even when he is found dead, the body is found in the clothes of Dr. Jekyll. Stevenson emphasizes the importance of clothing. Even when Jekyll has decided to refrain from turning into Hyde, he avoids destroying the clothes of Hyde, maintaining the possibility that he might want to turn into Hyde again.

The pleasures that Hyde "made haste to seek" as Jekyll states were undignified. Jekyll has found the ultimate opportunity to disguise himself in order to explore these passions "I was the first that could thus plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty" (Stevenson 123). Jekyll has since he was a young man felt attraction to the 'life of sin', and in the moment when he turns into Hyde and is free from the restraints of the Victorian society he feels like a 'schoolboy'. Jekyll claims to not be a hypocrite, however, he cannot give in to his desires in his respectable character. "Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering." (Stevenson 74) Although he says that he knew or recognized himself in Hyde, because they were himself, he stands 'aghast' to the many evil deeds that Hyde commits. (81)

Dorian's search for identity and image shows in his pursuit of the finer things in life, his preoccupation with art and his vanity. "The more he knew, the more he desired to know. He had mad hungers that grew more ravenous as he fed them" (Wilde 190). He pursues new impulses while he is fascinated by the physical change in the picture. "He grew more and more enamoured of his own beauty, more and more interested in the corruption of his soul" (Wilde 124) The portrait of Dorian absorbs Dorian's wrongdoings and physical appearance. The agony and pain Dorian feels are transferred to the portrait, which leads to the change in the portrait. However, when he looks at it after several years, he blames the portrait for its appearance, "It was a unjust mirror, this mirror of his soul that he was looking at. Vanity? Curiosity? Hypocrisy? Had there been nothing more in his renunciation than that? There had been something more. At least he thought so" (Wilde 250). This points back to Dorian's inability to take responsibility, he has brief moments of remorse, but is not able to hold on to the thought or act upon his realizations.

The representation of the mirror double and the transformational double in the novels is often portrayed through mirrors. Both Dorian and Jekyll monitor their changes through mirrors, the painting functions as a mirror to Dorian's changes while Jekyll uses an actual mirror to view his changes and mirrors are often mentioned throughout the story. David Punter in *The Romantic Unconscious*, states that mirrors are "by their very nature", "inaccurate" and "that they are, always, reflecting something that is *not* us" (166). He furthermore states that the mirrors continue to reflect the images that are not our own, and that it is not possible to get away from them. Both novels main characters turn into an evil part of themselves, and in doing so they observe the change, and each seemingly enjoys the sensation of being able to appear in society as both a sinner and a respectable person. As Jekyll stands before his mirror and observes himself changing into Hyde, so does Dorian in his hours of observing the portrait turning into an evil version of himself. Botting suggests that, "the mirror in Jekyll's cabinet is offered as evidence of a horrible kind of narcissism" and compares it to Dorian's portrait "the portrait as an inverted image is, like the mirror, bound up with the reversibility of individualized good and evil". Mirrors symbolize the reflection of the corruption of their soul. Mirrors have been the only way for humans to observe themselves and a symbol for vanity. Before mirrors humans observed their reflections through water – draws connection to Narcissus who sank into damnation in front of his own image. Image was important to the Victorian's upper society and they relied on beliefs that morality and character traits could rely on appearance. There is a connection to behavior and looks, that in general that people might have an incline to do evil if they look evil, and the opposite that beautiful people does not commit crimes or evil actions. It is a misconception that the physical image of a person might say something about the probability to commit crimes or moral errors. However, the authors have highlighted this in the way they have depicted the characters of Jekyll and Hyde, and Dorian especially in the way that people conceive Hyde, in the sense that his appearance evokes a feeling of evil. In contrast in Wilde's novel, Dorian frequently gets away with his immoral acts by the account of his beauty. Dorian constantly checks his reflection in the mirror and compares his image to the changes in the painting, making sure that he stays the same while the painting changes. He receives the mirror as a gift from Lord Henry which again emphasizes the influence that Lord Henry has over Dorian. Towards the end of the novel, Dorian breaks the mirror in an act of remorse over the horrible crimes he has committed over the years.

Jekyll and Dorian are both unhappy at the end of their life, the double that has initially brought enjoyment to their lives, has turned out to be a curse. They both want to change and undo what has happened “It would kill the past, and when that was dead he would be free” (Wilde 252). “Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end” (Stevenson 148). These are the last statements of Jekyll and Dorian, and the moments when they die share common traits: “A dismal screech, as of mere animal terror, rang from the cabinet” (Stevenson 87). Similarly, “There was a cry heard, and a crash. The cry was so horrible in agony that the frightened servant woke, and crept out of their rooms” (Wilde 252). They both die in horrible agony and alone with ‘their double’, who once had provided them with pleasure and freedom, now collects their ‘debt’ with the ultimate price of their life. The scenes of how Jekyll and Dorian are found dead are also similar, both are found by their servants in the room which has been significant for the transformations of the double, and both of them die in the shape of their ‘evil self’. In the case of Jekyll, they find Hyde dead: “Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor’s bigness” (Stevenson 87-88). In the case of Dorian: “Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage” (Wilde 252). Those who find them do not realize at first sight that they have found Jekyll and Dorian. Jekyll is found in the shape of Hyde and the only sign that he is the same are the clothes that Hyde is wearing that are too big for him, and the sign of Dorian is the ring on his finger that is the only means of identification.

Dorian and Jekyll are drawn to a world where they have no restrictions to what they can do and a world with no consequences. Initially they try to control their impulses and restrain their evil identity. Nevertheless, with no consequences to their misdeeds their better side is drawn to the evil part of themselves. To have power in a world that is uncontrollable for them causes an imbalance and draws their identity towards their evil double. Image proves important to their search for identity, and desire. The importance of physical form and appearance are a part of showing their duality, identity and image and how their physical form influence their psychology. These novels are examples of characters who have desired beyond the rules of their society. Most of the strict moral aspects of the immorality from the Victorian society are accepted today, and literary figures in these novels paved way for this acceptance

as well as the explorations of complexities of the human mind exactly at the time when Freud explored the human mind in his psychoanalysis.

## 2.4 Anxiety

“In the Gothic sublime – the purely negative sublime – the superego is all anxiety, as it threatens and then destroys the ego’s own equilibrium.” (Mishra, 294)

Anxiety in the gothic novels of Stevenson and Wilde applies to the atmosphere and characters’ complex psychology regarding vanity, reputation and double identities, but also to the emotions these novels evoke in the reader. Dryden states that “[I]n the traditional tale of Gothic horror tends to explore and expose our fear of agents outside ourselves and their capacity to harm us, then the fiction of duality usually reverses that anxiety, turning it in upon ourselves to explore our horror at what we may be capable of”. (38) This applies for Jekyll and Dorian, as they use their doubles exactly to explore what boundaries they can cross by having doubles. For the general reader the anxiety in reading these novels comes from what these novels suggests, that there are people capable of such terrors walking in the streets disguised in some form. Stevenson unveiled that the mind consists of multiple personalities and Wilde depicts that there are beautiful people like Dorian in the upper Victorian society who can commit horrible sins without being punished. Not only are they capable of committing crimes but they are able to do it with a ‘fake’ identity. The thought that someone can commit a murder is still terrifying to think about today, and what is even more horrifying is that they are able to get away with it, without consequences. The norm in the 19<sup>th</sup> century was that if you committed murder you were hanged, and in a time when people were concerned with sin the ultimate sins were murder or suicide.

