



The Evolution of Monsters in the
Romantic and Victorian eras, seen
through *Frankenstein* and *The Strange
Case of Dr. Jekyll and Mr. Hyde*

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Abstract

The following thesis explores the dynamic quality of a conceptualization of monstrosity. It is divided into two parts: a literary analysis and pedagogical part. The first part of the study will concentrate on Mary Shelley's *Frankenstein* (1818) and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). The novels will be read alongside contemporary fears from the Romantic and Victorian eras, presenting them as pivotal transitional eras where the monster goes from being external or “other” to something internal that can be found in mankind. This will be explored through a tri-partite definition of the traditional monster: appearance, actions and a symbolic representation of the unknown. The thesis will consider the shift in the value of the three different classifications where the emphasis on appearance lessens. This provides an expansion in the categorizing of monsters to include mankind. The second part of the study focuses on how to teach monstrosity to students in Upper Secondary School in the subject “English Literature and Culture” at the upper secondary level 3 (VG3). The focus will be on the novels discussed in the literary analyses, and how they serve as the foundation for a teacher’s knowledge and how to further utilize this knowledge in the classroom. This will be executed in the form of a themed literary month named Monster Month. The students are supposed to be able to expand their perspective on the theme of monstrosity through the use of literary terms in discussions and a longer essay, which will be evaluated after the conclusion of the month. Furthermore, the Monster Month will be explored through the Core Curriculum, specific competence aims, Vygotsky’s proximal zone of development and the use of correction codes.

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Chapter 1: Introduction

Monster fiction offers a mirror to the collective fears of a society in a specific moment in history. As projections of society's political, racial and ideological angst, monsters are as much marked by the period in which they are created, as they are representatives of that period. This study will concentrate on Mary Shelley's *Frankenstein* (1818) and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and read them alongside the contemporary fears of the Romantic and Victorian eras. I believe that these novels are pivotal to their eras' perception of the monster, and they present a gradual change from it being exterior or other, to internal or a part of us. I will explore traditional monsters and how monsters through history often are defined by their appearance, their actions and their representation of the unknown. Such traditional definitions of monstrosity undergo a telling revision. In the Romantic and Victorian eras the lines between monsters and men is blurred since monsters become more like humans, and humans become more like monsters. This shift is particularly evident in the thematization of a parallelism between men who create monsters and their creations, a theme that will be explored here. Towards the 19th century the notion of monstrosity undergoes a shift: someone can be perceived as monstrous regardless of their appearance. Monstrosity loses its denotative connection to exteriority and becomes more closely associated with transgressive behavior and the threat of the unknown.

The argument promoted here will be supported by an examination of the historical background to the novels, and the fears that may have inspired or informed the writing. The thesis will explore the novels' monstrosities through an analysis of war, degeneration, technological advancement, imperial expansion and theories touching on deviancy and psychological dualism. The two overlapping periods in history will be compared and discussed before the thesis will focus on the comparison of the monster's development in the

two novels' textual analyses. The two novels will be compared in order to illuminate the shifts in the perception of monstrosity over time.

1.1: Traditional Monsters

In reality monsters do not exist but are "... product[s] of our imagination..." (Asma, 2011: 14). However, monsters are often based on reality, or rather, what we have yet to discover or understand about our reality. The unknown can induce fear, while the opposite, knowledge and certainty can be considered reassuring and safe. A monster's various features are explored when new discoveries are made, which make them less frightening. In addition, the loss of earlier feared characteristics provides room for new frightening qualities to manifest themselves in monsters to come. What is considered to be a monster, thus, continually changes over time, since what is unknown becomes known through exploration and knowledge. Therefore, what the ancient Greeks, medieval man and woman or the Victorians feared and deemed monstrous is not necessarily what we fear today, which is why today's monsters do not have the exact same attributes as earlier monsters.

A monster is not the product of one specific set of characteristics, that is to say it cannot be regarded as a species defined by a number of shared traits. Some monsters are gigantic, and others are dwarfish, yet in spite of many such differences, monsters do have several things in common, such as inspiring fear in us. From Botting, Halberstam and Asma's studies on monsters I have drawn three historical criteria that identify a traditional monster: the monster's appearance, its actions and its symbolic association with the unknown (Botting, 1991; Halberstam, 1995; Asma, 2011). The co-presence of these three attributes will be regarded here as definitive of the traditional monster. However, these attributes will be considered critically in this thesis, since I believe that there is a shift in their value during the 19th century.

1.1.1: The Traditional Monster's Exterior

Physical appearance is paramount in establishing a creature's monstrosity. A monster is usually described as "ugly" (Shelley, 1995: 35) or "deformed" (Stevenson, 2002: 10). The exterior of a monster can be associated with the etymology and the earliest connotations of the word itself. The word *monster* derives from the Latin *monstrum*, "...which in turn derives from the root *monere* (to warn)" (Asma, 2011: 13). A monster's physical appearance can therefore be seen as a warning sign. In this vein a monster can be regarded as an omen "...a symbol of God's wrath, a portent of the future, a symbol of moral virtue and vice, or an accident of nature" (Asma, 2011: 13). Historically there has been a correlation between a monster's exterior, its monstrous behavior, and society's fears. According to Halberstam "[m]onstrosity (and the fear it gives rise to) is historically conditioned rather than a psychological universal" (Halberstam, 1995: 6). An example of this can be seen in the Renaissance period where religion and the mystical were great sources of fear. There was a fear of religious monstrosities (witches, incubi, succubi, the devil) and their capacity to lead a righteous man astray. These fears are reflected in the witches in Shakespeare's tragedy *Macbeth* (1606), where the character Banquo, for instance, describe them as "the devil" (Shakespeare: I:III:111). Representative of contemporary fears, the witches reflect them in that they are depicted as devilish or demonic. However, older monsters tend to be described with different characteristics. Scylla, from Homer's *Odyssey* (the end of 8th century BC) is an example of an ancient monster. This monster consists of a mixture of various parts that provides its hideous appearance. Scylla is enormous with huge heads on "six necks" and "three rows of teeth" in each mouth (Homer, 1999). Furthermore, this monster is described as having tentacle legs, six dog heads blistering around its waste and a cat's tail. All in all, Scylla is not a pleasant sight, which further represents the evil it is described as capable of in the *Odyssey*.

1.1.2: Traditional Monsters' Actions

The second common characteristic of traditional monsters is their behavior. They are agents of chaos, destruction and pain that execute their evil will onto the innocent. Monsters are "...that unpredictable, uncontrollable force that cannot be reasoned with or persuaded" (Asma, 2011: 153). For instance, the devil leads man towards sin, causing them to lose their souls, as evident in the story of Doctor Faustus. In Christopher Marlowe's *Dr. Faustus*, Mephistopheles describes himself as the instigator of their encounter and as the agent who leads Faustus further away from God. As he tells Faustus "I came hither of mine own accord/...But, tell me, Faustus, shall I have thy soul?/And I will be thy slave, and wait on thee,/And give thee more than thou hast wit to ask" (Marlowe, 2009). Mephistopheles warns Faustus of the price of sin, however he tempts him with the promise of unimaginable power. This leads to Faustus' dreadful death, since he cannot reason with Lucifer nor escape the devils' grasp. Another example is that of Grendel, "[t]he monster of evil/ [who is] Greedy and cruel..." (The Project Gutenberg EBook of Beowulf, 2005: III:6-7) in *Beowulf* (AD 700–1000). Grendel breaks in to the mead hall named Herot and murders and eats the men he finds. Grendel's behavior "...of evil fiercely did harass,/The ill-planning death-shade, both elder and younger, Trapping and tricking them" (III: 45-7) reveals his nature as containing "[m]urderous malice" (The Project Gutenberg EBook of Beowulf, 2005: III:39). As a result, monsters' actions are considered evil, because they are agents of pain towards the innocent.

As history unfolds there is a growing interest and emphasis on the motivation underlying monstrous behavior, suggesting that there might be extenuating circumstances for monsters' behaving the way that they do. The literary canon encompasses diverging examples of monstrosity by offering monster figures that are not inherently evil but rather driven to evil by circumstances. Mary Shelley's *Frankenstein* is a case in point. Though the creation is inherently good he is treated as a monster because he looks like one. Frankenstein's monster

eventually starts behaving viciously because of the treatment and expectations his surroundings have towards him. A more recent treatment of the monster's actions offers new trajectories towards who can be considered to be the agent of destruction. The blockbuster musical *Wicked: The Untold Story of the Witches of Oz* (2003), for example, depicts the histories of the Wicked Witch of the West and her unlikely friend the Good Witch of the North. The Wicked Witch of the West speaks out against the unfair treatment of speaking animals in Oz to the Wonderful Wizard, such as “no longer [being] permitted to teach” (Schwartz, 2011: I: VIII). This activism results in her being branded as wicked by the powerful Wonderful Wizard, while the Good Witch of the North remains good because she does not speak up against the unjust situation. This development in the treatment of moral categories reflects the social preoccupation of our modern society. Today, the motives for a monster's actions are constantly being questioned if they are caused by an inherent evil, or if it is society's norms and our collective herd mentality that is responsible for creating unwilling outcasts. This shows that history continually shapes and reshapes what is defined as a monster. I will return to history's shaping of monsters in the historical chapters and their comparison of the thesis. What needs to be said about the actions of a monster is that, just like appearance, this is a variable that can be measured empirically. These two definitive categories thus lends themselves to quantification and empirical observation, and do not rely on intrinsic and often hidden qualities of monstrosity.

1.1.3: Traditional Monsters as Symbols of the Unknown

A symbol is “[s]omething that... stands for or suggests something larger and more complex – often an idea or a range of interrelated ideas, attitudes, and practices” (Murfin and Ray, 2003: 470). Monsters represent the unknown or “other”, which typically is found to be frightening. This can be seen through an example of the witches in *Macbeth* (1606). The protagonist Macbeth states that they “... look not like the inhabitants o' the earth”

(Shakespeare, : I:III:1), meaning that they do not look like anything familiar and are therefore unknown or “other”. The witches are feared for their ability to predict the future combined with their hideous exterior. Thus, their powers along with their exterior present them as an embodiment of the contemporary unknown.

I will focus on how the monsters can be perceived as symbols of the unknown through the motifs of darkness and evil. A motif is a “...unifying element in an artistic work, especially any recurrent image, symbol, theme, character type [etc]...” (Murfin and Ray, 2003: 277). Though pertaining to two separate motifs of evil and darkness they are often co-present in representing the unknown. The unknown is often associated with the latter, since the lack of light deprives humans from seeing clearly. We find the dark frightening because we do not know what resides in it, showing once again that we fear the unknown. In addition, the motif of darkness is often connected to the motif of evil, since the darkest color, black, is used as a metaphor for evil (a detail to which I will return to in 1.2: Monstrosity through Metaphors). Furthermore, many monsters live in or come from the dark, like the Kraken who is supposed to come from the dark of the deep sea, or Dracula who sleeps in the dark dungeon under his castle. These are creatures that execute their evil will onto others. Monsters are difficult to familiarize with, since they reside in the dark and inspire fear because of their evil doings. As such, these creatures can be recognized as unknown beings that exist in the dark and perform evil actions, which present a connection between fearing the dark and the unknown evil we cannot see. Another example of a monster representing the unknown is Grendel, since he “...lives outside the region of normal society, like a phantom that seems to materialize only in the black of night” (Asma, 2011: 95). Once again the motifs of darkness and evil are utilized to present the idea that the monster is something unknown and that the unknown is frightening.

History depicts a traditional monster that is tied together by various parts like an ugly exterior to warn of its capability of monstrous actions, and through our conceptual idea of the unknown as dark and evil. However, as this thesis progresses this cluster of definitive qualities that includes the monster's appearance might seem surface deep and misleading, while more intrinsic and less empirical categories like a transgression of social conventions are more telling. According to Asma monsters "... are creatures that have been reduced to their parts alone" (Asma, 2011: 153), and the horrific part the audience seems to remember and focus on is their hideous exterior. Yet, it is their behavior outside our norms, along with their representation of the unknown that truly set them apart from us. This is not to say that a monster's exterior is not important, for monsters are historically recognized because of it. However, this definitive attribute lessens in value during the Romantic and Victorian eras. As it will be shown, in the Victorian era ignoring or blatantly going against society's norms is more emphasized than the monsters' appearances alone. Thus, there is a shift in the perception of the monster, which I will discuss in the historical parts and analyses of this thesis.

1.2: Monstrosity through Metaphors

The traditional monster is in this thesis defined by appearance, actions and their symbolic representation of the unknown. If we move beyond this proposed mapping of the traditional monster and view the monster as a metaphor, it is evident that we may choose to view man, too, as a monster. Though one might relinquish the empirical definition of appearance explored earlier, by examining the association of man with the unknown in the two novels under consideration, one can consider a different aspect of monstrosity. The textual analyses will follow a short explanation of conceptual metaphors, which will inform my interpretation. It will be shown that conceptual metaphor theory helps demonstrate how man may be symbolically associated with the unknown and, as such, assume the attributes of

the traditional monster. Conceptual metaphors present a connection in our thought process between various ideas, since “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Johnson and Lakoff, 1980: 3). As a result, one can identify how we think about monstrosity as something unknown through metaphors using the motifs of darkness and evil.

A metaphor is one domain describing another domain. For instance, “Juliet is the sun” is a metaphor because the domain “sun” is describing another domain “Juliet”. A metaphor that is found in texts or used in speech, like the example “Juliet is the sun”, is called a linguistic metaphor. The conceptual metaphor theory argues that linguistic metaphors do not occur randomly, but in patterns. “[C]onventional metaphors... do not occur in isolation but belong to sets, variously known as conceptual metaphors, or metaphor themes” (Goatly, 2007: 34). What Goatly here refers to as conventional metaphors is the same as what I refer to as linguistic metaphors. Different metaphors can be grouped in a structure under one common conceptual metaphor. For instance, the metaphors “It seems that we have arrived at a crossroad” or “Medical school was not the right path for me” have a similar pattern and can be grouped under the conceptual metaphor LIFE IS A JOURNEY¹. This is because both metaphors use the domain LIFE and describe it in terms of a different domain JOURNEY. This example of a conceptual metaphor grouping together different linguistic metaphors in a structure can be seen in Figure 1.

