

# **Monsters Without Morality: Representation of The Internal Conflicts and The Paradoxical Nature of The Human Psyche in Stevenson’s Jekyll-Hyde and Oscar Wilde’s Dorian Gray**

**Anmana Bhattacharya**

## **Abstract**

In the book *The Varieties of Religious Experience: A Study in Human Nature*, William James talks about the “divided self” – the heterogenous personality which has found its way into one body. Human beings are social animals and as members living in a society, one must abide by certain rules and norms. People who fail to do so, and are chastised by the society and they are punished. Being able to comply with the norms is considered good, and being unable to do so is considered bad or evil. Often the two are looked at as two opposing terms, unable to exist together. But evil is inherent in society which is made up of the apparently contradictory binaries of good and evil. So why should human beings, who make up the society, be an exception? The societal norms make humans grow conscience, which makes them conscious about right and wrong. But a person might not always choose to listen. A person might also be torn between the inherent evil in them and the rules of society. This is something which we see in Oscar Wilde’s *The Picture of Dorian Gray* and in Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*. The two novels show how an individual splits between two selves, how they are affected by their transformation and yet unable to resist it.

**Keywords:** *Good, Evil, Duality, Instincts, Transformation.*

We call the unconscious “nothing,” and yet it is a reality in *potentia*. The thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today. The unknown in us which the affect uncovers was always there and sooner or later would have presented itself to the consciousness.

~ Carl Jung<sup>1</sup>

The Victorian age was marked by advancements in the field of science and technology, as well as in mental health studies. These advancements had a significant impact on the life of the people as they were trying to grapple

## TRIVIUM

with modern ideas and thoughts while still holding on to their traditional values. There were significant advances in the field of philosophy, challenging traditional beliefs about the nature of the world and the role of humanity in it. The theories of evolution challenged religious beliefs about the origins of humanity and the concept of a divine creator. Advancement in psychological studies led to the re-interpretation of traditional crimes – criminal activities were not being judged as a mere act but were being analyzed for underlying mental illness or insanity, thereby blurring the lines between criminality and insanity as well as that of good and evil. Cognitive tests of insanity that came from an 1843 case considered a person ‘legally irresponsible for his acts if, due to a defect of reason resulting from mental disease, he was unable to perceive the nature and quality of his acts or to know that they were wrong’.<sup>2</sup>

Psychoanalytic studies of the conscious, subconscious, and unconscious mind gained prominence during this age and the literature became a reflection of it. The human mind was not seen as one entity but as something complex, with several layers to it. The human consciousness became an area of inquiry for scientists, philosophers, and artists. Freud’s psychoanalytic theory played an important role in this. Freud provided the topographical classification of the psyche in which he divided the human mind into three parts – the ego, the id, and the superego. Freud says that the ego is the rational and the conscious part of the human mind and is actively responsible for taking decisions, our very consciousness is attached to the ego, it is the ‘mental agency’ which ‘supervises’ all the mental processes; the id is associated with the ‘pleasure principle’, it is associated with the primitive ‘instincts’ and ‘passions’ which need to be repressed to function properly in the society; the superego, also known as the ego-ideal, is the moral and ethical part of our psyche, it helps us decide what is right or wrong, it is the ‘superior being’ formed around the ‘dread of castration’ and it is this dread that takes the form of conscience.<sup>3</sup> The balance between all these three elements makes an individual suitable for surviving in society and has an immense role in the thought processes and decision making of every individual, but there is always the chance of a disbalance that might disrupt the normal functioning of an individual.

The Victorian era also witnessed a breakthrough in the understanding

of human evolution. On the *Origin of Species*, published in 1859, challenged the prevalent notions of creation and evolution of the human race. The theory stated all organisms have evolved through a process of natural selection where they have become better suited to survive and reproduce in the world and pass their advantageous traits to the next generation. Although seriously debated, the theory had widespread acceptance and had a profound impact on the understanding of the natural world and is still a subject of ongoing research. The theory then began to be loosely applied to the Victorian lifestyle, the poster for which was the wealthy, industrialized Britain, the home to the modern man who has 'tamed nature for his own ends.' However, these images were based on the fears of 'social, racial and cultural degeneration and decline.'<sup>4</sup> Scientific advancements also marked a rise in science fiction, so much so that it found its way into the genre of Gothic giving rise to the Victorian neo-gothic, a combination of science and the horrors of the age. The similarity between gothic and science fiction lies in their reflection of the 'important features of the real world' and both can be used for the 'purposes of conscious psychological exploration and social criticism.'<sup>5</sup> Mary Shelley's *Frankenstein*, published in 1818, loosely marks the beginning of this new genre of gothic and was followed by several others such as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, H.G Well's *Time Machine* and so on.