Dryden suggests that, “the doppelgänger of Gothic fiction reflects this inescapable anxiety through a malevolent ‘other’ who destabilizes the cohesion of the self”. (39) The characters show traits of vanity and self-centeredness in the way the protagonists exploit the people around them, especially how they selfishly use the people in their close social relations with no regard to their close one’s wellbeing. The people that are most concerned with the reputation of the novels’ characters are Mr. Utterson in *Strange Case of Dr Jekyll and Mr Hyde* and Basil Hallward in *The Picture of Dorian Gray*. They are also the characters that

best represent the Victorian standards of society. These characters work as a moral counterbalance to the immoral traits of the main characters. Jekyll continuously struggles with his immoral traits and there is a continuous battle between good and evil inside of himself. “Jekyll desires liberation from the constraints of Victorian moral opprobrium, seeking the release or ‘moral insanity’ without losing the heady delight of social acceptance and professional reputation”. (Dryden 85) The descriptions of Hyde play on the fear of religion and the devil in the Victorian society. In the case of vanity and reputation, Hyde is a manifestation of someone horrible, he is often described as a beast and referred to as an animal and a troglodyte. In the beginning, Jekyll is not too concerned about the evil deeds of Hyde after he has made amends for them, by either paying someone off to make sure that his reputation is not stained. “It was Hyde, after all, and Hyde alone, that was guilty. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste, where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.” (81) As time progresses and Jekyll allows Hyde to appear more often, his evil deeds become more serious. The deeds that Hyde are responsible for leave Jekyll with guilt in the aftermath. The guilt becomes an illness for Jekyll causing him to retreat from society; he cannot bear to face the guilt. Towards the end he is overwhelmed by the guilt, the frequent transformations and the evil actions of Hyde causes him to take his own life. His guilt depicts itself in his final words in the last letter to Mr. Utterson: “Your unworthy and unhappy friend, HENRY JEKYLL”. (Stevenson 93). Towards the end Hyde has become a wanted man and Jekyll knows that if he is captured as Hyde, he will be hanged for his sins. He is no longer able to control the changes into Hyde and he no longer needs the potion to undergo the change. The destiny of Jekyll depends on which identity proves to be the most dominant and the consequence of what the outcome would be is in contrast, from being the respected Jekyll to the wanted Hyde, “A moment before I had been safe of all men’s respect, wealthy, beloved — the cloth laying for me in the dining-room at home; and now I was the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows.” (Stevenson, 90-91) However, Jekyll’s fear of the gallows precedes the fear of turning permanently into Hyde, “[A] change had come over me. It was no longer the fear of the gallows, it was the horror of being Hyde that racked me.” (Stevenson 92), At the end Dr. Jekyll does not care about the consequences or his responsibility to society by leaving the fate of himself to Hyde “God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself.” (Stevenson, 96). Jekyll has lost control over his double and thus destroyed his



possibilities in dividing them, and when he faces death, he frees himself from the guilt of creating Hyde.

Dorian, as opposed to Jekyll, does not visibly struggle as much with the anxiety in losing control of his double, his anxiety is transferred to the picture and leaves him free to lead a carefree life. The anxiety he shows in his actions are the measures he takes in preventing the public to reveal his secret about the picture. The painting haunts the thoughts of Dorian. At the end, he says that it has always been present in his life, wherever he went “[I]ts mere memory has marred many moments of joy.” Dryden states that “the picture of Dorian Gray is another victim of its owner’s excesses. It is not a party to Dorian’s crimes –it is never at the scene –but its corrupted aspects bears gruesome testimony to Dorian’s evil” (Dryden 133). For Dorian the painting is a reality that follows him everywhere, even if it is not present for others. It corrupts his sanity at points, by the fear and anxiety that others might discover the painting and its alteration, because that would be proof of his sins. “It had kept him awake at night. When he had been away, he had been filled with terror lest other eyes should look upon it.” (Wilde 222) He becomes anxious and suspicious to the intentions of the people around him. Dorian calls the painting a “diary” which records the sins of Dorian: “I keep a diary of my life from day to day, and it never leaves the room in which it is written” (Wilde 218). Dryden defines the portrait as “A physical manifestation of Dorian’s corruption soul, the picture is the device that establishes duality in the novel, and brings Gothic elements to the tale, highlighting social concerns through Gothic romance (132). This statement contributes to Dorian’s notion that the portrait is like a diary. It also defines the element of the double which is crucial for this novel. Dorian distances himself from his guilt by blaming others for his actions. The times when Dorian reflects upon his actions and shows signs of a conscience, he always concludes by blaming others or he blames the painting for his own actions. Dorian does not only hide his portrait that is the visible truth of his sins, he also hides his outgoing nightlife from his friends, in his needs to comply with Victorian expectations.

Jekyll and Dorian try to keep their duality in check by making amends for their crimes by either using their money or in Dorian’s case, his good looks. Jekyll and Dorian have surpassed the ‘point of no return’ in their actions, the anxiety and their duality have destroyed their ‘ego’ and the ‘cohesion of the self’ and they have irrevocably ruined their possibility in achieving a happy ending. In so the writers bring out the Gothic theme, the readers who hopes

for a happy ending in relating the hedonistic view of seeking happiness would be disappointed. The anxiety the doubles creates in the readers is the possibilities they represent by a freedom of committing acts of violence or deviant actions that are not socially accepted. By having a double, they ensure that there are no consequences of their actions to their reputation and therefore there are no limit to what evil deeds they are theoretically capable of, this could only be limited by the readers imagination.

### **2.4.1 Reputation**

In both novels, different characters show concern for Jekyll and Dorian in terms of their reputation. Utterson in Stevenson's novel and Basil in Wilde's novel serve as moral compasses in the stories, they are the characters who represents followers of the strict Victorian moral standards. Reputation is important because this is a concept that is compounded by how someone is conceived especially judged by their appearance, image and identity, which is still relevant today. Utterson is anxious about Jekyll's reputation, and he is concerned about Jekyll being affiliated with Hyde. Utterson is persistent in his search for Hyde's identity and he is concerned of the Jekyll's connection to Hyde, because he fears that Jekyll's reputation would be affected by his relations to Hyde. Jekyll himself justifies his actions by comparing himself to others who he states also committed crimes behind hidden personas, "[M]en have before hired bravos to transact their crimes, while their own person and reputation sat under shelter. I was the first that ever did so for his pleasures." (Stevenson, 80) Jekyll shows pride in being able to oppose the morals of society for his own pleasures. Utterson in Stevenson's novel is a character that could be perceived as a moral compass, his intent on preserving Jekyll's reputation could come from his previous encounter with a person close to him that he was not able to save, "I incline to, 'Cain's heresy,' he used to say. 'I let my brother go to the devil in his quaintly: 'own way.'" (Stevenson 3). He is also a man who does not judge the people in his close relation, and this is important in his role as a friend to Jekyll, "In this character, it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of down-going men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour." (Stevenson 3). This shown Utterson's tolerant and helpful nature, he shows consideration for men who are in trouble.