¹ All conceptual metaphors will be capitalized, as is the norm in linguistic analysis

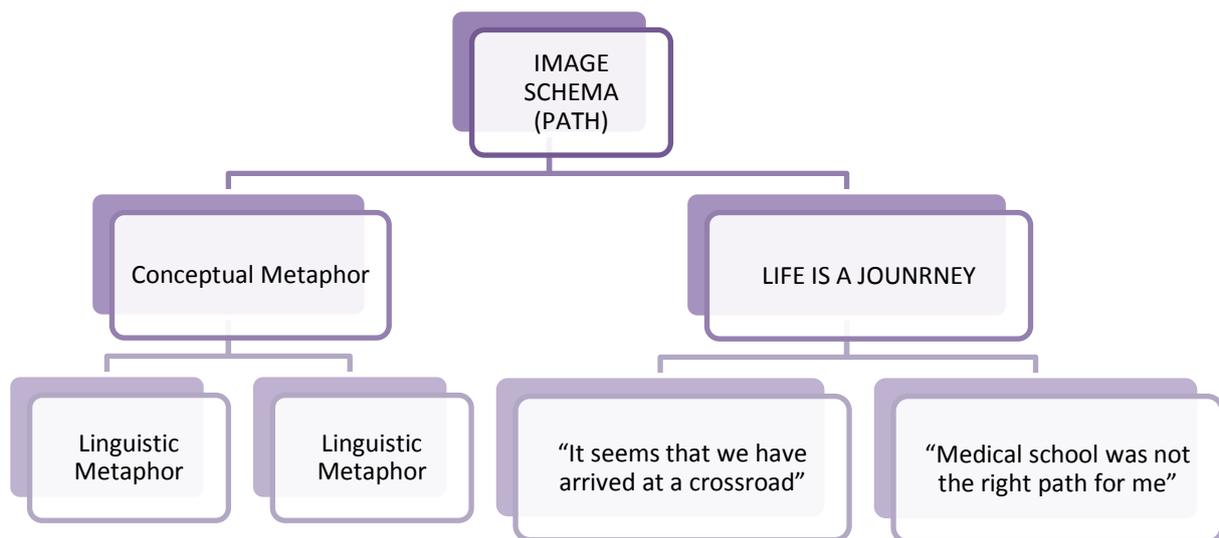


Figure 1 Conceptual Metaphors Mapping Our Thought Process

The thought patterns the conceptual metaphor theory can reveal is also found related to the motifs of darkness and evil. According to Goatly we perceive that “EVIL IS DARK/BLACK” (Goatly, 2007: 46). I would like to take this one step further and explore a conceptual metaphor that groups together the motifs of darkness and evil to “the unknown”: THE UNKNOWN IS DARKNESS. I claim that there is a connection because of the conceptual metaphor LIGHT IS KNOWING/ UNDERSTANDING. This can be seen through metaphors like “I saw the light” or “He shed light on the subject”. These metaphors mean that someone understands something, since things become clearer to us in the light. Therefore, the opposite of LIGHT, DARKNESS, must be to not understand, in that something is not fully known or unclear. Thus, there is a connection that portrays the unknown through darkness, which is also connoted with evil. I will consider two different linguistic metaphors in Figure 2 to display their connection to one common conceptual metaphor, thus presenting a connection in our thoughts between EVIL and the DARK.

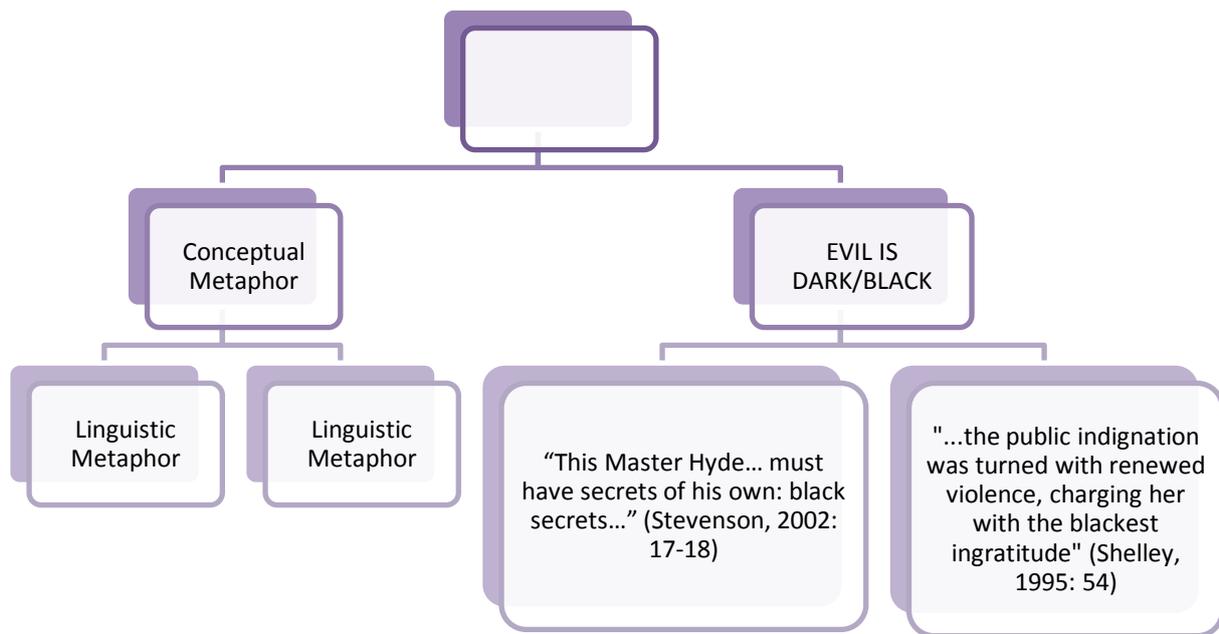


Figure 2 The Unknown in a Conceptual Metaphor Theory Map

The linguistic metaphor “...the public indignation was turned with renewed violence, charging her with the blackest ingratitude” (Shelley, 1995: 54) and the linguistic metaphor “[t]his Master Hyde... must have secrets of his own: black secrets...” (Stevenson, 2002: 17-18) can be grouped together under the conceptual metaphor EVIL IS DARK/BLACK. As illustrated in Figure 2, both metaphors connect the color black with evil through different linguistic metaphors. The metaphor from *Frankenstein* describes a bias disposition towards the framed character Justine, while the metaphor from *The Strange Case of Dr. Jekyll and Mr. Hyde* refers to secrets that are evil. Hence, there are several metaphors that link together darkness and evil, presenting a pattern that we associate them with each other and the unknown, since not understanding is metaphorically darkness.

Monstrosity can be found in its creator, the imagination of man, making man “...complicit participants in monster making” (Fhlainn, 2009: 4). The imagination that goes in to creating a monster comes from the creator, and through the motifs surrounding their process and reason to create a being one can explore how they too can assume the traditional

monster's attribute of representing the unknown, which I will get back to in the textual analyses.

Figure 1 also presents an image schema, a hyper-ordinate connection between different conceptual metaphors, which can be relevant for further research on monstrosity found in language, or in order to show a deeper connection of our thoughts on the monstrosity theme. However, image schema is not further relevant for this thesis and will not be focused on. This is also why the top of Figure 2 is left blank, since I will not be exploring image schemas.

Chapter 2: Historical Background and Textual Analysis of

Frankenstein

2.1: The Romantic Period and the Monstrous

The novel *Frankenstein* (1818) was written during the Romantic Period (1798-1870). The following analysis will explore the figure of monstrosity in this particular historical context. The emphasis will be on The French Revolution's impact on the domestic life, science and its tension with religion as lack of morality, and finally the telling of beauty as morality. In a study of the monsters in the Gothic genre, Halberstam notes that

[p]ast studies of the Gothic have tended toward the psychological, or more precisely, the psychoanalytic, because the unconscious is assumed to be the proper seat of fear. ... And yet as critics like Michel Foucault and Gilles Deleuze and Felix Guattari have shown, the unconscious itself and all of its mechanisms are precisely the effect of historical and cultural production (Halberstam, 1995: 8).

Following this argument this thesis will not focus on the psychological aspects of fear but rather emphasize the historical and cultural bearing on monsters as a product of contemporary concerns and how the monster, in turn, mirrors this angst.

The Romantic period was a time of war and religious-, political- and social turmoil. The French Revolution and the Reign of Terror followed on the War of Independence in America and threatened the stability of the British Monarchy, itself shaken by King George's illness and the establishing of the regency. The Industrial Revolution heralded seismic shifts both demographic and economic that undermined the age-old class system on which British society was founded. The period of The French Revolution (1789-1799) created a great deal of fear through its "...grim, never-ending spectacle of massacre..." (Fulford, 2002: 56). The rural uneasiness at the beginning of The French Revolution even lead to what is commonly known as "The Great Fear" (1789), which was caused by rumors that the aristocrats were

plotting to starve the already famished population of France. The peasants were terrified and therefore resolved to organize militias and eventually burned down manors intending to “...destroy the manorial regime by force”. (Palmer, Colton and Kramer, 2007: 360). Peasants were terrified of armies attacking from countries France was at war with, and vagabonds that drifted from town to town terrorizing villagers. As a result of this chaos people feared for their freedom. This historical period with its uneasiness served as foundation for the fears in the Romantic period.

Fearing a disturbance in the domestic life as a result of the wars and strangers roaming the countryside is reflected in the new human-like monsters of the time. As Halberstam notes “Gothic monsters... differ from the monsters that come before the nineteenth century in that the monsters of modernity are characterized by their proximity to humans” (Halberstam, 1995: 23). Indeed, several monsters attained other human characteristics beyond appearance like walking and talking. These new creations even possessed a subjective consciousness. Such a change, however, does not account for all the monsters of the time, but is reflective of the seeds of change in the fashioning of monstrosity, a change unheard of earlier.

In the Romantic period there was a fear of the abandoning of religion and its moral framework, which was exacerbated by newly discovered technologies and scientific advances. The discoveries made at this time include the improved steam engine (1776), the small pox vaccination (1796) and more pertinent to *Frankenstein*, bioelectricity (1771). Luigi Galvani (1737-1798) discovered that he could animate the muscles in a frog’s leg by running an electric current through it. Furthermore, the Scottish surgeon John Hunter (1728-1793) researched transplanting organs, which “...laid the groundwork for stitched together Frankenstein-type monsters” (Asma, 2011: 154). People feared what this new science could bring, since what it could do was unknown. This fear is reflected in Frankenstein’s creature, which symbolically mirrors the Romantic fear of science and technology spinning out of

control and breaking the laws of nature. I will elaborate on this in the textual analysis of the novel.

According to Botting literature in the Romantic period combines the topics of science and human values. “Science... is considered in the [Romantic] period, not in opposition to literature and human values, but as a powerful force linked with the aspirations and fortunes of enlightened human progress” (Botting, 1991: 168-9). However, I do not agree with Botting’s statement that science was not in opposition to human values. Several texts in Romantic literature criticize science through characters that suffer terrible fates after seeking knowledge they are not supposed to attain. For instance, Percy Bysshe Shelley’s novel *St Irvyne* (1810) portrays one of the wanderer Wolfstein’s followers, Ginotti, seeking the secret to immortality. In order for Ginotti to gain immortality he needs the help of Wolfstein, and he asks Wolfstein to renounce his faith in order to go through with a scientific experiment. Wolfstein refuses to do so and, like an act of God, lightning suddenly strikes causing a “sulphurous whirlwind” (Shelley, 2006) to rise, which kills both Wolfstein and Ginotti. Another example is that of *Frankenstein*, where Victor Frankenstein suffers the terrible fate of being haunted by his scientific creation after he “breaks” the natural law by creating his own being as if he were God. In this period, then, science is often depicted in literature as in opposition to religion and morality.

The rapid advances made by science and technology created tension between scientific progress and morality. Extreme feelings towards the French Revolution and the Age of Enlightenment caused social agitation. What used to be known as facts were now gradually being considered as myths. The new way of thinking, i.e. scientific thinking, was considered radical and thus often connoted with the radical occurrences of the French Revolution. People wanted to return to how things used to be, what they knew to be true and therefore also safe. The thought of moving forward with science and perhaps leaving religion behind became

terrifying. In other words the Romantic period was concerned with religion, but mostly the moral disturbance consequent upon the disappearance of religion. Beer argues that “...questions of atheism were inseparably linked to the French Revolution and the violent events that had followed in its wake” (Beer, 2003: 9). According to Beer thinking in conventional terms was considered a defense against the dangerous revolutionary thinking that the French Revolution had brought with it. Anything outside of “the normal” was to be questioned if not disregarded entirely. This era was very much “...dominated ... by the last book of the Bible” (Fulford, 2002: 59), which can be recognized in the themes and morals of many characters in contemporary texts. The poet William Blake, for instance, wrote *Songs of Innocence and Experience* (1794) where many poems like “The Chimney Sweeper” and “Holy Thursday” were concerned with religion and its impact on society. In “The Chimney Sweeper” a young chimney sweeper, Tom, is told by an angel that “...if he’d be a good boy,/ He’d have God for his father & never want joy” (Greenblatt and Abrams, 2006: 85). The moral presented in the poem by the angel is that if Tom is good, in spite of his dreadful situation as a chimney sweeper, God will reward him and save his soul. However, such rewards are never offered to the contemporary monsters even though they initially try to be good.