Another important feature of these new gothic novels was that they were psychological; they were not only reflective of the age but also reflected the deep-seated issues of the human mind, the intricate workings of it and its lack of singularity. The fear of degeneration, combined with the psychoanalytical studies of human unconsciousness, led to the creation of the psychological double. The Victorian age was extensively obsessed with outward appearance, manners, and propriety and this often led to people 'putting up' an appearance for the sake of fitting into society's notions of respectability and decorum while living a very different life in secret, away from the judgmental eyes. In the novel *Frankenstein*, Victor Frankenstein creates a monster and names it after him and thus comes up with the idea of a double who is far worse than the real self, a double in which the id is the dominant nature of personality suppressing the ego and the superego. This monster is 'without a place in the cosmic order'<sup>6</sup> and it

## TRIVIUM

goes on to destruct the life of its creator. In Robert Louis Stevenson's novel *Strange Case of Dr. Jekyll and Mr. Hyde*, we see something similar. Jekyll, through his experiments, creates a monster but this is a monster that is as much a part of him as he is himself; it is a monster without any traces of morality or guilt and it lived alongside Dr. Jekyll, like the two faces of a coin.

Described as 'a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness' who cherished nothing but 'sincere and warm affection'<sup>7</sup> for his friends, Dr. Jekyll was a reputed and respected scientist. Mr. Hyde, on the other hand, is 'pale and dwarfish' and is someone who gives 'an impression of deformity without any nameable malformation'. He had a 'displeasing smile' and was someone who had a 'murderous mixture of timidity and boldness.'<sup>8</sup> His physical deformation is not only an outward reflection of his inner malevolence but is also a reflection of the primitive nature of man. He is a creature who is guided purely by his primitive instincts and has not got a tiny amount of guilt or the fear of consequences whereas Jekyll is knowledgeable, respectable, and noble, representing the face of Victorian mannerisms. Hyde can nonchalantly walk over a child despite her cries. He even commits the gruesome murder of Sir Danvers Carew by clubbing him to death, and after finishing his deed, he walked over the corpse. Hyde is a creature which is free from 'moral conditions in order to maximize their desires.'<sup>9</sup> Dr. Jekyll, in his sane mind, was aware of what went down, and was extremely remorseful – he lost a friend and a client, and that was his doing. When in his form as the scientist, Dr. Jekyll would exhibit a propensity towards benevolent deeds, as if to compensate for the mistakes of his second self. Dr. Jekyll seemed to have no escape from his darker self, and even further into the story we see how he is unable to control his transformation and is forced to kill himself because one part cannot exist without the other and that was the only way to get rid of his evil self.

While talking about the novel, Czyzewska and Glab point out:

The origin of duality here (double) is neither new, nor original, and its inception refers to on the concept of the duality of man's morality, i.e., struggling internally with good and evil. The writer made this inner conflict the theme of the novel, and through the plot of the story the reader

## Monsters Without Morality

can trace the problem of the split-personality disorder of Dr Jekyll, the widely respected London physician and inventor of a medicine which supposedly allows to separate the good and the bad spheres of human nature.<sup>10</sup>

The medicine serves as a means of escape for Dr. Jekyll from the constraints of societal norms and expectations. By transforming into Mr. Hyde, he can indulge in his deepest, darkest desires without fear of social ostracization or moral judgment. This can be interpreted as a critique of the restrictive and oppressive nature of Victorian society, which often suppressed and repressed individual desires and emotions. Jekyll in his confessional letter mentions that ‘man is not truly one, but truly two.’<sup>11</sup> Human beings have multiple personalities and thought processes. In order to become a social being, one always must suppress certain thoughts and desires for proper functioning in society. The ones who are unable to do so are ostracized. Jekyll creates Hyde, and through Hyde he lives another life where he can give in to his basic instincts and desires without being caught because he can always transform back to his other self, the respected scientist. It would be better instead of looking at the two characters as Jekyll or Hyde, ‘one should see Jekyll-Hyde.’<sup>12</sup> Hyde to Jekyll is something that James S. Grotstein describes to be the

Separate being living within one that has been preconsciously split off and has an independent existence with independent motivation separate agenda etc and from which can emanate evil sadism and destructiveness.<sup>13</sup>