Basil in *The Picture of Dorian Gray* is anxious about Dorian behavior deviating from the Victorian standards regarding moral decline. Basil also knows Lord Henry's character and his views on how to live life, and therefore doesn't want Lord Henry to meet Dorian because of Dorian's impressionable nature. Basil is concerned about Dorian's reputation, and he comes to see Dorian about rumors he has heard about Dorian's outgoing lifestyle. Dorian is indifferent to the rumors and he claims they do not interest him. 'I don't wish to know anything about them. I love scandals about other people, but scandals about myself don't interest me. They have not got the charm of novelty.' (Wilde 145) This shows Dorian's dual nature and lack of taking responsibility for his own actions. Basil replies with the importance of the opinions of society "They must interest you, Dorian. Every gentleman is interested in his good name. You don't want people to talk of you as something vile and degraded. Of course you have your position, and your wealth, and all that kind of thing. But position and wealth are not everything." Dorian gets so infuriated that he kills Basil because eventually he cannot deal with the fact that his reputation has been stained. Dorian is perceived as beautiful and popular in the society in the beginning and this allows him to continue to behave badly, however when his reputation is stained people start to shun him and avoid his presence.

The characters of Utterson and Basil are important to show a variance of people that are a part of a society, there would always be different people with different personalities, and the importance of having people who show concern and look after each other.

*Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* could show that reputation is a part of the anxiety of losing one's reputation and stature in society could have consequences for their lives. These Gothic novels show that a total separation into a good and evil entities is not possible, neither is transferring a part of a personality into a double of oneself. Both novels' morals show that it is not possible to divide the self into separate entities containing "all good" or "all evil", this could be a way for the students to talk about accepting and embracing their own 'duality'. The novels are set in the Victorian society where high moral standards and respectability were highly valued, in today's more liberal society, themes of image, identity, anxiety, reputation and morality are still valued. Students' lives are comprised of dualities in searching and defining their identity and in the process, they are influenced by and elements that cause anxiety.

### **3 Teaching *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray***

Following chapter will present theory and didactic principles relevant for why teachers should use the two gothic novels in their education. More specifically, the aim of teaching literature according to the core curriculum, the general part of the curriculum, the didactic relation model and Vygotsky.

#### **3.1 Teaching literature to promote social competence**

Teaching literature to students in modern society could be challenging when they have an array of other means of entertainment: computers, videogames, TV, streaming and browsing on social media. Despite the new means of entertainment, literature is relevant today. Carter, in *Shakespeare and Classic Works in the Classroom*, highlights that “The very fact that, down through the centuries, men and women have devoted time and energy to the study of literature is strong evidence that literature is a significant factor in the lives of human beings.” (13) The purpose of reading literature is to enhance young people’s knowledge of themselves, of their identity, anxiety and psychology, as well as of other people and how we all live together. Engaging with literature also enhances their chances to read for leisure later in life. The importance of reading both in later life and in education is further argued in *On the Teaching of Literature: From Charismatic Secrecy to Joyful Revelation*:

The great majority of literary works contain, implicitly or explicitly, one or more possible answers to the questions, “How are we to live our lives, how are we to behave to our neighbour, how are we to understand ourselves?” That is, in itself, a weighty argument for devoting one’s time to learning about literature and teaching it. (Olsen 13)

Anniken Telnes Iversen in *Literature for the English Classroom* argues that using characters from novels to teach social competence is relevant because, “[T]hat person is an individual, not a representative of a type or a class, and the novel goes further than any earlier genre in mining in the hearts of real people.” (211) Characters in fiction can teach us about the psychology of ourselves in certain situations and suggestions to how we might tackle similar

situations in our own lives. Iversen further states that, “[F]iction is also an entryway into people and cultures distant from ourselves, and may therefore encourage cross-cultural understanding and help build empathy.” (212) By reading fiction in context of the time it was published can give insight into how previous societies functioned and to analyze the themes in the novels from the period they were written. This could also be way to analyze characters traits from the point of their place in their society.

According to Carter and Telnes Iversen, reading literature is important to teach social competence. People spend an increased amount of time online, and some might use it as an outlet to behave differently from how they behave in real-life. The internet offers a large variety of platforms that enable an opportunity for people to act out whatever they might desire, an arena for self-enhancement, but also for social exclusion, passing judgment on other people and expressing thoughts that one would not say in a face-to-face situation. Literature, such as Stevenson *Strange Case of Dr Jekyll and Mr Hyde* and Wilde’s *The Picture of Dorian Grey*, offers a room of one’s own, an imaginative space where the reader, especially young adults in a formative phase, can explore and reflect upon their own personality by encountering characters similar and different to themselves.

### **3.2 Why these novels?**

Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde* and Oscar Wilde’s *The Picture of Dorian Gray*, provide excitable texts for teaching English to pupils in the upper secondary classes in the Norwegian school system. These texts also comply with both the general and specific aims of the Norwegian Directorate for Education and Training’s *Knowledge Promotion Reform* (2013). From the general aim of attainment targets that “English can instill a lifelong joy of reading and a deeper understanding of others and of oneself” allows plenty of space for the two novels of Stevenson and Wilde. The psychological aspects of doubling, identity and anxiety proves relevant topics to discuss and analyze. These psychological aspects could be facilitated in the teaching of social competence and to improve critical thinking. The students may also enjoy the thrill and mystery in the novels as well as the strong moral ending that may engage the students to reflect upon life.

The general aim for literature stipulates that the students should be able to “discuss and elaborate on different types of English language literary texts from different parts of the world”. The two Victorian and Gothic novels contribute to this aim because of their stylistic

differences. *Strange Case of Dr Jekyll and Mr Hyde* for example contains letters, and *The Picture Dorian Gray* is composed of intricate details and dialogue. In addition to offering suitable examples of the novel genre, these texts are also multi-generic in composition. “Dr Jekyll and Mr Hyde is a good instance of a Gothic work whose episodes of uncanniness emerge from ‘the world of common reality’ (Arata 57).” The statement from Arata illustrates what is interesting with the Gothic works that emerge from the late Victorian period and why literary works from that period are relevant to analyze today.