The concept of morality is essential in the Romantic era, and it is connoted with religious values as the basis of right and wrong conduct. This is the supposed basis for being socially accepted in the Romantic society. However, contemporary novels show that instead of focusing on religious values, characters tend to focus on beauty as a marker for someone’s morality. I will consider the matter of beauty as evidence of morality through *Frankenstein*, and Emily Brontë’s *Wuthering Heights* (1845). The discourse in *Frankenstein* implies that characters who are beautiful are also moral, while ugly characters are evil. Frankenstein’s creature is angered by the way he is treated and excluded from society because of his ugly

appearance. His hideous exterior evokes fear in the villages he visits, and therefore some people to “fle[e]” and others to “attack” when they see him (Shelley, 1995: 70). On the other hand, female characters in *Frankenstein* are described and worshipped like angels because of their beauty, and in turn the male characters expect them to behave dutifully. This is evident when Frankenstein commends the beautiful Elizabeth who “...was the most beautiful child... [with] a gentle and affectionate disposition” (Shelley, 1995: 19), since her passive actions and reactions are dutiful and thus correspond with her beauty. A similar treatment of the motif of beauty is found in *Wuthering Heights*, where Catherine is described to have “beautiful hair” (Brontë, 2000: 35), the “bonniest eye, and the sweetest smile” (Brontë, 2000: 29). Her beauty is the reason why she is accepted by the social elites the Lintons. However, in spite of Catherine’s exterior her actions portray her to be both arrogant and spiteful. This is quite unlike the women in *Frankenstein*, who act according to their appearance. Catherine’s spitefulness is evident when she “stamped her foot, wavered a moment, and then, irresistibly impelled by the naughty spirit within her, slapped [Edgar Linton] on the cheek: a stinging blow that filled both eyes with water” (Brontë, 2000: 50). On the other hand, Heathcliff, is described as a “dirty, ragged, black-haired child” (Brontë, 2000: 25). Heathcliff is shunned by the same sophisticated characters in the novel who approve of Catherine, because of his appearance and stature. Similar to Frankenstein’s creature Heathcliff resents the characters who mistreat him, which is why he seeks to exact revenge. The unfair treatment of Heathcliff and Frankenstein’s creature are initially grounded in their exterior, which is why they are excluded from their communities. The beautiful characters in these novels, on the other hand, are accepted into society without question. Thus, being accepted into society in this era is not grounded in someone’s morality, but in their exterior.

The fears presented in the Romantic Gothic that the monster reflects are accentuated and combined with supernatural and mystical elements. The Gothic is characterized by

...questions about the relationship of knowledge to belief (timely in an era of revolution when the political instrumentality of that particular mode of belief called ideology was explicitly theorized for the first time), questions about the relationship of knowing to feeling, or imagination to delusion, and questions about the powers of the mind (Maxwell and Trumpener, 2008: 49).

As seen, the element of knowledge is explored through science as in opposition to religion.

This is emphasized in Gothic novels where the monster reflects the horror forbidden knowledge can produce. Furthermore, monsters in the Gothic were given unearthly qualities, like greater strength than a human, which made them seem other and unfamiliar. The language used in the Gothic further accentuates the horror of the monster, and it adds to the suspense and atmosphere in the novels. The metaphorical language often surrounds the night, darkness and evil as something unknown, which will be explored in the textual analysis of *Frankenstein*. Furthermore, by considering the metaphors surrounding darkness one can examine the creator and the creation's shared qualities.

2.2: Textual Analysis of *Frankenstein* and its Monsters

In order to evaluate the monstrosity of Frankenstein's creation I will revisit the traditional definitions presented above, i.e. a hideous appearance, the creation's actions and if it can be perceived as a symbol of the unknown. The thesis will continue by looking closer at the creator's possible monstrosity after which, the historical elements that were discussed above will be considered in evaluating whether the creature reflects contemporary fears.

Frankenstein's creature is described as having "yellow skin" that can barely covers his muscles, a "shrivelled complexion" and "black lips" (Shelley, 1995: 34). The characters he encounters in the novel view him as "ugly" (Shelley, 1995: 35). In fact he is so hideous that his "...unearthly ugliness render[s] [him] almost too horrible for human eyes" (Shelley, 1995: 65). Frankenstein's creation possesses an exterior so frightening that even he himself is "...terrified when [he] view[s him]self in a transparent pool", after which he actually starts to refer to himself as a "monster" (Shelley, 1995: 76).

'Hateful day when I received life... [c]ursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God in pity made man beautiful and alluring, after his own image; but my form is a filthy type of your's, more horrid from its very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and detested' (Shelley, 1995: 88).

As discussed above the creation's exteriority is the main reason he is rejected by society. This rejection, in turn, precipitates his actions. Initially the creature's actions are not evil, but kind. Through his personal tale the reader encounters a gentle being learning to survive and intending to help others around him. He brings firewood to the cottagers who have never seen him, because he realizes that this task is a heavy burden on the poor family. The creature hopes that through his kindness he will find a place amongst them, in spite of his appearance. However, the creature's benevolence is rejected by the cottagers when they see him. Enraged

he directs his anger towards his creator, who also cast him out because of his ugliness. The creature's "...daily vows rose for revenge – a deep and deadly revenge, such as would alone compensate for the outrages and anguish [he] had endured" (Shelley, 1995: 96). The creator is the one who bestows these external attributes on him and the creature seeks revenge by murdering Frankenstein's youngest brother William. The fate of William is decided when he mentions his father's surname while in the creature's grasp. The being reacts to the boy's surname and exclaims "Frankenstein! You [William] belong to my enemy – to him whom I have sworn eternal revenge; you shall be my first victim" (Shelley, 1995: 97). The being thus goes from a benign creature to a traditional monster with his destructive behavior, as shown in his punishing of the innocent William for his creator's crime. Furthermore, the creation "...declare[s] everlasting war against the [human] species..." (Shelley, 1995: 92) for causing him misery because of his appearance. The creature continues to cause chaos in his creator's life by demanding he make a mate for him, yet another creation. Frankenstein ultimately chooses to disregard this challenge and the creation murders Frankenstein's wife Elizabeth. The creature's actions become an uncontrollable force against which Frankenstein must battle. The destruction he unleashes provides a continuous source of pain.

To complete the three categories of a traditional monster Frankenstein's creation should represent a symbol of the unknown. The creation's representation of the unknown can be seen in his relationship to the motifs of darkness and evil. The creature's malefic behavior occurs at night in the cover of darkness, since he quickly realizes that he would be attacked when seen in daylight. Therefore, he "...now found that [he] could wander on at liberty" (Shelley, 1995: 68) in the dark of night. The creature thus relinquishes the light, since it had "...bec[o]me more and more oppressive..." (Shelley, 1995: 68). The murders of William and Elizabeth take place at night, suggesting the creature embodies a fear of the dark and the unknown evils it can contain. In my analysis of conceptual metaphors, I argued that we

connote that which we do not know with danger and darkness. The creation knowingly chooses the dark both symbolically and physically. That is to say that the creature actively chooses darkness, and in so doing becomes a symbol of the unknown. Thus, he fulfills the tripartite definition that I explored earlier as associated with the traditional monster.

One can choose to view the creator, Frankenstein, as a monster through two of the classifications of a traditional monster, his transgressions against the natural law and his association with the unknown. Frankenstein creates another being without considering the consequences towards himself or his society. His actions go against social and religious norms when he blatantly disregards the consequences of bestowing life. By inhabiting a role reserved for God he "...seem[s] to have lost all soul or sensation but for this one pursuit" (Shelley, 1995: 32) of making his creation. This results in Frankenstein unleashing a "fiend" (Shelley, 1995: 60) amongst all of human kind. Rather than take immediate responsibility for his actions Frankenstein focuses on how his transgression will affect him personally. This is evident when he states "I felt as if I had committed some great crime... I was guiltless, but I had indeed drawn a horrible curse upon my head..." (Shelley, 1995: 112). Frankenstein's transgressions of natural, social and biblical laws reflect the contemporary fear of scientific thinking without realizing the moral consequences, and as such he becomes a cautionary tale for the reader. Frankenstein comments on the results of his transgressions and implores the reader to "[I]earn from [him]...how dangerous is the acquirement of knowledge...[for] he who aspires to become greater than his nature will allow" (Shelley, 1995: 31). This 'timeless message' also suggests that it is not the creation, but in fact, the creator who is responsible for the monstrosity he creates. Thus, what one chooses to do or not do with science is what could define one's actions as monstrous. However, Frankenstein later realizes the impact of this thoughtless bestowal of life when he owns up to some of his creation's monstrous actions, since he "... not in deed, but in effect, was the true murderer" (Shelley, 1995: 61). He reveals

that he "...ardently wished to extinguish that life which [he] had so thoughtlessly bestowed" (Shelley, 1995: 60). By admitting to his role in the creation of a monster Frankenstein takes it upon himself to vanquish his evil creature and as such he takes responsibility. "Had I a right, for my own benefit, to inflict this curse [his monster] upon everlasting generations?" (Shelley, 1995: 114). However, by the time Frankenstein questions his actions it is too late, and the monster who causes destruction and pain towards society and the creator is already created. Frankenstein thus mirrors his monster through his actions in that he brings chaos and destruction to human kind.

Frankenstein can be recognized as a symbol of the unknown through the metaphorical language that suggests his mirroring the monster and his tampering with the unknown. There is a parallel between the creator and his creation, which becomes evident through the use of metaphors that focus on darkness. Similar to the creature, Frankenstein's transgressive work is executed during the night, since "[d]arkness has no effect upon [his] fancy" (Shelley, 1995: 31). Furthermore, Frankenstein symbolically "meddle[s] with the dark [and unknown] side of human nature" (Shelley, 1995: 39) in that he transgresses the natural law. He tampers with the unknown and further represents it through his absentness in his creation's life. According to Botting, Frankenstein often comments on the role of the father in a child's life, and "[a]fter narrating the incident when his father tersely rejects the book by Agrippa as 'sad trash', the Frankenstein who speaks to Walton interjects with an explanation of this moment as one that may have contributed to his downfall" (Botting, 1991: 174). The role of the father figure is emphasized in the novel as an important part in a child's life. Frankenstein is the father the creature is never allowed to know, since he "abandon[s]" him (Shelley, 1995: 88). Through Frankenstein's transgressions and his representation of the unknown he thus fulfills two of the definitions of a traditional monster. However, Frankenstein does not have a monstrous

exterior, which excludes him from being a traditional monster and aligns him with a different monstrosity than his creation.

Frankenstein's monster mirrors many of the contemporary society's fears. He embodies the vagabond who wanders between villages causing harm and chaos. When the creature realizes the life he has been provided by his creator is one of an outcast he intentionally starts to inflict harm where he wanders, although he causes fear and terror long before he intends to. Once again the creature is a symbol of the unknown, but now it is the unknown person, the vagabond that the creation reflects. This is closely related to the French Revolution and the contemporary fear of a disturbance in the domestic life, since the creature behaves as a vagabond who intrudes on the daily life of the cottagers. He intends to be kind to gain entry to their community but eventually ends up disturbing their peace when they see his hideous form and they reject him. Furthermore, the creation reflects the Romantics' fear of uprising peasants when he seeks out his creator in order to ask for a companion. Through this action the creature is rebelling against his master and creator. The conversation between them takes a turn after the creation admits to be the murderer of William, which makes Frankenstein see his creation clearly for the monster he is. Frankenstein expresses reluctance to comply and the creature therefore threatens him by stating that he "will revenge [his] injuries: if [he] cannot inspire love, [he] will cause fear; and chiefly towards [Frankenstein his] arch-enemy..." (Shelley, 1995: 98). This serves as an attempt of role-reversal as to who is the master, which is further evident when Frankenstein comments that he "...was the slave of [his] creature" (Shelley, 1995: 105). This scene thus mirrors the aristocrats' fear of the uprising peasants, in that they too would be attempting a role reversal.

In the Romantic era science is reflected in Shelley's novel as something dangerous. Its danger is portrayed through the creator's treatment of bioelectricity. When Frankenstein creates his being he reflects the contemporary fear of utilizing science without considering the

consequences. Frankenstein exploits science for his own curiosity and allows science to consume him. This is evident when he mentions his state of mind during the creating process, “[t]his state of mind preyed upon my health... I shunned the face of man; all sound of joy or complacency was torture to me; solitude was my only consolation...” (Shelley, 1995: 59). Frankenstein is consumed by his work and therefore he does not stop to consider the ramifications of his experiment towards his society, his creation or himself. Society suffers because the creature is hideous and unknown to them, which is the reason they assume him to be evil. The monster, in turn, suffers because he was created ugly. Frankenstein’s transgression of natural and religious laws by using science to create life presents an emphasis on the opposition between science and religion. This can be seen when the monster haunts his creator, which reflects the repercussions of Frankenstein’s misuse of science. Through Frankenstein’s abuse of science the novel suggests that it must be cautiously as well as morally approached. Thus, leaving religious teachings and its morals behind to pursue science blindly will have dangerous consequences. Furthermore, Frankenstein shows how something monstrous can be produced from an unexplored science like bioelectricity and as such both he and his creature reflect the monstrosity that science can generate.

Science is the origin of Frankenstein’s horrific creature. However, it is also the reason why the reader gains more insight into the monster. The many scientific and technological advances in the Romantic period are in relation to the human body. Frankenstein’s monster is made on the basis of such newly discovered science and through it his creature gains “...subjectivity and speak[s]” (Fhlainn, 2009: 3). The monster thus becomes similar to a human being. However, Asma argues that in spite of the human qualities the creation attains, he still lacks the “mysterious” heart and soul (Asma, 2011: 153). I would suggest the contrary, since the creature starts out with a mysterious heart when he helps the cottagers. Hence, the creature initially resembles a human not only in that he is created by human body parts, but

also in his having human attributes like desires and feelings, which can be seen when the creature expresses that his "...heart yearn[s] to be known and loved..." (Shelley, 1995: 89). Frankenstein's creature is given a subjective point of view in the novel, and by providing the readers with the monster's perspective the narrator generates the readers' sympathy for the creature. The readers learn that, like most of us, the creature has feelings and a heart that longs for love. The reader can also gain sympathy by taking note of the epigraph quoting *Paradise Lost* (1667), which states that no one intends to be created, not even mankind. "Did I request thee Maker, from my clay/ To mold me man? Did I solicit thee/ From darkness to promote me?" (Shelley, 1995: 3). The readers' sympathy is thus elicited through the personal tale and existence of the creature, since he never asked to be created, but unlike human kind he must deal with life without help or companionship.

The contemporary fears reflected in Frankenstein's monster show how the monster resides closer to civilized society, as opposed to earlier monsters who had to be sought out by heroes (E.g. Scylla and Grendel). Frankenstein's monster is at the edge of civilized society but he is never allowed to enter. This is due to the fact that the characters judge him to be evil because of his exterior. The novel can be seen to emphasize the "power of beauty, which works to contain and maintain social distinctions and hierarchies..." (Fredricks, 1996), through the monster's exclusion from civilized society. The creature not being accepted into society is chiefly the reason why he chooses to become a monster. This is evident in the discourse on ugly and beauty in the novel as a marker for recognizing moral beings. Frankenstein's creature is treated like a "...fallen angel..." (Shelley, 1995: 66) and those he encounters "...shriek[] loudly", run from his sight, faint or attack him (Shelley, 1995: 70). The creature's grotesque appearance is seen by his own creator as evidence of his murdering of William. Frankenstein arrives at this conclusion solely based on the creature's exterior, which seems to be his focus when observing and discussing his creation. Frankenstein "...

perceived in the gloom a figure...more hideous than belongs to humanity...it was the wretch, the filthy dæmon whom I [Frankenstein] had given life” (Shelley, 1995: 48). Here it is made obvious that beauty or physical appearance serves as a yardstick for morality in the novel. The creature is frequently judged by characters in the novel in this fashion, which is why he wages a war against his creator and all of humanity. Thus, one can see, like Fredricks, that *Frankenstein's* “primary plot, [is] society's valorization of the beautiful [which] is responsible for the monster's abandonment and abusive treatment, fueling his bitterness and murderous rage” (Fredricks, 1996). As such, one can recognize that it is initially the beings exterior that excludes him from society, not his moral or immoral actions.

The Romantic Gothic accentuates the historical fears that Frankenstein's monster reflects. This is evident in the creature's supernatural abilities of being able to “...scal[e] the overhanging sides...” (Shelley, 1995: 49) of a mountain with “superhuman speed” (Shelley, 1995: 65). Furthermore, the Gothic emphasizes *Frankenstein* as a cautionary tale through the use of a science that is partly occult and results in a monster. While it is firmly entrenched in the findings of contemporary science, the novel often departs from a realistic framework. This can be seen in Frankenstein's experiment, in spite of it being fashioned after Galvani's discovery of bioelectricity, because Frankenstein pushes the boundaries of this real form of science with his imagination by reviving combined body parts to animate an entire being. According to Botting “[t]he distinction between art and science that underpins readings of *Frankenstein* is one which forces ‘science’ to undergo many transformations: moving from alchemy to eighteenth-century rationalism and from Romantic to Victorian and modern definitions...” (Botting, 1991: 168). The Romantic Gothic exploits this movement towards modern science and portrays it as something frightening that must be approached cautiously.

The metaphors in the Gothic *Frankenstein* emphasize the foreignness of the monster through focusing on darkness and the night. The monster has the frightening ability to always

stay out of his creators reach and Frankenstein despairs because of it. This can be noted through Frankenstein when he is affected by his natural surroundings, and how his fear of the creature is intensified at night. “I [Frankenstein] had been calm during the day; but so soon as night obscured the shapes of objects, a thousand fears arose in my mind. I was anxious and watchful...every sound terrified me...” (Shelley, 1995: 135). The fact that Frankenstein has trouble seeing in the dark and can only make out shapes presents the possibility that his creature might be hiding around him without him knowing it. As such, the novel metaphorically emphasizes the monster’s foreignness through the motif of darkness. Furthermore, the linguistic metaphors in *Frankenstein* reveal that Frankenstein shares certain qualities with his monster. The monster can be seen as a symbol of the unknown through his relinquishing of the light and choosing darkness, since “[t]he light became more and more oppressive to [him]...” (Shelley, 1995: 68). Similarly, his creator chooses to work in the darkness since it does not affect him. Metaphors in the Gothic genre present the similarities between the creature and its creator and show how both can be perceived as symbols of the unknown through the use of the motifs of darkness and evil. This is further evident through the linguistic metaphor where Frankenstein comments that he is “the author of unalterable evils” (Shelley, 1995: 60). This is because the result of Frankenstein’s experiment a monster that cannot be undone. The monster, in turn, mirrors this in that he too is an author of evil through his vicious actions. The fact that the monster and the creator share similar traits could make it possible for man to be perceived as a monster in this era. However, man is not monstrous in the Romantic era, because the emphasis is on the monster and its acquired human elements.

Chapter 3: Historical Background and Textual Analysis of *The Strange Case of Dr. Jekyll and Mr. Hyde*

3.1: The Victorian Era and the Monstrous

In this chapter the thesis will contextualize Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and consider some contemporary fears of the Victorian era. Specifically, the focus will be on industrialization, urbanization, duality, criminality, degeneracy and devolution. Furthermore, the Fin De Siècle and Imperial Gothic's employment of these fears through their monsters will be discussed with examples from *Dracula* (1897), *The Picture of Dorian Gray* (1890) and the novel that will be analyzed *The Strange Case of Dr. Jekyll and Mr. Hyde*.

During the Victorian era Britain "underwent profound changes, becoming increasingly urbanised and industrialised" (Mustad and Rahbek, 2006: 99). A new way of life was produced in this period, as a result of the industrialism driving people from the rural farming life to the factory life in the city (Moore, 2012). London's population grew from 2.36 million people in 1851 to 6.53 million people in 1901 (Wikipedia The Free Encyclopedia, 2013). Thus, "[i]f the mid-Victorian city seemed sprawling and overwhelming, [then] by the end of the century the metropolis was rapidly expanding and urban culture was becoming increasingly central to the British way of life" (Moore, 2012: 64). From this urbanization several new fears arose in the populous. The rapid increase of people in the cities resulted in an increase of crime, and people started to fear degenerate criminals. The urbanization made the Victorians distrust the people around them. They feared the duality in man, meaning that they feared someone could appear to be one person during the day, while being someone else during the night.

According to Moore the city was not only a place of excitement, but also a source of danger and vice. Moore believes that William Wordsworth was able to "...encapsulate the

traumas associated with urban living in the Victorian age” (Moore, 2012: 11), when he wrote that: “The face of everyone/ That passes by me is a mystery” (Wordsworth, 2002). It was impossible to know everyone in one’s neighborhood much less the entire city. People consequently felt at liberty to transgress, as they had a shield of anonymity, since others who could have seen them would have no knowledge of their identity. Furthermore, by “keeping up appearances” in familiar environments, friends and family rarely suspected that the upstanding person they knew could transgress, since they themselves had not witnessed it. Thus, it was possible to live an unsuspected dual life of a Victorian gentleman and a person who transgresses.

Criminality was an increasing issue in the Victorian period and “[b]y the end of the nineteenth century... the area that attracted the most public attention was the East End of London” (Moore, 2012: 31). A panic over crime and disease was thriving, because it was spreading beyond its suspected source in the East End. Crime could no longer be contained in London’s slums, and through degenerates, it was seeping into the suburbs threatening the safety of the gentlemen and women. “...[T]he late-Victorian fear[s therefore revolves around] both the unstoppable killer who resists detection [through duality] and the degenerate who seeks to spread his contamination across the nation” (Moore, 2012: 34). Degeneracy is in this instance connoted with transgressing, but the Victorians also perceived it as the devolution of man, since

[o]ne of the nightmares to haunt the late Victorians was the fear of backsliding...[This was] partly fueled by interpretations of Darwin’s *On the Origin of Species*, with some commentators believing that if it was possible to evolve...then it was just as feasible for evolution to work backwards... (Moore, 2012: 30-1).

Degenerates were recognized through their deviant behavior in this period and often thought of as having less mental capacity compared to a normal Victorian member of society.

In the Victorian imagination degeneracy becomes a marker of devolution. According to the dictionary a degenerate is still defined “to fall below a normal or desirable level in physical, mental, or moral qualities...” (Dictionary.com, 2013). Thus, a degenerate can be someone of lesser mental capacities who, as a result of this, lacks moral qualities. Glendening argues that the imagination of the Victorians interpreted Darwin’s evolutionary theory as being able to reverse. Therefore, people began to fear primitiveness and that they could be driven “...to act as a normal ape or savage would” (Glendening, 2007: 131). An example of this can be seen in Count Dracula from Bram Stoker’s *Dracula* (1897). Dracula has the form of a man, yet his criminality and vicious disregard of morality to obtain his goals is an example of “... a degenerate throwback whose criminal mind is equivalent to a child’s brain” (Moore, 2012: 76). Van Helsing’s references to a “child-brain” (Stoker, 2000: 252) suggests that much like a criminal degenerate Dracula’s mental capabilities are devolved. Dracula’s only focus is self-preservation and this comes at the cost of other members of society, or society itself. Count Dracula, who is an adult with a selfish and childlike mentality, portrays this reversal of evolution through his “...primitiveness... [that] encompasses the savagery and bestiality that cultural and physical evolution supposedly had banished to the distant past” (Glendening, 2007: 108). Oscar Wilde’s *The Picture of Dorian Gray* (1890) also pinpoints this savagery and the possible devolution in society through Dorian and the working class. Dorian’s devolution does not affect him personally. However, his criminal actions can be seen in the portrait painted by Basil, where Dorian’s transgressions manifest themselves as disfigurements in the painting. Dorian’s portrait shows his true and transgressive nature by continually adding characteristics to it that are otherwise unseen on the character himself. Yet, it is the working class in the novel that the narrator recognizes as devolved human beings. “Drunkards had reeled by cursing, and chattering to themselves like monstrous apes” (Wilde, 2003: 86). Wilde puts into words the monstrous representation of society’s fear of devolution.

This fear was further emphasized as a result of the "...discovery of the remains of a Neanderthal man in Germany in 1857..." (Moore, 2012: 22), which supported Darwin's claims of evolution. Furthermore, according to Mustad and Rahbek (2006) there were struggles for political equality in this period, especially between the poorer and wealthier members of society. "[P]oor relief developed into a central political issue" (Mustad and Rahbek, 2006: 137), since the poor consisted of the working class, otherwise known as the "masses" (Mustad and Rahbek, 2006: 131). This social class was feared, namely because of their vast masses, and their stereotypical characterizations as enjoying a brawl and a hustle (Mustad and Rahbek, 2006: 130). The working class' behavior was not becoming of a Victorian gentleman, and as such it was condemned as something primitive. However, the increased population along with the possibility of duality in man, were precisely the circumstances that could allow any man to behave like a devolved degenerate at night, while still keeping up the appearance of a gentleman during the day.

Morality in Victorian England was very important because moral standards were so rigid that people started to lead double lives. People were expected to keep their desires and criminal instincts hidden. Behaving according to the social norms and the accepted conducts became a facade. As such, Victorians were beginning to question this marker for identifying morality. The frightening case of Jack-the-Ripper provided evidence that a degenerate murderer could hide in plain sight. The true identity of this murderer was never discovered, although it has been vigorously debated across both higher and lower social class members. In any case, Jack-the-Ripper's ability to commit brutal murders without getting caught exacerbates growing fears of people's hidden or dual lives. It also exemplified the fear of primitive degenerates without any morals, since Jack-the-Ripper is described by the contemporary local newspaper *Curtis* as a "...monster - half man, half brute..." (Dryden, 2003: 36). This butchering man-monster committing heinous acts was "...a source of

fascination to the newspaper-reading public...” (Moore, 2012: 33), but he was also a great inspiration of fear. His crimes occurred two years after the novel of *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) was published. Hyde reflects a collective set of fears from the Victorian society, while Jack-the-Ripper embodies these fears in reality. I will get back to this in the analysis.

In the Victorian era there was tension between science and religion, much like the Romantic period. For instance, the biblical account of the creation of life was difficult to negotiate with the scientific outlook. Darwin’s suggestion that man evolved from apes therefore also produced the question of God’s role and if humans truly was a product of God. Thus, Charles Darwin “... created shockwaves throughout the Victorian intelligentsia [when people] tried to reconcile [his] explanation of evolution with religious teachings” (Moore, 2012: 72). In spite of this tension science had become more accepted as a useful tool in the period. Through the continuous use of scientific elements Victorians were becoming more familiar with it and therefore science seemed less frightening. For instance, there were many diseases and epidemics that ravaged Britain during the Victorian era, such as Cholera, diphtheria, typhoid and smallpox. The rapid urbanization made these epidemics even graver, since they could spread faster. Here, several scientific breakthroughs, like increased use of stethoscopes, microscopes and anesthetics, were regarded positively. The adopted perception of science as something useful can be seen through *Dracula’s* Dr. Van Helsing. He shows how science in this period is less frightening when he encourages the group to go after Dracula by saying “...but we, too, are not without strength...we have resources of science...” (Stoker, 2000: 198). Science is a modern resource modern man can utilize, and as such it is not feared. However, in vanquishing count Dracula the group ultimately chooses to do so via religious and traditional actions, suggesting that the Victorians still held religious teachings in a higher esteem.

Science's urgency to explore and discover the unknown was a frightening notion for Victorians who struggled to reconcile the theory of evolution with their religious ideas. Thus, it was not science in itself that that was a source of fear, but its accentuation as something unknown. This means that "for a large number of Victorians scientific and technological progress were [still] sources of great terror and uncertainty" (Moore, 2012: 22). In addition, people feared the notion of the "mad-scientist" as someone who exploits science for selfish uses and disregards social norms and morality. "The more basic fear...is that modernity can never escape the grasp of its own primitive origins" (Glendening, 2007: 117). Science exploited by a degenerate without the morality that religion provides was believed to stimulate chaos. This is why one can see characters in *Dracula* using science for their advantage, all the while fearing the chaos and why they return to religion to defeat the evil Count.

The fears rooted in the Victorian period are widely employed in the Fin De Siècle and Imperial Gothic genres. Victorians were divided on the subject of social progress in the coming century, where some believed the turn of the century to be an exhilarating period, and others feared that it would only bring disarray.

...[T]he last decade of the 19th century has become known as the fin de siècle, or end of the century. For some Victorians this period meant a time of crisis and anxiety...[as] they experienced a feeling of inadequacy of belatedness, believing that the great technological and creative accomplishments of the early and mid-Victorians marked the pinnacle of human achievement... For other Victorians [however], this of transition was exciting and energizing (Moore, 2012: 25-6).

In spite of some Victorians perceiving the turn of the century as something optimistic, the thesis will focus on the fears and concerns of this period and their manifestations in the monster.