The relevance in analyzing the themes of doubling, identity and anxiety in the novels relates to the character traits that are comparable to real life. In *On the Teaching of Literature* Olsen argues that “[F]ictional characters are provided with recognizable human features, a fact which makes them suitable material for students’ discussions. Most of them are measurable by human standards, but those who are not, are not the least interesting, also to students.” (117) The features the characters possess are features of humanity that are recognizable for the general reader as well as students, “[...] they desire or reject, love or hate, betray or support, feel attracted or repelled, plus numerous other possibilities”, therefore “those factors contribute to conferring identity on the characters, and they are of decisive importance for the structure of the work.” (Olsen 117) Analyzing how characters in fiction react to certain situations and how they manage obstacles in their lives could be used to reflect upon the emotional fluctuations and psychological states of modern real life, especially for teenagers in the process of developing their mature identity and personal individuality. The protagonists in the novels are not necessarily rebellious characters but they represent people that follow their desires despite the high moral standards of the Victorian society and that makes them interesting characters to analyze. The characters of Dorian and Jekyll paved way for parts of human identity that were considered taboo and silenced, such as sexual desire, homosexuality, mind-exploring substances, promiscuous nightlife and personality disorder, and opened for a modern society that has become more liberal, less morally suppressive, and that values individuality. The feelings of horror and uncanniness relate to the anxiety, doubleness and identity formation of young adults trying to come to terms with their own life during formative years of sexual development and moral predicament.

### 3.2.1 Doubling

The doubling in the novels are relevant in an analysis because the double represents a two-sided nature, and this could be connected to how the students may behave differently in specific situations or scenery. Their behavior might differ depending on who they socialize with in their circle of friends, and in contrast, how they behave when they are with their family. The theme of the double might also open for a discussion of peer-pressure, and if they are influenced to behave differently or to commit actions that they normally would not because of pressure from friends or a need to enhance their status in a group. This could be compared to how Dorian and Jekyll behave because of peer-pressure. For example, Jekyll feels pressure to behave according to the standards in the Victorian society by maintaining a good reputation or how Dorian is influenced to call his engagement off with Sybil because of her bad acting on the night when Lord Henry and Basil comes to watch her act. He might have reacted differently if it not were for the opinions of his friends, this could be an important topic to discuss. In comparison the characters of Utterson and Basil could be good examples to use to shed light on the topic of the importance of good friends, and friends who does not judge you if you make mistakes. The students could discuss in which way they are influenced by their friends, their family or people they follow on social media. These questions could be discussed in smaller groups and shared and might make the students aware how much of their daily life are influenced by the people around them. Some of the students might also reflect upon situations where they have acted in contradiction to their own belief or desire because of influence from peer-pressure.

The double also brings out the discussion topic that things or people are not always as they seem also in the modern society, not in the real world and not on the internet. Although it is not possible to make a physical double of yourself, the theme of the ‘mirror self’ could be facilitated in connection to people’s behavior on the internet. The concept of catfishing is often used by people who want to harm others on the internet by use of nicknames and pictures a person could create a fake profile which could be persuasive of a real person. The internet has also created a world where nothing is private, whatever mistakes you may commit, there is only a ‘button press’ away from making the ‘entire world’ find out about your secrets. The novels highlights that there were rumors and reputation before the era of social media, in the examples in Dorian Gray where Basil has heard a lot of rumors about Dorian, and in Jekyll and Hyde there a lot of rumors about who Mr. Hyde is and his behavior.

In compliance with the theory of Vygotsky the students can connect with themes of the novels by applying their existing knowledge about double and identity, such as Jekyll has a disguise to wear, a lot of people on the internet ‘disguise’ themselves with fake identities. At the upper secondary levels, the students should have learned about digital competence and that not everyone on the internet are who they say they are. However, talking about double identities could be a reminder to show caution when socializing on the internet.

### **3.2.2 Identity**

The theme of identity is relevant to students at upper secondary level because they are in search for who they are in relation to society and other people, and within themselves. Identity in the novels could be used as a starting point to discuss topics of identity in modern society. A lot of young students struggle with defining and figuring out their identity, especially as they are on the verge of entering the world of grown-ups. “Teenagers can use literature as a way of finding out what others are like, and also, through comparison, about their own identities” (Iversen 226). The students might not directly identify themselves with Jekyll who is a middle-aged man in a middle-class society, however they might identify with his struggles with identity and finding out who they are and who they want to be in relation to fitting in with society. She further states that, “[N]ovels and short stories use tools for giving insight into consciousness that real people do not have” (226), therefore in reading and analyzing novel the students could be given a ‘front-row seat’ into the emotional lives of fictional characters.

Image for the students are often perceived through social media, there they can show sides of themselves which enhances their image. However, someone’s social media account is only perceived from the outside, the image that is created reveals little about how their real life is, compared to characters of literature where the students often gets first-hand knowledge into the lives and thoughts of the characters. Most social media accounts only show parts of their lives when they are happy. For example, knowing how Dorian life really is, with no family or good close friends, in comparison how would Dorian’s Instagram account look like? He would most likely post pictures of glorious parties, his elaborate art and probably most of his page would consist of flattering selfies of himself. Dorian’s narcissism would probably have thrived in the world of social media today. Jekyll in Stevenson’s novel struggles with having



become old and regrets or longs to his youth where he could behave as he wanted without consequences to his reputation as an adult. The themes of identity in the novel could make students reflect upon the transition into adulthood of what kind of behavior is accepted of a teenager opposed to an adult in the grown-up world. Students struggle with their outer image and their inner identity. The students go through a psychological changing, and a transition into adulthood therefore a lot of questions of how to define who they are. Topics and morals in the novels could inspire students to embrace sides of their identity.

### **3.2.3 Anxiety**

Anxiety is important because the student's preoccupation with anxiety in today's society, there are several types of anxiety, but what could be compared from the novels especially concerns influence, image and reputation. Many students are facing impressions from several social media daily and it might be hard for them to process the information and not be influenced by these impressions. Most young people are preoccupied with what defines their reputation and their stature in their society, often based on clothing, grades, leisure activities, friends and they present this not just in 'real-life' but also through social media. They use their accounts on social media to create an image of themselves, and that sometimes are highly exaggerated. They might wish to express themselves in a manner that enhances their status in society. The pressure of being constantly available for others through social media could lead to a phenomenon called 'fear of missing out', abbreviated to 'FOMO', this idea could slightly reminisce what Jekyll is feeling, and which leads him into the creation of Hyde. Jekyll feels that his best years are gone, and he wants to recreate or to live out some of his desires from his younger days. Dorian is also able to participate in immoral activities under the pretense of his good looks, which function as a disguise and a preservation of being judged, through the notion that people that look good also do good.