The Imperial Gothic monster reflects the fear of chaos advancing towards members of a civilized society. Similarly, it highlights monsters' increased ability to hide and maintain a secret identity. Halberstam argues that the Gothic genre integrates the historical fears in to the monster and that "[n]ovels in a Gothic mode transform class and race, sexual and national relations into supernatural or monstrous features" (Halberstam, 1995: 20). This can be seen through Count Dracula, who reflects the fear of the promise that the monster is moving towards the safety of the domestic. The Count leaves the rural life of Transylvania in order to contaminate people while inspiring fear through the threat of creating more vampires. He brings this horror to the city of London where he can hide in plain sight, since he looks similar to a human, while executing his evil actions under the cover of night. Thus, *Dracula* brings the monster closer to the civilized society of Britain. The Fin De Siècle and the Imperial Gothic incorporate in their monsters the fear of duality and secrets, which can also be seen in *The Picture of Dorian Gray*. Dorian lives a secret life of transgressions undetected in the city because of the vast population and the fact that these transgressions only manifest themselves in his painting, which remains hidden. This is a transitional era that suggests that monstrosity and the monstrous can be a part of our society, since Gothic monsters "differ from the monsters that come before the nineteenth century in that the monsters of modernity are characterized by their proximity to humans" (Halberstam, 1995: 23). Furthermore, the labyrinth is essential in the Imperial Gothic genre because it provides chaos through the increase of places to hide for the monster.

3.2: Textual Analysis of *The Strange Case of Dr. Jekyll and Mr. Hyde* and its Monsters

In this textual analysis the thesis will explore Mr. Hyde's monstrosity through the tripartite categories of traditional monsters. It will continue by considering the creator, Dr. Jekyll, as a monster through two of the three categories that define a traditional monster. Then, the thesis will examine how Mr. Hyde reflects the contemporary society's fears, and how they are accentuated through the genre of the Imperial Gothic and the Fin de Siècle novel.

The Victorian era questions what a monster is through Hyde's exterior, his behavior and his representation of the unknown. Hyde's appearance is not traditionally monstrous, in that he resembles a human to a greater extent than previous monsters. Hyde's characteristics are a source of fear in the novel, as he is described to be "... pale and dwarfish..." giving an "...impression of deformity" (Stevenson, 2002: 16). However, Hyde is still referred to as man, a "...man [who] seems hardly human" (Stevenson, 2002: 16), yet still a man. Thus, the Victorians show a new form of monstrosity where the monster is more difficult to recognize based on appearance alone. This is because the human in this era gains monstrous attributes, whereas in the Romantic period monsters gained human attributes. However, Hyde's appearance is still different from what is expected of a Victorian gentleman, which can be seen in Jekyll's recognition of himself as Hyde in the mirror. "I saw for the first time the appearance of Edward Hyde...The evil side of my nature...[that] was less robust and less developed than the good which I had just deposed" (Stevenson, 2002: 58). Hyde is not as appealing to look at as Jekyll, since he "... was so much smaller, [and] slighter..." (Stevenson, 2002: 58). Hyde's appearance, although hideous and therefore traditionally monstrous is different from previous monsters because he is recognized by the characters in the novel as human.

The novel emphasizes the connection between Hyde's appearance and his evil nature, which can be noted through Jekyll's concerns towards Hyde's expression of "...evil [that] was written broadly and plainly on [Hyde's] face..." (Stevenson, 2002: 58). The connection between Hyde's exterior and his nature is emphasized in the novel through the servant maid, who witnesses one of Hyde's crimes, and describe him to the police as "[p]articulary small and particulary wicked-looking..." (Stevenson, 2002: 23). The characters in the novel expect that Hyde's physical description of a deformed human is a reflection of his detrimental actions. Appearance is still important in the Victorian era, however the manifestation of monstrosity has changed, in that it is Hyde's actions that are emphasized. The focus is on his destructive actions like his "tramp[ing]" over a little girl's body, leaving "...her screaming on the ground" (Stevenson, 2002: 7). As the story progresses Hyde's actions become more violent and chaotic, as he "... br[eaks] out of all bounds ..." when he clubs Sir Carew to the earth (Stevenson, 2002: 21-2). Hyde murders Sir Carew in a fit of rage described as "...an ape-like fury..." (Stevenson, 2002: 22), and as such his reactions are described as emotional and primitive by the characters that catch a glimpse of him. Hyde's atrocious actions escalate as a result of his temper and "ill-contained impatience" (Stevenson, 2002: 21). He behaves like a "madman" (Stevenson, 2002: 21), and his reactions are similar to that of a child's since he has no fears or concerns about anyone other than himself. More than previous monsters, this novel emphasizes Hyde's selfish and destructive behavior.

To complete the definitive of a traditional monster Hyde should be recognized as a symbol of the unknown. The novel focuses on Hyde's foreignness and primitiveness as sources for his representation of the unknown. In addition Hyde can be recognized as a symbol of the unknown through the novel's conceptual metaphors on darkness as evil. Although Hyde's appearance is human, he is strange and deformed, and he is described to have a "...haunting sense of unexpressed deformity..." (Stevenson, 2002: 25). The characters

observing Hyde believe this foreignness and primitiveness in his exterior to be a marker of the evil he is capable of executing. Hyde is not something that the Victorian people are used to seeing, he is something unknown to them, and thus one can see how they connote the abnormal with something that is “wrong”. For instance, according to Mr. Utterson, Hyde’s features are “...points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which [he] regarded him” (Stevenson, 2002: 16). Mr. Utterson fears the unknown terror that Hyde portrays through his deviant appearance, since to him and the rest of society Hyde is something different, something new and unknown. Hyde’s actions are also a source of his representation of the unknown, since his actions are considered foreign in that they depart from the norm of a Victorian gentleman and the norm of society. Hyde is not created to follow the rules of society he is created for one purpose, to be free “...delivered from the aspirations and remorse of his more upright twin...” (Stevenson, 2002: 56). Thus, Hyde’s actions make him an unknown outcast in society. The novel emphasizes the developed horror of monstrosity through the admitting of the unknown into society, since Hyde’s unfamiliar exterior and actions originate within society. This means that the traditional monster’s definitive of the unknown is accentuated in this era. Furthermore, by revisiting the conceptual metaphor theory and noting how we connote the unknown with darkness and the evil it contains, one can study this emphasis on Hyde as a symbol of the unknown. His beastly actions towards members of society occur in the dark of night, while he is able to hide during the day safely within Jekyll. Thus, he is symbolically an unknown evil in the darkness. There are several linguistic metaphors that connote the evil and unknown threat that Hyde poses towards his creator and society. For instance, Hyde is a “dark influence” (Stevenson, 2002: 33) on Jekyll and he is the unknown “...touch of ...terror...” (Stevenson, 2002: 23) that corrupts the streets. These metaphors present a connection between the dark and evil in the

unknown source that is Hyde. The horror of the unknown in the novel is the fact that it is now found within society.

By examining the creator, Dr. Jekyll, through two of the tri-partite categories of a traditional monster one can explore his monstrosity. Although Jekyll's appearance is not traditionally monstrous, since he is described to have a "handsome face" (Stevenson, 2002: 19) with "...a tall fine build of a man..." (Stevenson, 2002: 41), he can be recognized as monstrous through his transgressions and his representation of the unknown. Jekyll's transgressions consist of him violating the natural law, his reactions towards his surroundings as an addict and his insistent concealment of Hyde. Jekyll transgresses the natural law through his misuse of science. He employs a more modern science than Frankenstein's, which is evident in that the first uses chemistry to tamper with the subject of life and death, whereas the latter uses bioelectricity. However, both creators use science as a method to seek forbidden knowledge and exploit it for personal gain. Jekyll's objective through his studies is to separate the dual sides of his nature, so that his "... life would be relieved of all that was unbearable..." (Stevenson, 2002: 56). This separation consists of dividing "...both sides of [his] intelligence, the moral and the intellectual [sides]..." (Stevenson, 2002: 55). This means that he seeks to realize the contemporary Victorian fear of "...man's dual nature", believing that "...man [is] not truly one, but two" (Stevenson, 2002: 55). Jekyll seeks to live a moral life relieved of his immoral desires, by "...doing the good things in which he found his pleasure, and no longer exposed to [the] disgrace and penitence by the hands..." of his "evil" side, that was part of his duality (Stevenson, 2002: 56). Jekyll wishes to be the just part of this separation, yet he offers no consideration towards the effects his experiment might have on society or its members by unleashing an immoral side. Therefore, Jekyll can be considered to transgress in that he does not take into account the chaos his experiment can unleash in society.

Jekyll's experimentations lead to the drug that creates Edward Hyde, and in spite of Hyde's evil actions Jekyll does little to stop them. Jekyll's initial goal is to free himself of his desires to transgress, however he begins to live vicariously through Hyde and enjoys his destructive behavior. Jekyll even refers to Hyde's actions as his own "[w]ith a transport of glee, I mauled the unresisting body, tasting delight from every blow" (Stevenson, 2002: 64), and he willingly allows Hyde into his society describing his evil as welcome since "...this, too, was [him]self" (Stevenson, 2002: 58). Jekyll becomes addicted to the freedom from living within the Victorian norms, and he starts to transform into Hyde in spite of knowing the destruction he causes to his community. He continues to exploit his new freedom of turning into Hyde, which is why he conceals Hyde during the day. Jekyll had "beg[u]n to profit by the strange immunities of [his] position", since he could enjoy Hyde's transgression at night and take the drug to make him "pass away" (Stevenson, 2002: 60) when it suited him. However, this changes after Hyde murders Sir Carew leaving Jekyll confused as how to handle the situation. This chaos is the reason why Jekyll starts to isolate himself. Jekyll does not wish to kill anyone, since his desire is to be free, not murder. Thus, Jekyll's guilt begins to manifest itself in his irrational addictive behavior. This can be seen when a few weeks after the murder Jekyll is back to his "normal self" hosting dinner parties, only to seclude himself once again after he discovers that he can no longer suppress Hyde. This is a result of Jekyll's addiction taking a toll on his physical and mental health, since his "new power tempted [him] until [he] fell in slavery" (Stevenson, 2002: 59). The threat Jekyll becomes increasingly concerned with is that he might be "...permanently overthrown..." by Hyde, since he is "...slowly losing hold of [his] original and better self..." (Stevenson, 2002: 62).

Jekyll can be seen as a symbol of the unknown through his secrets and the metaphors in the novel that emphasize his relation to the unknown, Hyde. Jekyll's secrets identify him as something unknown, since they involve concealing the unknown and evil being Hyde. When

Mr. Utterson asks Jekyll about his relation to Hyde, “You have not been mad enough to hide this fellow?” (Stevenson, 2002: 26), Jekyll evades the question and instead answers that he “...will never set eyes on him again” (Stevenson, 2002: 26-7). Jekyll’s deception of his friend is selfish and shows how he does not take responsibility for his creation. In fact, Jekyll is initially more concerned with how his transgressions will affect him, since he “...was thinking of [his] own character, which this hateful business has rather exposed” (Stevenson, 2002: 27). In spite of Jekyll recognizing the evil monster he has created, “[t]hat child of Hell [who] had nothing human” (Stevenson, 2002: 67), and subsequently deciding that “...he would even make haste, where it was possible, to undo the evil done by Hyde” (Stevenson, 2002: 60) it is too late. Jekyll’s keeping of unknown secrets, from his friends and society, leads to his doom. Furthermore, metaphors surrounding Jekyll suggests that he merges with the unknown that is Hyde. Throughout the novel metaphors suggest that Jekyll is affected by Hyde even when he is supposed to hide dormant within him. For instance, Hyde provides a “darkly mysterious drift” (Stevenson, 2002: 32) to Jekyll’s writing of his letters and the result of Jekyll’s experiment forces him to “go his own dark way” (Stevenson, 2002: 33). The fact that Jekyll and Hyde merge towards the end of the novel suggests that Jekyll becomes the unknown “danger that [he] cannot name” (Stevenson, 2002: 33). The result of Jekyll and Hyde merging is further explained by Jekyll’s metaphor as if he becomes “a creature eaten up and emptied by [the] fever” (68) that is Hyde. Through Jekyll’s actions and his representation of the unknown it is evident that he too can be considered monstrous, yet not in the traditional sense. Jekyll is a different and human monstrosity who spreads fear through his misuse of science and his concealment of his monstrous results.

The historical fears that the monster Hyde reflects show a developed concept of monstrosity in the Victorian era. The fear of duality is emphasized through setting the novel’s plot in the large city of London. The increased urbanization, as a result of industrialization,

provides Hyde the ability to hide in the vast population, which was a growing concern in this era. However, unlike previous monsters Hyde is hiding within the masses that are within civilized society. Hyde is practically impossible to find in spite of the manhunt in "...every corner of the land..." (Stevenson, 2002: 54) for him, because of both the increase of the populous and his ability to hide within Jekyll. Therefore, searching for Hyde proves a difficult task since "...Hyde had numbered few familiars – even the master of the servantmaid had only seen him twice; his family could nowhere be traced; he had never been photographed..." (Stevenson, 2002: 24-5). This fear is a result of duality being "...the curse of mankind that these incongruous faggots were thus bound together..." (Stevenson, 2002: 56). This shows how the fear of the monster has changed, since Hyde's origin and his hiding places are within civilized society.

The increase of a population in a specific area meant that only certain criminal cases got the masses' attention, which can be seen reflected in the story through Hyde's actions. Although Hyde's actions are not initially unnoticed they are not given much attention because they occur in a "dingy neighbourhood" (Stevenson, 2008: 6). It is when Hyde's actions become more violent and spread beyond the neighborhood that they are given public attention. Thus, Hyde reflects the fear of criminality spreading beyond the slums in London. His crime of murdering Sir Carew was considered a "...public injury..." (Stevenson, 2002: 31) that invaded the privacy of people's homes, since they, like Jekyll, "...could hear them in [their] dining rooms" because of the shouting of it in "the square" (Stevenson, 2002: 26). The murder of Sir Carew is described as horrific, because he was a member of high society, and therefore "...London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim" (Stevenson, 2002: 21). Hyde reflects the contemporary degenerate whose criminality extends beyond the slums and affects the middle and higher social classes.

Hyde reflects the Victorian society's fear of devolution, since he is described as a devolved man. He is "troglodytic" (Stevenson, 2002: 16), meaning a "...primitive, or brutal character" (Dictionary.com, 2013). He is described "a monkey", an "ape" and a "dwarf", in spite of being a man (Stevenson, 2002: 42, 70, 41). Hyde is presented as primitive through his ape-like appearance and his savage and selfish actions. This is evident when he behaves like an animal without moral concerns for members of society or society itself. The novel focuses on the differences between his destructive actions and a Victorian gentleman's conduct. Hyde neither shows remorse nor restraint, something which is required of a gentleman. According to Mr. Utterson "[n]o gentleman but wishes to avoid a scene" (Stevenson, 2002: 8), which means that a Victorian gentleman should show restraint and avoid making scenes. Stevenson utilizes Hyde's degenerate qualities and reverts Darwin's evolutionary theory by turning man, i.e. Jekyll, into something "troglodytic", i.e. Hyde.

The Victorian era emphasizes that bad actions without morals are evidence of the executor being devolved and primitive. This can be noted through the discussed set of collective fears that Hyde reflects, which later are realized in the form of the very real monster; Jack-the-Ripper. His crimes took place in 1888, while the novel of *The Strange Case of Dr. Jekyll and Mr. Hyde* was published in 1886. Both monsters share many of the same descriptions. For instance, Jack-the-Ripper is described as a half-man and half-brute, while Hyde is inadvertently described similarly through his primitive appearance and his savage and brutish actions. They share a complete disregard for society's norms, laws and the morality that the Victorians hold in high esteem. Hyde is the epitome of destruction and freedom from restraint. His actions are that of a criminal degenerate who acts out of selfishness, which is similar to the newspaper *Curtis's* expressed opinions of Jack-the-Ripper. Hyde's primitive characteristics are emphasized throughout the novel and can be seen when Poole describes the nature of Hyde's screech "...as of a mere animal terror..." (Stevenson, 2002: 44). Hyde does

not have to kill anyone and according to the novel he does so because it is in his primal nature. This results in a perception of the monster as a criminal devolved man, because its actions are immoral.

Morality in the Victorian society is very much aligned with a gentleman's code of conduct. Stevenson recognizes this code of conduct as hypocritical, which can be seen in the discourse on ugly beauty in the novel. The characters that describe Hyde all judge him by his exterior to be wicked. People are "repulsed" (Stevenson, 2002: 35) by him, and in spite of his not having a subjective point of view in the novel, the reader can clearly make out that society is in no way responsible for his actions. Hyde is created for the purpose of being free, which includes the freedom to act outside society's norms. His deformity is what the Victorians believe to reveal him as immoral, while beauty in the novel is connoted with morality. This can be seen in Hyde's conversation with Sir Carew, "...the moon shone on [Sir Carew's] face as he spoke, and the girl was pleased to watch it, it seemed to breathe such innocent and old-world kindness of disposition..." (Stevenson, 2002: 21). Sir Carew was out wandering in the middle of the night, but the characters in the novel does not offer a second thought as to why he was out wandering at this hour. Instead, the focus is on his kindness, which is recognized by the servant maid in his pleasant appearance. *The Strange Case of Dr. Jekyll and Mr. Hyde* does the opposite of *Frankenstein* in its discourse on beauty, in that it recognizes the nature of Hyde and the gentleman because of their exterior without questioning it. In fact, it is this lack of questioning that leaves Jekyll out of suspicion for his involvement with Hyde's crimes. Jekyll is not inquired of his involvement with Hyde, but it is assumed that his high social standing make him the victim of Hyde's influence or black-mail. Lanyon is perhaps the only character who has reasonable doubts about Jekyll and his involvement with Hyde. After Lanyon witnesses the result of Jekyll's experiment he condemns his "moral turpitude" (Stevenson, 2002: 54). By questioning Jekyll's involvement, Lanyon also makes the reader

aware that the marker of beauty as a telling for morality may indeed be false. Furthermore, by recombining the “moral and intellectual [sides]” (Stevenson, 2002: 55), Stevenson has begun to question the marker of appearance as a telling for an upstanding member of society. In spite of Jekyll being described as handsome and Hyde as deformed, it is their actions and representation of the unknown that connotes them with monstrosity. This shows how the Victorian era portrays the monster both in the traditional sense and in a new perspective through the man Jekyll who merges with the monster.

The tension between science and religion is evident in the Victorian era. Victorians are concerned with chemistry and the use of medical science. As mentioned, this was plagued with epidemics and as such there were new scientific discoveries within the branch of chemistry through the use of the newly discovered microscope. Stevenson incorporates this into his novel, by making this new unexplored science Jekyll’s primary interest. This is evident when Jekyll states that his “own tastes [are] rather chemical than anatomical...” (Stevenson, 2002: 26). Furthermore, Jekyll has a laboratory and quite ominous he has “dissecting rooms” (Stevenson, 2002: 26), which further suggest that the story is influenced by this medical science. Jekyll focuses on his studies of separation through the use of chemistry, and arrives at a solution that is supposed to divide his moral and immoral sides. However, Jekyll is not left the morally just side, which was his primary goal of the experiment. Jekyll’s search for forbidden knowledge leaves him eventually haunted by his creation, Hyde, who seeks to overpower Jekyll since he “...loathed the despondency into which Jekyll [had] now fallen, and he resented the dislike with which he was himself regarded” (Stevenson, 2002: 69). Stevenson portrays science as a useful tool in that there are doctors utilizing it for medical purposes. However, he also shows how science can be misused by Jekyll who had “had voluntarily stripped [him]self of all those balancing instincts by which even the worst of us continues to walk with some degree of steadiness among

temptations” (Stevenson, 2002: 64). Thus, showing that Jekyll’s selfish intentions, without the moral framework that religion provides, twists science into something monstrous.

This Fin de siècle novel accentuates the historical fear of disarray through urbanization and labyrinths. Hyde’s impossibility to be found is stressed through the Imperial Gothic element of labyrinths. His ability to navigate the streets of London provides him more places to hide than others. Mr. Utterson pinpoints this problem posed by Hyde when he “dozes over” only to see a figure “...glide more stealthily through the sleeping houses, or move the more swiftly... through wider labyrinths of lamplighted city...” (Stevenson, 2002: 13). Mr. Utterson, in a dreamlike state, foreshadows the demanding hunt for the monster Hyde, since he is more familiar with the intricate pathways of London. This shows how the monster has become an increased threat, since it is now found inside society. The notion of duality in the Imperial Gothic emphasizes this increased threat that the monster poses from within society, because it can also hide and reside there permanently.

Linguistic metaphors in the Imperial Gothic often surround the motifs of darkness and evil, which can be seen to present similarities between the creator and his monster. Both the monster and the creator are metaphorically associated with the unknown through their affiliation with the darkness. Furthermore, linguistic metaphors show that man, i.e. Jekyll, merges with the monster, Hyde. As seen, Hyde is a “dark influence” (Stevenson, 2002: 33) on Jekyll that starts to manifest himself without Jekyll willing it. This is evident when Hyde presents a “darkly mysterious drift” (Stevenson, 2002: 32) to Jekyll’s writing. In the Victorian era, then, monsters can be seen to originate from humans and that it is man who acquires monstrous elements, unlike the Romantic era where monsters acquire human elements.

Chapter 4: Romantic and Victorian Monsters: A Comparison

Though I have so far looked at the evolution of monstrosity in relation to the two periods under discussion separately, here I will focus on the similarities and differences. There is an evolution in these eras concerning the tripartite categories of a traditional monster that can be noted through Frankenstein's monster and Hyde. Both monsters are deformed versions of man, since Frankenstein's monster is made from deceased human body parts presenting him with an ugly appearance, while Hyde is a deformed and ape-like creature. It is evident that Hyde's exterior resembles a human being's more than Frankenstein's creature, since characters in the novel find it difficult to pinpoint his notion of deformity and ultimately refer to him as a man. The emphasis on a traditional monster's grotesque appearance thus lessens towards the Victorian era. The focus towards the Victorian era is more on the two remaining categories that define a traditional monster, that is the monster's actions and its representation of the unknown.

Frankenstein's monster's actions are destructive and cause pain to members in the societies he seeks to enter, while Hyde causes destruction and pain towards the members of his society from within. Their malefic actions are in both eras a source of fear. However, Frankenstein's creature's actions are methodical and planned, and they are motivated by revenge. Hyde's actions, on the other hand, are according with his nature as a primitive and devolved human being. This is a result of the monsters' reflection of historical fears. The Romantic and the Victorian era share the fear of the unknown, yet what is considered unknown varies between them. Frankenstein's creature and Hyde in their respective periods are connoted with the unknown through their foreign and evil actions that occur at night. As such, their actions are symbolically connoted with the unknown evil that resides in the dark. This embodiment of the unknown is further emphasized through the many linguistic metaphors in the novels that are in accordance to the conceptual metaphor BLACK IS EVIL.

However, Frankenstein's creature is an unknown monstrous being, while Hyde is an unknown person with monstrous characteristics, because of his appearance. This can be noted through the monsters' identity. Frankenstein's monster is not provided a name and he remains nameless throughout the novel. His creator refers to him as a "daemon", providing a link between his exterior and his expected conduct. On the other hand, Hyde is provided with a first name and a surname, and it is his deviant appearance of a man that connotes the evil actions he is supposed to be capable of. The significance of providing human attributes in the novels suggests a change in the notion of monstrosity, yet it is providing a name to the monster in the Victorian era that suggests a developed take on this monstrosity. The Romantics began to emphasize human qualities like feelings and desires in Frankenstein's monster, while the Victorians explore this notion further by providing a human identity to its monsters, such as Hyde.

The Romantics and the Victorians share several fears, such as losing religion in favor of science. People commend the morality and values that religion contributes and are frightened that science can bring about the dissolution of these values. The Romantic and the Victorian monsters reflect this fear by encompassing the worst possible outcomes of science, including chaos, destruction and a disturbance of the domestic life. However, as people develop so do their fears. What was unknown and feared in the Romantic era become known in the Victorian era leading to the creation of new fears. The Romantic era focuses more on the biological aspects of science that is bioelectricity, while the Victorians focus on an anatomical branch of science that of chemistry. New discoveries within science in the Romantic era were considered frightening in their suggestions that one could animate something deceased by running an electric current through it, as seen in *Frankenstein*. Frankenstein researches the scientific use of electricity and utilizes it to animate his creation. The creature wanders around the countryside frightening everyone who gazes upon him

because of his hideous exterior. As such, the Romantic monster reflects historical fears such as a wandering vagabond causing chaos and destruction towards innocent villagers and the domestic intrusion in the villagers' lives. The monster in spite of his hideous exterior resembles a human, since he is made from human body parts. In addition, the monster has attributes like walking, talking and even feeling, which previously has only been reserved for humans, but can now be found in the Romantic monster. Certain fears from this era can also be found in the monster's creator. Frankenstein seeks forbidden knowledge and tampers with the natural law in his bestowing of life, a role that in this era supposedly belonged to God. As such, Frankenstein's monster is not alone in reflecting the fears of the Romantic period, since his creator does the same.

In the Victorian era the monster also reflects contemporary fears. However, because of exploration some aspects from the Romantic period are considered to be known in the Victorian era. Therefore, this period presents new concerns and a developed take on the notion of monstrosity. The Victorian monster reflects contemporary fears such as being able to hide in plain sight, because of the increase of population in the big cities. This fear is intensified by the notion of duality, that one can hide secrets in public, while transgress when unseen by familiars. Jekyll's creation, Hyde, is an example of this in that he can murder and hide in plain sight to avoid detection, since he hides inside Jekyll. In this period, as well, the creator can be seen as reflecting historical fears. Jekyll transgresses the natural law, and like Frankenstein, he takes on the role of God. However, the emphasis in the novel lies in Jekyll's transgressive nature as seen when he lives vicariously through Hyde and enjoys his destructive actions. Furthermore, Jekyll merges with his monster and as such he portrays a new form of monstrosity, one where man and monster become one.

The two novels show how the monster goes from being the other in one novel to being a part of society in the other. Frankenstein's monster gains human attributes, yet is still

considered “other” since he is created ex nihilo. Hyde, on the other hand, is a facet of his creator’s personality, he is not an external being. The creation of these monsters is possible because both Stevenson and Shelley incorporate new discoveries from contemporary science into their novels. These new and unexplored sciences are utilized as the basis for the creation of both monsters and through the creators’ experiments the use of science becomes a cautionary tale. It is also evident that the fears that started in the Romantic period were more thoroughly explored in the Victorian era. We have seen that monsters are brought closer to civilization in the Romantic period, however it is evident that they are still kept at a distance as exterior beings that are not allowed to enter civilized society. Shelley’s *Frankenstein* is in this regard a borderline novel that emphasizes the monster’s position at the edge of society. Stevenson’s monster, on the other hand, is a part of civilized society. By incorporating the monster into society, the Victorian fear of the human is accentuated. The monsters in these periods go from being the “other” in the Romantic period to being a part of society in the Victorian era. The importance of monsters’ hideous appearance diminishes towards the Victorian era because they take on human form making them indistinguishable. Therefore, monsters’ actions and their relation to the unknown are emphasized in this era as the markers of their monstrosity.

The Romantic and Imperial Gothic accentuate their periods’ fears and reflect them through their monsters. As a result, monsters become embodiments of a period’s collective fears. In the Romantic Gothic a monster is provided with supernatural qualities like superhuman speed and strength. While in the Victorian Imperial Gothic monsters enter society because they gain the ability to hide among people.

The transitional era between the Romantic and the Victorian periods portrays the monster to be more like a human. This is further explored towards the Victorian era. Readers are now able to question and explore what a monster is beyond its appearance, and the

emphasis on the three categories of a traditional monster changes. The exteriority of the monster diminishes in value, while the monster's actions and symbolic representation of the unknown is accentuated.