The stories of Dorian and Jekyll could be used to raise issues of self-centeredness based on Dorian's obsessive preoccupation with his looks and Jekyll's behavior regarding his reputation and his desire that could be used as examples for discussion. Young people might live in a state where they believe that they are invincible, and in a "that would not happen to me" state, these novels could be used to show that there is no insurance of the horrors that

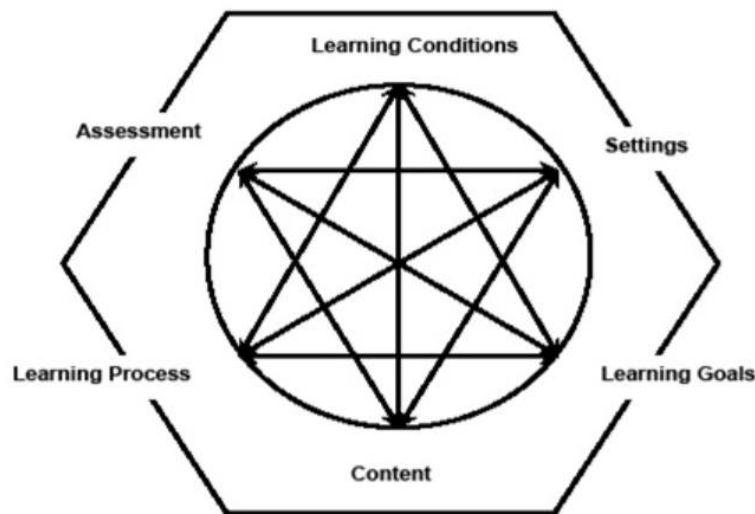
could happen to a person, the rich, popular and famous are not spared unfortune or even death.

Questions raised when analyzing the novels could be used as a lesson in critical thinking. Reflecting upon topics from the novels and bringing the discussion into the modern world might inspire them to be more critical and to analyze what they read automatically, even in times when they read for pleasure.

### **3.3 Vygotsky**

The Socio-Cultural learning perspective of Lev Vygotsky focuses on two main ideas; what the learner can achieve independently and the zone of proximal development. The first term, the independent learner, can be explained as what the learner already knows and can use independently. Second, the zone of proximal learning development denotes the zone where the communication between the learner and a more competent person can help furthering knowledge for the learner. In this learning perspective, the more competent person should act as a scaffold in teaching. When planning to teach literature, the teacher should use already existing knowledge and the closest reachable developing area through cooperation. Therefore, the teacher needs to know his or her students to be able to adapt and find the most suitable the learning style to each individual. The teacher must find a way to connect to the student's previous knowledge in order to help them further develop their knowledge and reflection. Vygotsky also emphasizes the importance of dialogue, and that it is important for the students to use their language in compliance with the teacher and other students. (Imsen 283). The teacher can make the students read and reflect together and, in that way, make use of the zone of proximal development. Psychological themes of double identity anxiety in *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* could be utilized in expanding the individual student's understanding of one's own and others' personality and of dilemmas of individual desire and social mores by individual reading and classroom discussion motivated and monitored by a well-qualified teacher.

### 3.4 The didactic relations model



The didactic relations model is developed by Bjørndal and Lieberg (1978), (Lyngsnes, Rismark, 77). The model has the shape of a diamond, and through this diamond, it is possible to plan a lecture from each point of the model and include the other points in wanted order. The six points in the diamond is “Learning conditions”, “Assessment”, “Settings”, “Content”, “Learning goals” and “Learning Process”. This model could be important in helping the teachers to structure their aims when planning their lessons. For example, the term “setting” is explained as tools that the teachers have available, such as computers or books, that could be used as aid to help students reaching their goal. Learning goals and assessment are important for both teachers and students, to help focusing on the aims during the learning and reading process. Both the reading process, assessment, goal and content should be based on the learning conditions of the students. The didactic relations model is helpful because it makes the teacher reflect on the different individuals in the class. All students have different learning premises depending on different personalities and background, so teachers need to adapt the education according to their students. Some individuals learn better by using visuals or audio, others by being tactile or kinesthetic. It is hard to conduct a plan where every student is in their own zone of development. Therefore, it would be a good idea to differentiate with several methods in order to cover the preferred learning strategy of more students.

### 3.5 Curricular aims of teaching literature

It is stated in the Norwegian English curriculum that, “[...] English as a school subject is both a tool and a way of gaining knowledge and personal insight. It will enable the pupils to communicate with others on personal, social, literary and interdisciplinary topics.” (Utdanningsdirektoratet 2017). Reading and analyzing literature could enhance the student’s ability for gaining knowledge and for critical thinking and analyzing. The English curriculum specifies that:

The main subject area includes reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge. This involves reading a large quantity of literature to promote language understanding and competence in the use of text. Reading different types of texts can lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts. (English subject curriculum, ENG1-03)

This is also mentioned in the knowledge promotion “Overordnet del av læreplanverket” from the Norwegian Directorate for Education and Training, 2018.

The education shall develop the student's ability to make ethical considerations and make them familiar to ethical dilemmas. Critical thinking and ethical awareness are both a qualification for and a part of learning in different contexts and contributes to student's development of good judgment. (My translation)

In this respect, Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde* and Oscar Wilde’s *The Picture of Dorian Gray* prove important novels to pupils in upper secondary school because the novels may also inspire students to explore the world of literature on their own, in showing the value of good literature can teach us. In addition, the themes in the novels opens for discussions on questions about the human psyche and the focus in the readings could teach students to explore and create awareness of their identity and responsibility and bring the discussion to their own lives.

### 3.6 CAMPVICE

CAMPVICE is a Norwegian acronym (Concretization, Activation, Motivation, Progression, Visualization, Individualization, Cooperation, Evaluation) for remembering better the most important principles for teaching. These principles are also fundamental to successful teaching of literature in accordance with Vygotsky's ideas of independent learning and zone of proximal development. Reading is traditionally an individual process of learning and the teacher's role; methods and didactics are essential to transitional zone of learning. With concretization the students must be aware of the task at hand and what is expected of them. Activation and motivation could be important in contributing to that the students take an active part in the process. Progression is an important principle for the student to develop their skills, this could be monitored by the students themselves and with help from the teacher. Cooperation contributes to the students' ability to work together in a group being able to communicate, cooperate with others and understanding other people's feelings are important qualities for students to achieve. Evaluation could be connected to the student's ability to evaluate what they are expected to know, and to the teacher's evaluation of the students work. Motivated students create a more creating learning environment and therefore it is necessary for the teacher to ensure that the task at hand is comprehensible and concrete to keep the students motivated. To motivate the students the teacher could appeal to the students' previous knowledge and the novels' topics relevance in modern society. In varying the teaching methods while reading the novels the teacher could differentiate by changing between methods to sum-up the content the teacher has read. One method could be to encourage the students to draw the content in stick-figures while the teacher reads. Another variation and activation could be to have the students re-tell the content to a partner, as a way to activating the students in the process, if they know that they are going to sum-up what the teacher has read, the students are required to pay more attention while the teacher reads. Individualization could be important for the individual students and that they could identify themes in the novels and use examples in their own lives to interpret the themes of duality, identity and anxiety. With the use of cooperation, the students could learn from each other by discussing topics and themes in the novels when reading. CAMPVICE is fundamental for classroom didactics and methodology because it covers the important principles for teacher to plan lessons and for the students to acquire learning.

### 3.7 Evaluation

The aims and values of literature, psychology and Vygotsky's pedagogy require different ideas and methods of evaluation than many other school subjects, such as physical education, mathematics and science. Still, the teaching of classics and Victorian literature in upper secondary school needs to be aware of Bjørndahl and Lieberg's didactic diamond, and of the fact that of the CAMPVICE teaching principles, PISA, politicians, parents and students tend to give special, and arguably excessive, attention to evaluation. Henrik Bøhn in the chapter on "General Perspectives on Assessment", defines assessment as "the gathering of information about students' learning in order to make judgments about that learning" (231), Bøhn also highlights that continuous assessment implies that the teacher together with the student "clarifies the goal of instruction, identifies the current level of the student's knowledge, and then finds appropriate learning methods and materials to help the student reach the goal." (239), which complies with the theory of Vygotsky's Zone of Proximal Development. The students must be aware of what is demanded of them and what the goal is, in that way they could be able to use methods to reach their goals.

Helena Ceranic in *English Teacher's Handbook* highlights the by including peer-assessment and self-assessment in a project would "empower students by making them more active, judicious and discriminatory about their work." Self-assessment could be used as a method of metacognitive strategy to enhance the student's awareness of how they acquire knowledge and which strategies that works for them. Self-assessment is important to ensure that the students reflects upon their own learning. For the students to learn as much as they can it is important that they spend time finding their preferred method of approaching subjects. This would also activate the students in their own learning process and help them be more critical to their own work and product. Peer-assessment acquires that the students know each other, especially if they are asked to share opinions based on their own lives, such as thoughts and reflection of their own identity. Ceranic stresses that it is important to make sure that the students are "positive and constructive in their comments." (62)

The purpose of assessment is to find the students competence levels and continuous assessment is to help the student reach their next level of their proximal development zone and promote learning. According to Bøhn, "[...] students who are aware of the learning goals and the criteria will be better able to assess themselves (self-assessment) and their fellow

students (peer assessment). (Bøhn 241) Formal assessment is important in the English subject for the teacher in order to grade the students oral and writing competence in accordance to the regulations. Teaching *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* opens for many opportunities to evaluate the students using continuous and formal assessment.

## 4 Reading *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*

In the framework for basic skills published by the Norwegian Directorate for Education and Training being able to read is described as:

“Reading means to create meaning from text in the widest sense. Reading gives insight into other people’s experience, opinion and knowledge, independent of time and place. The reading of texts on screen and paper is a prerequisite for lifelong learning and for active participation in civil life.”

Reading an entire novel demands extensive reading, which means that instead of focusing on each word, it is necessary to focus on theme, plot and narrative and what we can learn from the novels. Therefore, it would be beneficial to teach the student to ‘read between the lines’ and analyze the deeper meaning of the novel by developing the student’s narrative competence, “[N]arrative competence, the ability to understand and tell a variety of stories, is essential in order to communicate with others, understand the cultural expressions that surrounds us, and construct a meaningful narrative for our own lives” (Iversen, Birketveit and Williams, 212) Therefore, the novels of Stevenson and Wilde, which contain difficult words and underlying meanings, would be a challenge for the students, which is valuable for them to use as a means of evolving their reading skills. The benefit of extensive reading of literature also improves students reading skills in other types of non-fictional texts. Ion Drew and Bjørn Sørheim point out in their book *English Teaching Strategies* that, “[W]hen learning a foreign language, it is important that students read both *intensively* and *extensively*.” (76) Reading intensively means reading shorter texts, for instance specific chapters in Stevenson and Wilde’s novels or texts in the ordinary course book: the focus is often on details. Reading extensively means reading longer texts, for instance books or easy readers; the focus is on the overall meaning that the text conveys.

The teacher has to have an active part in the reading process and participate in the students development, as Gweno Williams states in *Literature in the English Classroom*: “[...] to encourage language learning and intellectual development through reading engagement in the present moment, and to create the lifelong desire to read in English, as an autonomous reader, positioning the teacher to some extent as reading guide, mentor or role model.” (2013, 164)



The Programme for general studies for Vg1 stipulates 140 teaching hours in English, which breaks down to roughly 4 hours weekly. The aim for a reading project of the novels, could be to read *Strange Case of Dr Jekyll and Mr Hyde* in its entirety and supply with significant parts of *The Picture of Dorian Gray*. Stevenson's novel is of a length that is manageable to read as a shared activity with an entire class. The project could be carried out over a five-week period, a total of 20 hours, including six lessons of shared reading activity. It might be useful to start off with a lecture about common literary terms, it might engage the students to be more active in the analysis by knowing the correct academic terms such as: characterization, setting, plot, and narrator. The rest of the lessons could comprise of short lectures of the themes doubling, identity, and anxiety, in in-class discussions, re-examining chapters, and short writing tasks. The intention is to give examples of how such a project could be taught and how to differentiate lessons, not to create a totally fixed and rigid plan to read the novels. *Strange Case of Dr Jekyll and Mr Hyde* consists of 10 chapters with varied lengths, where the chapters "The Last Night" and "Henry Jekyll's Full Statement of the Case" are the longest chapters to read, these chapters probably demand an entire lesson each to be read and discussed. The other chapters are shorter, and it would be possible to read 1-3 chapters each lesson, thus reading the chapters demands at least six lessons. As comparable chapters from *The Picture of Dorian Gray* the chapter 2 where Dorian meets Lord Henry and makes his wish about being young forever, chapter 12 and 13 where Basil comes to see Dorian about the rumors he has heard and Dorian kills Basil and the final chapter of the novel where Dorian stabs the painting are chapters which are interesting chapters to compare. These chapters are the chapters where the themes of duality, identity, influence, anxiety and reputation are most prominent. The teacher could read the novels in a continuous read over the first lessons, or the teacher could embed exercises and task in the process of reading the novels.

## **4.1 Reading strategies**

Theresé Tishakov in her article "Reading Skills and Strategies" defines 'reading strategies', or 'reading comprehension strategies' as "the conscious process readers use to help overcome difficulties in comprehending a text." (113) The importance of using and mastering reading strategies is that the, "teachers can move learners from the conscious use of strategies to the unconscious use of skills" (113). Further Tishakov stresses that reading comprehension

should be a 'joint activity' which is carried out between the students and the teacher, in that way the teacher can talk with the students about the content and meaning of the text and how the text could be interpreted. (113-114)

#### **4.1.1 Pre-reading**

There are many ways to introduce a new project for the students, the teacher could make use of various pre-reading activities as a means of engaging the student in the project they are about to start, to bring out what they already know and perhaps make the students intrigued by the novels. The teacher could also include introductory lessons about the Gothic Novel and the Victorian era they were written in and highlight important traits that characterize these types of novels and that time period. It could also be helpful to know something about the student's prior knowledge and experience with different kinds of genre of literature or familiarity to *Strange Case of Dr Jekyll and Mr Hyde* or *The Picture of Dorian Gray*. This would be useful for the teacher in order to adapt and differentiate the introduction to the work. To find out about the students' prior knowledge, the teacher could as a starting point make use of pre-reading activities, such as the 'IGP' method or a 'mind-map'. The 'IGP' method is a good way to start a new subject, in the 'individual' part, the students are given the chance to think for themselves and try to connect to their previous knowledge on their own, without influence from others. In the 'group' part, the students will be able to discuss with a partner or in small groups in order to share what they have thought, know or connect to the subject and then combine their knowledge, this will help if some of the students could not think of anything in the 'plenum' part, this will also make it less intimidating to share what the group knows instead of just what the individual knows. The 'plenum' part invites the entire class to share together their combined knowledge of the subject, in this section the teacher could write down what the students share on the board or in a shared digital document.