Chapter 5: Conclusion

From the ancient *Beowulf's* monstrosity Grendel, to Shakespeare's witches in *Macbeth*, one can see that literature reflects the different fears that arise within a given period of time. While ancient monsters are often portrayed as enormous, a monster's size has considerably diminished since as today monsters are more closely aligned with the human. We have seen an expression of this evolution in the human body parts that make up Frankenstein's monster. The idea of the monster is further developed in Hyde's dwarfish size and his representation of our evil internal selves. The collective set of fears a monster reflects thus shows that when our fears evolve so do our perception of the monster. The result of this portrays an historical evolution for the monster, in that it goes from needing to be sought out, to closing in on civilized society. This is evident in Shelley's *Frankenstein*, where the monster is at the edge of civilized society. However, in the Victorian era the monster originates from within society and indeed from us, reflecting our inner dangerous desires. The monsters' new proximity to humans also suggests a new form of monstrosity, since man merges with the monster. This is further evident through the shift concerning the tri-partite of categories that define a traditional monster. The Romantic era focuses on the three categories, yet through the monster's acquired human qualities there is a seed of change regarding the value towards the category of appearance. The Victorian era focuses more on the traditional monsters' categories of actions and representation of the unknown, and through these two categories it is the creators that can be perceived as monstrous, even though they are not traditional monsters. However, Jekyll's monstrosity is more emphasized in the Victorian era, since this era emphasizes the latter two of the tri-partite attributes. Conclusively, this thesis has shown how the monsters in the Romantic era gain humanlike qualities, while it is humans in the Victorian era that gains monstrous attributes.

Chapter 6: Teaching Monstrosity

6.1: Introduction to a Monster Month

In this part of my thesis I will consider how to teach students English literature in Upper Secondary School at the upper secondary level 3 (VG3), concentrating on the theme of monstrosity and how to teach it in the literary course “English Literature and Culture”². The analyses in the previous chapters of this thesis are the background knowledge for me as a teacher, because a teacher must have a higher level of education than his/her students, in order to know what to teach them. I believe that Mary Shelley’s *Frankenstein* (1818) and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) are advantageous texts to use in the framework of monsters, because they fit excellently together with the Core Curriculum and with specific competence aims for the English Literature and Culture subject curriculum. In this chapter I will explore the theoretical background for a Monster Month using Vygotsky’s zone of proximal development, the Core Curriculum and specific competence aims from the Knowledge Promotion 2006 (Hereafter shortened to KP-06). The thesis will then show how to get started, execute, and include self-evaluation for the students in a Monster Month. Furthermore, I will consider the students self-correction through the use of Jeremy Harmer’s correction codes, and the similar Coded Self-Assessment (CSA), to motivate students to improve their grades and written assignments. Finally, I will examine how to revisit a Monster Month the second half of the school year in this course.

When considering how I wish to teach literature to my future students in the course and how to make it interesting for them, I thought of what is currently popular in books and on television. It is clear that the TV-shows such as “True Blood”, “Teen Wolf”, “Vampire Diaries”, the movie-series “Twilight”, and their equivalent titles in books, are extremely popular. The theme of vampires appears to be the most popular. However, the mentioned

² This subject’s curriculum is currently up for consultation until the 26th of May 2013 (Utdanningsdirektoratet, 2013)

series also include other supernatural beings such as witches, werewolves, fairies, dark mystical demon lords and spirits. The portrayal of these creatures varies between the shows, as to who are the “good” or the “bad guys”. However, the depiction of the bad guys as monstrous in their appearance, actions, and their symbolical representation of the unknown is a common denominator between them. To broaden the students’ view beyond the popular vampires, a teacher could choose a text that also depicts monstrosities in other ways and through other supernatural beings. I have chosen to focus on teaching traditional monsters and the probability of man as a monster through the novels *Frankenstein* (1818) and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

I propose a Monster Month in which the whole class reads the same novel, while learning literary terms to discuss and write about the novel through the theme of monstrosity. Students will need time to read and work on a longer text, which is why I recommend having a themed month and not a week. Monstrosity is a popular theme, thus the students will be motivated to learn literature. Another way to motivate the students is by having them set personal goals for a Monster Month. They should write down potential goals to achieve at the beginning of the month, so they can evaluate their progress during and after the month is concluded. By allowing the students to evaluate their written and oral work they can be motivated to work on the specific parts of English they are struggling with. This way the students can reach their personal potential, and a Monster Month would include both adapted teaching and Vygotsky’s zone of proximal development. I will get back to this later in this chapter.

6.2: Theoretical Background for a Monster Month

6.2.1: The Core Curriculum and Monstrosity

The Core Curriculum “...is the common core for the Norwegian educational system” (Norwegian Board of Education : 3), and it goes beyond specific aims to be achieved in

various subject curriculums. This includes social and moral values that “...constitute[...] a binding foundation for the development of separate curricula and subject syllab[i] at the different levels of education” (Norwegian Board of Education : 3). Monstrosity is highly relevant to discuss in accordance with the Core Curriculum, because it explores the core values of our membership in society. In addition, the Core Curriculum is a good starting point if one wishes to include other subjects like social science. The students can debate what a contemporary outcast in society is and compare them with the outcast monsters in the novels. One could also include the subject of religion, where the students can discuss culture or society’s ethics. Monsters are usually deprived of both culture and kindness, which can be seen in the novel *Frankenstein*. The character Justine is wrongfully convicted of murder but she is shown kindness by her cousin Elizabeth. However, such empathy is never shown to Frankenstein’s monster, which is part of the reason why he wages an “...everlasting war against the [human] species...” (Shelley, 1995: 92). The theme of monstrosity can thus include other subjects and make a Monster Month into a multidisciplinary project.

The Core Curriculum includes several other categories that concern both the content and the form of a Monster Month. A student’s moral outlook, creative abilities, cooperation, their understanding of the natural environment, general education and work serves as the essence of what a student is supposed to learn beyond a specific subject curriculum. The core aims for upper secondary school coincides quite well with the teaching methods, historical background and textual analyses of the novels I suggest to use in a Monster Month. For instance, according to the Core Curriculum a student’s moral outlook is supposed to consider “[h]uman equality and equal rights”. In the case of *Frankenstein* the theme of equality can be explored through the monster’s exclusion from society. The creature did not choose to be born but was in fact created out of its creator’s curiosity. Thus, students can discuss why the monster should suffer from society’s exclusion. Furthermore, through the aim, “[p]repar[ing

students] for life at work and in society”, the Core Curriculum values the practical experience a Monster Month can provide. In a project that spans over the period of a month, students will experience having responsibility towards a group, themselves and their own work. A student’s personal and group efforts are also found in the core aims for cooperation, general education and creative abilities. For instance, students are supposed to “[a]ssist pupils in their personal development” (Norwegian Board of Education : 4), and to do so they must be social and understand their duties and responsibilities towards others, as well as themselves. As seen, both practical and theoretical aims from the Core Curriculum are highly relevant when discussing the rich theme of monstrosity in a Monster Month.

6.2.2: Using Specific Competence Aims in a Monster Month

This section of the chapter will tie up a Monster Month with concrete competence aims in order to provide a more practical approach. The competence aims that are relevant for a literary discussion on monstrosity are all taken from the subject English Literature and Culture in the Knowledge Promotion 2006 for the upper secondary level 3 (available at Utdanningsdirektoratet, 2011).

Students will “analyse at least two lengthy works of fiction” (KP-06), one in each half of the school year in a monster themed month. I would suggest reading *Frankenstein* the first half of the school year and *The Strange Case of Dr. Jekyll and Mr. Hyde* in the next half of the school year. This way a teacher could also teach some contemporary culture and make the students note how monsters change from the Romantic period to the Victorian period. As such, students will get more in depth knowledge of the monster and how they reflect the contemporary society’s fears, while they “interpret a representative selection of texts from literary-historical periods in English literature, from the Renaissance up to the present time” (KP-06). In order to discuss and write about English literature students must have “... a command of the terminology needed for analysing works of fiction, films and other aesthetic

forms of expression”(KP-06). Therefore, students need to “use a nuanced, well-developed and precise vocabulary to communicate on literature and culture” (KP-06). Correspondingly for the theme of monstrosity and the novels *Frankenstein* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, some relevant literary terms to teach are: *characters, plot, narrator, metaphors, duality, and degeneration*. These terms, and others a teacher might find relevant for the novels, should be introduced at an early stage in the classroom so that students can “use suitable language, appropriate to the situation, in oral and written genres” (KP-06). Students should also be encouraged to integrate the literary terms introduced in the classroom in an oral presentation or a classroom discussion, which can strengthen their understanding of them in that the terms will be used regularly. Other competence aims that can be used in the classroom include “elaborate on and discuss lengthy and linguistically demanding discourses with general, specialized and literary content” (KP-06). This can be achieved by having students discuss in groups, collectively in the classroom, or by allowing them to give oral presentations where they can ask and answer questions after their presentations. The students should in these situations also be able to summarize the story and certain elements of the discussion, in addition to “...comment on and discuss differing viewpoints in fictional texts” (KP-06) on the theme of monstrosity.

For the written assignment students will “present a major in-depth project with a topic from English Literature and Culture and assess the process” (KP-06), where they can evaluate their work. This can be achieved by using correction codes during the students writing process as a motivational tool for them to achieve a higher grade. I will get back to this in the evaluation part of the thesis.

6.2.3: Vygotsky’s Zone of Proximal Development

Vygotsky’s zone of proximal development theory describes

...the distance between a child’s ‘actual developmental level as determined by independent problem solving’ and their higher level of ‘potential

development as determined through solving under adult guidance or in collaboration with more capable peers' (Daniels, 2005: 5).

According to Vygotsky's theory students will be able to develop their abilities more when guided by a teacher. Furthermore, Vygotsky's theory is centered around the question of whether children's mental development are the same, while suggesting that the learning curve is different for each child (Daniels, 2005: 62). Students in the same way acquire language differently, and as such with a teacher's guidance they will have different goals to reach. By which is meant that some students might have less advanced English language and therefore need simpler tasks to develop it. Other students, on the other hand, might have a more advanced language and therefore they need more sophisticated tasks to develop their English. Hence, adapted education is important for a teacher to incorporate into their schedule in order to make all students in their class achieve their goals according to their zone of proximal development. Furthermore, Vygotsky's zone of proximal development also refers to students social skills, and as such it is important to note that not all students are as comfortable or adept at working together with other students. Therefore, it is important for students to recognize their progress in both their work and their social skills through self-evaluation. Hence, it is essential for the students to assess themselves after a project that spans over an entire month. In addition, measuring the students "...potential development is just as important as measuring the actual developmental level" (Daniels, 2005: 62). Thus, by having the students appraise their progress after the first Monster Month the students can see their personal progress, and this information is also useful if they revisit a Monster Month the next half of the school year. This way the students can utilize their personal evaluation and data from the first Monster Month to evaluate their possible level of development for this month.

6.3: A Monster Month in Practice

When choosing the novel *Frankenstein* to read there are several aspects a teacher should consider. For the upper secondary level 3 it is important to choose an edition that

contains explanatory notes. For instance, the quote “[n]atural philosophy is the genius⁵...” is explained by the footnote as “...the study of nature (i.e., science)” (Shelley, 1995: 21). This is particularly important for the students to achieve a general understanding of a novel written in the 19th century, since some students might perceive it as written in an archaic form of English. Furthermore, a teacher should be aware, and make the students aware of the fact that there are two versions of *Frankenstein*, the original 1818 edition and the revised 1831 edition. At the upper secondary level 3 I would not recommend using both versions, only to make students conscious of the fact that there are two different editions that emphasize different aspects of the story. One example of where the two editions differ is on the issue of morality. Beauty as a yardstick for morality is more emphasized in the 1831 edition, whereas in the 1818 edition the emphasis is on the monsters loneliness and pain. Personally I would choose the 1818 edition if possible, so that students become familiar with Shelley’s original take on monstrosity. Moreover, one should take in to consideration that some students might have learning or reading difficulties and employ adapted teaching. The *Frankenstein* “easy to read” editions are in such cases very handy (for further information see Shelley, 2006), and there are also audiobooks that can help students get through this lengthy text.

The Penguin Classics edition of *Dr Jekyll and Mr Hyde* (2002) is a good edition to use in upper secondary school. Firstly, because it is a low cost edition, and secondly, the edition’s introduction is well structured and it examines various themes of the story. It explores “A world of secret sinners” (Stevenson, 2002: xxv), the “Unreal city” (Stevenson, 2002: xxx) and other central themes that might help students recognize the contemporary fears of the Victorian era, and in turn see how the monster reflects these fears. Such introductions thus provide a small amount of context for the novel, and are useful for students to read when choosing what to write about in their assignments. This edition also provides suggestions for further reading (Stevenson, 2002: xxxix) should more advanced students wish to develop their

essays, though it is not the only edition that provides this information. *The Strange Case of Dr. Jekyll and Mr. Hyde* is available as a free e-book online (see Stevenson, 2008), which can be very helpful to students. They can in these e-books press “Ctrl+F” to adeptly search for words and quotes they might want to include in their essays. Furthermore, the novel is available as an audiobook. I should note that I have yet to find an “easy to read” edition of *The Strange Case of Dr. Jekyll and Mr. Hyde*. Nevertheless, this novel is only 69 pages long. However its difficulty level might lie in its ambitious language. For instance, “Blackmail, I suppose; an honest man paying through the nose for some capers of his youth” (Stevenson, 2002: 9). The expression of “paying through the nose for some caper of one’s youth” or words like *capers* might be alien to the students, and a teacher could therefore prepare certain words and phrases that the students might encounter before they start reading the novel. This way they can have a richer experience and learn new and useful vocabulary.

Beyond the novels I would also recommend showing film adaptations of them in class, if not in their entirety then at least snippets. This way the students can recognize the characters, become more familiar with the story, and perhaps point out differences and similarities between the novels and the films. If one chooses to show the films I also recommend stopping at various scenes to explain them in the context of monstrosity.

A teacher should decide if students are going to work in pairs, groups or individually. I would recommend asking for individual written work, while allowing for group work in the classroom. This way a teacher will have a foundation for the students’ oral and written appraisal in the overall achievement mark in the subject. Group work can be organized in pairs or small groups of three-four students in preparation for larger classroom-discussions on the theme of monstrosity. Note; if you have a classroom with students that are not verbally active, then choosing to do a classroom-discussion might not be the best solution. Instead

students can be asked to prepare oral presentations, separately or in groups, so that they will feel more comfortable talking about their take on monstrosity in the classroom.