Another way to start a new project and to connect to previous knowledge is for the students to make a mind-map. By making a mind-map the teacher could engage the students in the reading process, Chambers and Marshall in *Teaching and Learning Literature*, states that [...] 'engagement' implies a process of connecting with, or latching onto, something that already exists (people's knowledge, experience, understanding, preconception, skill, desire) and harnessing it, ready to take off in appropriate directions. (104). The mind-maps could be used as a supplement while they read, along the process and after. The students could make

individual, collaborated or teacher-guided mind-maps of topics such as gothic elements, characters traits, doubling, identity and anxiety.

With individual mind-maps the students could use them to monitor their own reading process, or the teacher could gather in the mind-maps and hand them out again as a finishing activity to fill in after the reading is done. In the last option, the students would be able to evaluate their own progress by comparing their initial knowledge to their final competence. In this way the teacher could make use of Vygotsky's proximal zone of development. The teacher could scaffold the mind-maps in order to give the students an idea of how to model their own mind-maps. These mind-maps could be filled in along the way to include contemporary references that they can connect to the classical works, containing topics of fantasy, doubling, evil twins, dual identity, and anxiety.

To further connect to the student's previous knowledge about the novels or the authors, the teacher can show the students pictures of the book-cover or even the authors before reading. Oscar Wilde is famous for many of his quotes, and his personal life. Information about the author could be important for the analysis of the novels, learning that Wilde was a homosexual might highlight the homoerotic undertones in the novel. Background knowledge about the Victorian society for the connection to why the characters could not live as they desire, which the students might find peculiar compared to the liberal western society today. Further knowledge about the novels' influence on popular fiction could engage the students' interest in the novels, such as the way in which the character of Jekyll and Hyde has been an inspiration for many famous characters in fiction or graphic novels, for example the character "Two-Face" from Batman and "the Hulk" from the Marvel universe. By showing the students pictures of these characters they might be more intrigued about the story and give them a hint to what the mystery behind the connection is between Dr. Jekyll and Mr. Hyde.

Some students are more able to acquire learning with the use of visual aids, so it could be beneficial to supply with short videoclips of a summary. The use of visual aids enables the students to evolve their skills in using their different abilities when working with literature. Film and video could be used as a visual supplement to the novels. It is not always necessary to watch an entire film for the student to get a visual grasp on the novel, it could be sufficient with smaller clips of certain episodes that are crucial for the plot of novel. This could be used as a pre-reading activity or after reading the novels as a start to an assignment. Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde* (1931) is a black and white movie which could be used

to show them certain scenes, for example to observe how they have portrayed the change from Jekyll into Hyde to open the discussion of how appearance is portrayed. As a follow-up the students could be given an assignment to make a list or a mind map over physical features they would find beautiful in a person with no personality and then a list or a mind map over a person they find less attractive physically with a sympathetic personality, and discuss how differently we perceive beauty and how differently or equally we value personality.

After the pre-reading activity, the students could be more aware of the text they are going to read and the teacher would have an idea of how the students' prior knowledge of the topic, and from that point the teacher could plan their lesson in what to include or the progression of the project based on their findings.

#### **4.1.2 In the process of reading**

In the process of reading it is important that most of the students are known with the content of the stories, this could be ensured by demanding that the students are active in the process. During a reading process to ensure a maintained activity, Iversen in *Literature in the English classroom* states the following techniques for an active reader:

1. Underlining sections and words that strikes you as important
2. Marking words or sections you do not understand. Anything you need to look up?
3. Underlining recurring words, images and ideas
4. Taking short notes that can be used for revision: Write a few words on
  - (a) Setting
  - (b) Characters
  - (c) Development of main character
  - (d) Plot – major question to be resolved, protagonist's goal, obstacles
  - (e) Theme and motifs
  - (f) Your overall interpretation

(Iversen in Birketveit and Gweno, 2013)

By being an active reader during the process of reading, the students would make their task easier in the written assignments and lessen their burden of having to re-read a lot of the story on their own. The teacher could also guide the students in the process, by repeating or

introducing important notes on ‘setting’, ‘characters’ and development of characters, plot, theme and motifs to supply to the students’ own notes.

#### **4.1.2.1 Shared Reading**

As a method to ensure that the students read and understand the content, the method of ‘shared-reading’ could be used, where the teacher read out loud to the students, as well give them time to read for themselves. In the chapter “Shared Reading: Bridging the Gap Between Read-Aloud and Guided Reading”, it is stated that, “[...] shared reading allows students to experience reading more difficult text in a supportive, meaningful context.” (10) The benefit of a shared reading activity is that the teacher can stop the reading and ask questions or point out notable parts that are interesting to discuss in terms of either doubling, identity and anxiety. Throughout the reading process, the teacher can stop the lessons to include prediction questions to make the students wonder about “What will happen next?” “Who is Mr. Hyde?” and “How will the story end?”. The reason for including stops in the process is because this could be a good way to be able to analyze important parts in the novels in the moment, and a way for the students to share their thoughts then and there and not forget their thoughts if the reading is done in as a continued activity without stops.

#### **4.1.2.2 Literature Circle**

Another method to ensure that the students understand the content is to make them read in a “Literature Circle”. Tracey and Morrow in *Lessons on Reading* argues that the literature circle complies with the theory of a Socio-Cultural learning environment because of the ‘social component’ by learning from each other, Morrow also states that “the concept of literature circle emphasizes the importance of students bringing knowledge and artifacts from their own lives (their culture) into these discussions” (117). They describe a method designed by Harvey Daniels which suggests that the literature circles should be constructed by students having different roles. Suggested roles that could be used in reading the novels based on the design of Daniels, are a ‘discussion director’, ‘passage master’, ‘connector’, ‘investigator’ and a ‘summarizer’. A discussion director’s job is to “develop a list of three though-provoking

questions that the student's group might want to discuss about the reading assignment", these questions could be connected to the psychological analysis on the topics of double, identity and anxiety. The passage master's job is to "locate three special sections of the assigned reading to bring to the group's attention during literature circles", this could be sections that are interesting to compare or re-examine. The 'connector's job is to, "identify meaningful connections between the assigned reading and real-world experiences", the connector could find passages in the novel to compare to the modern society. The investigator's job is to find secondary sources connected to the reading assignment, this could be information about the context the novels were written in and information about the author. Lastly the summarizer's job is to prepare a summary and share this with the literature circle. (Tracey and Morrow 117-118) The benefits of using a Literature circle, is that the students can learn from each other in a social environment. The teacher could either join or observe the students in the circle. On one hand if the teacher joins the circle it would be an opportunity to assess the students' oral performance and how they make use of their analytical skills. On the other hand, the student can be made aware of that there is no assessment and therefore be encouraged to freely talk and analyze without being afraid to express something they consider 'wrong' because they are afraid of the assessment from the teacher. This method could be used with reading a chapter from *The Picture of Dorian Gray*, chapter two could be suitable for this. This chapter contains conversation between the characters of Dorian, Lord Henry and Basil, who discuss beauty and influence, this is also the chapter where Dorian makes his fateful wish. A literature circle would contribute to Vygotsky's Zone of Proximal Development and CAMPVICE. The students can socialize and cooperate with fellow students, they are activated by having an active part in the reading and it requires that each student contribute to their group. The literature circle could also be a way for the students to make use of peer-assessment and evaluate each-others contributes on their given task.