Students need to prepare for reading a longer text, since they have other classes with homework. Therefore, it would be appropriate to provide the students the novel decided on before a Monster Month commences. This is also helpful in case some students have reading difficulties and need more time to study it. The teacher should suggest a reading plan for the students recommending pages or chapters according with the planned themes for each lecture and discussion. Thus, students know what chapter or pages they are going to discuss during the month. They should also be informed of how a Monster Month is going to be executed so that they can follow the syllabus and perform the tasks provided. In addition, a teacher should note that introducing a new way of correcting one's essay, like Harmer's correction codes or Coded Self-Assessment, might complicate the learning process and distract the students from achieving their goals. Such methods can be introduced at an earlier stage, so that the students in this month can utilize the methods as tools. I will get back to correction codes when discussing evaluation of the students.

Vocabulary is extremely important when preparing, reading, discussing and writing about literature. Students can learn literary terms in the classroom so that they can use them in discussions and in their writing. The goal in the classroom is to get the students talking and specifically talking about monstrosity while using literary terms. The terms chosen must be relevant to the novel, the theme of monstrosity, and they must be within the frame of specific competence aims from KP-06 and the student's zone of proximal development. Therefore, a teacher must consider adapted teaching and include both advanced terms for developed students and simpler terms for students who do not have a particularly developed English language. For the novels I explore for a Monster Month I suggest studying some basic terms like *characters, plot and narrator*, while including more specific terms to recognize

monstrosity like *metaphors, duality, and degeneration*. These terms can be added to, depending on a teachers intended lectures on monstrosity. Metaphors are extensively used in the novels and they can, for example, provide a gloomy atmosphere around the monsters when their appearance or their actions are described. In *Frankenstein* the theme of light and darkness as good and evil is central in many metaphors surrounding the monster. “The light became more and more oppressive to [Frankenstein’s creature]...” (Shelley, 1995: 68). Frankenstein’s monster shuns the light, since it shows his ugly exterior and as such it becomes a source of despair for him. Similar metaphors surrounding light and darkness can be found in *The Strange Case of Dr. Jekyll and Mr. Hyde*, where the monster Hyde is referred to as a “dark influence” (Stevenson, 2002: 33) on Jekyll. The term duality is useful to get the students to discuss who they perceive as the monster in the story, since the creators and their creations share many similar traits. The students can be made aware of this in the novel *Frankenstein* through character analyses of the creator and his creation and discuss their similarities and differences. Furthermore, students can return to this term in a second Monster Month where they focus on the characters Jekyll and Hyde in *The Strange Case of Dr. Jekyll and Mr. Hyde*, and discuss how both characters lead of a double life through the possibility of duality. This is particularly relevant for the students because they are a social media concerned generation that possesses the ability to do one thing in their personal life and something else in their digital life. Therefore, students can compare people’s dual lives between the social media and their personal lives with the lives of the creators and their monsters. Degeneration is a term that is useful in order to incorporate a historical perspective on the contemporary culture and what people used to expect of a monster. This term is more specific for the Victorian era, since the Victorians feared that degeneration would lead to a life of sin through the lack of morality. This fear can be seen reflected in Victorian monsters,

and students can compare Hyde's treatment in the novel to how outcasts in today's society are treated.

In a Monster Month a teacher should plan to go through relevant chapters in the novel and explain the relevant terms and themes every week. This way the students' foundation around the theme of monstrosity will evolve towards them being able to decide on an interesting topic to write about. In the novel *Frankenstein* a teacher could start with a discussion of the plot, which will help students get a general overview of the story. In addition, the students will be familiarized with the characters and their actions. This way a teacher can explain the difference between a character and a narrator more efficiently. The next session can revolve around the theme of monsters. A teacher can ask students to define what a monster is, while pointing out certain historical concerns that people feared and ask if the students can recognize these aspects in the monsters in the novels. For instance, one can make the students note that many people in the Romantic period feared vagabonds drifting from town to town terrorizing villagers, and then ask them if they recognize any characters in *Frankenstein* who travels and causes destruction and fear. In volume two the monster gains a subjective point of view and elaborates on his travels. Thus, the teacher can focus specifically on these chapters and ask the students if the monster's actions are justifiable. Do they think the "daemon" is terrorizing villagers, or do they sympathize with him, and why. Halberstam argues that "[t]he reader, of course, is the judge and jury, the courtroom audience, and often, a kind of prosecuting presence expected to know truth, recognize guilt, and penalize monstrosity" (Halberstam, 1995: 20). The students' judgments can be quite useful and one can have a small classroom discussion around the monster's destructive behavior and the responsibility of the creator. The classroom can be divided into two sections where one section argues the case of the people in *Frankenstein*, while the other argues the case of the monster. By asking the students their attitude towards the monster and to consider the contemporary culture, a teacher

can show students the various ways monstrosity can manifest itself. This will allow students to develop their own thoughts around what monstrosity really is and, at the same time, be able to develop their perspectives on monsters into more developed essays. As such, it is important to plan and notify the students of a Monster Month's arrangement, since what is done in the classroom is the basis for the students' work and their further progress in their homework and essays.

The students should also be introduced to the Gothic genres that are relevant for the novels they discuss. Specifically since “[t]he form of the Gothic novel...reflects further upon the parasitical monstrosity it creates” (Halberstam, 1995: 20). They can discuss the Romantic Gothic elements in the novel *Frankenstein*, such as superhuman qualities, or in the case of Imperial Gothic, elements such as the labyrinthine disarray found in *The Strange Case of Dr. Jekyll and Mr. Hyde*. This is useful to consider how the Gothic genres present the creators and their creations, since “[t]he monster always represents the disruption of categories, the destruction of boundaries, and the presence of impurities...” (Halberstam, 1995: 27). By including the Gothic genre students can evaluate the monsters' destruction of boundaries like advancing on the domestic lives of characters in the novel, or how the creators' transgressions lead to their society's chaos. Therefore, another interesting discussion the students can have is the relationship between the creators and their monsters. Monstrosity is a rich subject and it is possible to arrive at various takes on it for the students' essays, especially if a teacher includes the students in the early stages of a Monster Month. This can be done by asking them what they find intriguing about monsters and focusing on these aspects.

In spite of a class size often being between 25-28 students it is still possible to have different presentations and essays on the theme of monstrosity. It is up to the teacher to inspire and guide the students to focus on the aspect of monstrosity in the novels that they find interesting. Students can consider various themes like doubling and discuss who the monster

is and why between the creator and their creation. They can question how or if the monster reflects contemporary fears, how monsters are perceived through history, or if the creators of the monsters reflect the same fears as their creations. Furthermore, it is possible to consider modern monsters in novels or films like the “Twilight Saga” (2008-2012) and compare the aspects of monstrosity before and now.

The students work can be evaluated during and after a Monster Month by utilizing correction codes. I would suggest that the students hand in a first draft of their essays so that the teacher can correct using correction codes. Students are thus provided the opportunity to work more thoroughly on their assignments and can develop their written language.

According to the international teacher trainer Harmer “[m]any teachers use correction codes...” (Harmer, 2007: 149) when they give feedback on students’ written work so they can correct themselves. Correction codes are very useful because the feedback is “...much neater and less threatening than random marks and comments” (Harmer, 2007: 149), and it provides them with the opportunity to work actively with their own language. Correction codes are codes provided in a student’s text where they can look up what the code means on a separate sheet in order for them to correct their English. Harmer provides examples where he places a symbol over the student’s mistake in their text, which they then need to decode in order to correct it. The symbols he uses can be seen in Figure 3.

Symbol	Meaning	Example error
S	A spelling error	The <u>asnwer</u> is obvious
WO	A mistake in word order	I <u>like very much</u> it.
G	A grammar mistake	I am going to buy some <u>furnitures</u> .
T	Wrong verb tense	I <u>have seen him</u> yesterday.
C	Concord mistake (e.g. the subject and verb agreement)	People <u>is</u> angry.
Λ	Something has been left out.	He told <u>Λ</u> that he was sorry.
WW	Wrong word	I am interested <u>on</u> jazz music.
{ }	Something is not necessary.	He was not {too} strong enough.
?M	The meaning is unclear.	That is a <u>very excited photograph</u> .
P	A punctuation mistake.	Do you like <u>london</u> .
F/I	Too formal or informal.	<u>Hi</u> Mr Franklin, Thank you for your letter ...

FIGURE 5: Correction symbols

Figure 3: Jeremy Harmer's Correction Codes (Harmer, 2007: 149)

Correction codes provide motivation if students can use them before handing in the final draft of their essays in order to improve their grades. Instead of using the classically feared “red pen” a teacher can correct their mistakes using a pencil. This way the students can erase the codes after they are corrected, while they also get the chance to see what part of their written English they are struggling with. I recommend that while correcting, the teacher focuses on two to four major areas that the specific student is struggling with and is within their zone of proximal development to improve. This way a student with a less developed writing ability in English is not overwhelmed by the correction codes and the work they need to do in order to improve. Furthermore, “[i]n order for students to benefit from the use of symbols...they need to be trained in their use” (Harmer, 2007: 149), and therefore a correction method like this should be introduced before entering a Monster Month.

Coded Self-Assessment³ (hereafter referred to as CSA) is based on correction codes, like Harmer, however they are numbered. It is up to the professional teacher to choose whether to use numbers or symbols. In my opinion Harmer’s decoding of his symbols is not

³ I developed CSA with fellow students during our year in the “one-year undergraduate teacher training programme”.

specific enough, meaning that students who have learning difficulties can find them too intricate to ‘decode’. The example provided of a capital S over a student’s spelling error might be too vague, and a teacher should therefore consider specifying the decoding. The CSA codes are more specific as to what the students are supposed to do in their texts after they have decoded their errors. For instance, including *tense* in parenthesis might help steer the student in the direction of how to correct their code “1. Check verb (tense)” (see Attachment). Another example of simplifying codes can be adding “5. A/ an” or “9. Where/ were” (see Attachment) in order to include adaptive teaching and aid the students in their decoding. The goal is, in any case, for students to be able to see their own mistakes and correct them, thus making them more aware of their own language. If a teacher chooses to use symbols or numbers for correcting their students it is still important to “...write [a] summarizing comment[] at the end of a student’s work saying what was appropriate and what needs correcting” (Harmer, 2007: 149). This remark should comment on a student’s content or structure, beyond their grammatical errors. This is important in order for students to get feedback on their thoughts around the theme of monstrosity and the structuring of their thoughts into their essays.

The course English Literature and Culture provides the possibility of having one Monster Month each semester during the upper secondary level 3. As such, students can “analyse at least two lengthy works of fiction” (KP-06) one each half of the school year. I suggest that students write down their thoughts on their work and effort from the first Monster Month, so the teacher can save and return these reflections to them for the second Monster Month. This way the students can see their own progress and have a more developed starting point for the second Monster Month. Furthermore, a teacher could start to prepare the students for what they can expect in next year’s Monster Month. This can be done by introducing a few difficult questions on monstrosity for the students can ponder on and by letting the

students fill out a form where they evaluate the process and their efforts. If students are given the opportunity to evaluate themselves and hand this in digitally, then the teacher could easily store this in a folder on the computer and hand them back out at the beginning of the next Monster Month. This way the students will refresh their memories about what they wrote about last year, how it went, and how they can develop themselves further during this Monster Month. I suggest that the teacher also writes a few helpful comments to the individual student on the evaluation they hand in, so the students know what to focus on when they write their next papers. Finally, when revisiting a Monster Month it is important to revisit and expand on the literary terms used, so that the students can continue to develop their vocabulary and English language. This way the students can develop and ascertain their take on monstrosity through the use of more specific terms.

6.4: Conclusion

In this chapter of the thesis I have focused on both form and content in a Monster Month, where students work on a longer literary text surrounding the theme of monstrosity. Specifically the focus has been on teaching traditional monsters and man as monstrous through the novels *Frankenstein* (1818) and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). The form has been explored through correction codes that can make students more aware of their personal use of the English language. This also allows a teacher to employ adapted teaching and grant students the opportunity to develop their English according to their zone of proximal development. In addition, correction codes can motivate students to work actively with correcting their own essays in order to improve their grade. The content is examined through the topic of monstrosity in hopes that it will be inspiring for the students, since I am focusing on their interests as a starting point. By expanding their horizon on the theme of monstrosity, teachers can create an interesting and motivational month that focuses on literature. By having the students set personal goals and evaluate themselves during and

after a Monster Month the students can reach their personal potential zone of proximal development beyond their written assignments.

By emphasizing the Core Curriculum's aims one can compare monsters from today's society with the contemporary Romantic or Victorian monsters. While emphasizing specific competence aims from the subject English Literature and Culture one can focus on the monsters' evolution by examining contemporary culture, their historical context or if the responsibility of the society's chaos lies with the creator or its creation.

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Attachment

Coded Self-Assessment

1. Check verb (tense)
2. Consider the preposition
3. Rephrase word/ sentence
4. Restructure the word order in your sentence
5. A/ an
6. Singular/ Plural
7. Check spelling
8. Of/ off
9. Where/ were
10. Do/ does
11. "Norwegianism"
12. Use of comma

Task:

- Write down how many 1,2,3...-codes there are in your paper.
- Use the Coded Self-Assessment-sheet to find out what the codes mean.
- Correct what the code is telling you to.

E.g. (For example)

1

It was a **bored** afternoon.

Code 1 = Check verb tense and correct

Additional notes for teachers on CSA

As a professional teacher, you know your class best. Therefore, it is up to the individual teacher to select and add the codes that are necessary for each class. To introduce correction codes a teacher can have the students write short texts and introduce five codes that are relevant for the students' current problems in their written work. The teacher should also make sure that the students know grammatical terms if they are included in the CSA-sheet.

This CSA-sheet provides examples of codes that teachers can utilize. However, it is important to realize that you should not use all the mentioned codes at once. Every class has different errors, just like every student does. Therefore, a teacher should only choose those that the students will benefit from. Furthermore, if students have individual problems beyond the codes it is more beneficial if the teacher comments directly on this in addition to using the codes.

The teacher must always mark clearly what section or word the students should correct. An example of this is provided below.

4

1

I today walked home, and then I watched TV. It was a bored afternoon.