### **4.1.3 Oral in-class discussions**

In-class discussion with their classmates could help the students in reaching their next zone in their own development in the terms of the proximal learning zone theory of Vygotsky. It is not always necessary to assess the students just on final projects and in formal settings, a lot of beneficial informal assessment could be done though discussions done in the lessons.

Questions that could be used could be focused on especially on the topics discussed such as doubling, identity, and anxiety. Also, ethical questions of morality, responsibility, and consequences could be discussed. Such as how could they interpret of the moral in both stories, is it possible to be ‘all evil’ or ‘all good’? These questions connect to the inner identity, and as a comparison questions if it could be possible to live in either ‘all purity’ or in ‘all excess’ could be explores, which are questions that connects to social identity. The moral in the story could be used to reflect upon questions like: What would you wish for if you could wish for anything you want? What could be consequences if you got everything you wished for? These questions could be an entry point to discuss eternal youth, beauty, riches compared to morality and consequences a sort of ‘be careful what you wish for’ sentiment. Dorian and Jekyll have their wishes come through although not exactly as they like, their wishes come with consequences (such as the concept of not reading the text in small print), compared to Jekyll wishes to turn young again and do whatever he likes, and Dorian wants to stay forever young, however their wishes turns out to be fatal. Another oral task could be to make the students reflect upon the characters inability to take responsibility for their actions instead, the characters choose the hedonistic way and seek the most comfortable choice, but how would they choose? Discussion questions could also be connected to today’s society connecting to previous discussed topics of the students’ use of social media. It is not certain that the students would able to reflect upon themselves or with themselves as a starting point when the topics are private. When discussing private topics, some reflection from the students could not be shared because of the sensitivity of the topics discussed. If the students are going to share thoughts about identity or anxiety from their own point of view in a group discussion, the students must feel that they are in a safe teaching environment that allows for sensitive topics.

#### **4.1.4 Post reading**

After the shared reading activity and before starting a writing process the students might have to re-read some sections of the novel by themselves and encouraging the students to make use of reading strategies such as skimming, scanning and close reading of important parts might be useful. It could also be sensible to have the teacher or students to re-read a short summary to the entire class, for everyone to be acquainted on the material they are working with. For a comparison section, it would be more reasonable to give the students passages of *The Picture*

of *Dorian Gray* to compare sections in both novels. The scenes of how they die and how they are found are interesting scenes to compare, because of the similarity and the dramatic content in the scenes.

## **4.2 Activating *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray***

To activate the novels the teacher could give the students different tasks which applies to the principle of CAMPVICE, Vygotsky, and curricular aims. As a means of activating and engaging the students could be given an assignment to dramatize a scene from *Strange Case of Dr Jekyll and Mr Hyde* or *The Picture of Dorian Gray*. The introduction to the task could be the teacher modeling a short scene for the students in order to motivate the student to the task. The students could choose which scenes to dramatize to include a variety of scenes from the novels, or the teacher could demand that all the students act out the same scene, to compare different interpretations of themes in the scenes. The transformation scenes in Jekyll and Hyde or the transformation from the young-looking Dorian into the portrait, are notable scenes for the students to dramatize. One of the criteria could be that the students must include a mirror in some way, to include the theme of mirrors in the novel. The students could be evaluated on how they are able to portray the horror and the psychological change in identity in Jekyll/Hyde, and in Dorian's transformational scene they could focus on his vanity and obsession of the painting showing his sins. The students could be assessed on their interpretation of the psychological themes that have been discussed when reading the novels, such as doubleness, identity and anxiety.

As a short written task the students could be tasked to make use of the mind-map over physical features as a starting point and made to write a short story about a person that portrays character features that are considered undesirable – not by specifically expressing/writing that they acted greedily/anxious/evil/ but show the readers though their actions in the story. The students could be evaluated on their focus on psychological dilemma, moral controversy, and compassion through their portrayal of characters. This task could apply to the students' creativity and their insight in psychological features.



To bring the themes of the novels into the world today, the students could be tasked to write a short text compare how doubling in the novels could be connected to the double life on the internet connected to anxiety of reputation and image, influence and peer-pressure from others. The students could be assessed in their insight in their connection between the text in context to the Victorian society compared to their lives in context of modern society. The short writing tasks could be used along the reading process, and as a continuous assessment, where the students could get feedback on their progression. For a longer writing assignment which could also be used as a summative assessment to the project could be to write a two-page short-story/gothic story/story with gothic elements/horror story where they focus on the psychological horrors of the human mind. The students could be assessed on their creativity and their use of psychological horror of the mind and their imagination and not on syntax or grammar, which will be taught, trained and evaluated in other projects.

These activities are suggestions to how *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* could be activated to emphasize the psychological themes in the novels connected to themes that could be relevant in their own lives. These assignments are also in concordance with the core elements in the English Subject Curricula.

## 5 Conclusion

The focus of this thesis has been to shed light on how literature with emphasis on the Gothic novels of Robert Louis Stevenson and Oscar Wilde from the Victorian society could teach students about psychological aspects of doubling, identity and anxiety in modern society in line with the curricular aims of the *English Subject Curriculum* (LK06) and the aims of social competence. There is an increasing concern with the teacher's role in dealing with issues concerning social competence, therefore teachers in English are also responsible for providing the students with tools to deal with such themes in their lives. The intent for teaching the Stevenson' and Wilde's novels is to facilitate and bring up subjects of morality and inner psychological themes that could be taboo or difficult to talk about, and not necessarily to offer revolutionary moral lessons. The intention is how these novels could be facilitated as a means of guidance to apply to students' own lives, how they could feel connected to the characters in literature and what students can learn from psychological themes presented in literature. Suggestions of methods made in the reading process could be a way to apply these methods to literary works and a way for the students to treat different kinds of literature in a similar way. These methods might lead to an enhanced reading comprehension and an interest in literature and what they could learn from characters of literature. To teach Stevenson and Wilde's Gothic novels *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Grey* in upper secondary school in Norway provides psychological insight, sustains the importance of extensive reading of literature and meets many aims for English language competence in the old (2013) and new reform (2020) in Kunnskapsløftet and Fagfornyelsen.

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