While Hyde and Jekyll represent the dual existence of good and evil in a person, the character of Dr. Lanyon serves as a foil to Jekyll. The latter believed the former had ‘narrow and material views’, constantly denying the effectiveness of ‘transcendental medicine.’<sup>14</sup> Lanyon represents the more rational, materialistic aspect of science while Jekyll represents science out of the ordinary. Lanyon believed that most of Jekyll’s experiments led to ‘no end of practical usefulness.’<sup>15</sup> The death of Lanyon is remarkable, primarily because it marks the end of the familiar, rational territory of science and the physical world. The successful transformation of Mr. Hyde into Dr. Jekyll as he consumes the medicine becomes representative of the unknown prowess of science and its potential

## TRIVIUM

misuse if it falls into the hands of the wrong person. Brantlinger talks about the trope of the mad scientist whose inventions or creations ‘destroys life instead of enhancing it.’<sup>16</sup> Jekyll’s creation is the compound, which is not destructive. What is destructive is the transformation it causes. Lanyon, on witnessing a wanted murderer transform into a friend, is shocked, and it led to his untimely death. The destructive aspect is not a separate entity but is part of its creator’s mind. It allowed Jekyll to lead two lives simultaneously and erased the actions of Hyde from the conscience of Jekyll. When Jekyll was unable to control the transformation, it shows how inherently Hyde is a part of him – he did not need any catalyst any more, his repressed self would show up unannounced, waiting to reveal its secrets to the world. Jekyll, in order to destroy his other self, is left with no other option but to kill himself.

What makes Oscar Wilde’s novel *The Picture of Dorian Gray* different from Stevenson’s work is that unlike in the latter where there is one man assuming two separate identities to live a dual life, the former shows how a man can transform his way of living and pursue a purely hedonistic lifestyle. The novel revolves around the life of the titular character Dorian Gray and a portrait of him made by his artist companion, Basil Hallward. Through his narrative, Wilde explores the themes of aestheticism, morality and corruption and it becomes a mirror of the Victorian way of life. The portrait assumes a supernatural quality as it portrays the moral degeneration of the protagonist through the physical decay of the portrait. The creator of the portrait, Basil Hallward loved Dorian dearly and held him closest to his heart, almost worshipping him. From the beginning, we are made aware that Dorian is a beautiful young man. But apart from being ‘wonderfully handsome’, there was something in his face that made one trust him at once.’ He had all the ‘candor of youth... as well as all youth’s passionate purity.’<sup>17</sup> His beauty was ‘unspotted’ as if guarded against all of the world’s darkness and evil. He was made to be worshipped. When Dorian first appears in the story, he is naïve and innocent. But in Basil’s studio itself, he finds the company of Lord Henry Wotton, whom Basil fears will spoil his dear friend. Dorian, for Basil, represented everything that is beautiful and in order to create his portrait, Basil had put too much of himself in creating it – to the extent that he refused to put it up for exhibitions. However, Basil’s fear comes true as Lord Henry and Dorian

## Monsters Without Morality

grow quite close – such that Dorian starts spending more time with him than with Basil and that is what transforms him – from an innocent young man to a person who is twisted and if anything, far from good.

Unlike the transformation of Dr. Jekyll into Mr. Hyde and vice-versa, Dorian's transformation is not instant. It happens over a course of time. It is not one person with two separate identities, but one person transforming, becoming a separate individual with no similarities with his earlier life, except apparently. Dorian succumbs to his long-suppressed urges and desires, leading to a downward spiral in his moral and psychological well-being. Most of Dorian's crimes are more subtle, and to a certain extent psychological, unlike those of Hyde's. But what the two men have in common is their ability to remain completely unbothered to the darkness in them, and their lack of guilt and conscience. But despite his hideous deeds, Dorian retains his youthful beauty. Neither time nor his actions seem to weigh down on the youthful perfection. But what bears the blow is the painting. Instead of the person, it is the portrait that becomes a mirror to his degrading self. Liebman points out that through the painting, Wilde portrays the 'great moral issue of the nineteenth century....' People wanted to resolve the 'conflict between two mutually exclusive codes of conduct' which is not 'tenable'. These opposing visions can only be solved through 'accommodation and compromise' and Dorian fails to do because 'resolution' is impossible.<sup>18</sup> Dorian's fundamental desire was to experience all the pleasures that life has to offer, unlike what Victorian morality prescribes.

Basil's masterpiece, from the very beginning, serves as a mirror. The painting initially reflects Dorian's unspoiled youth and mind. The Lacanian concept of the mirror stage states that a growing infant identifies with their reflection on the mirror thus forming the notion of a complete unified self. Through the portrait, 'Dorian identifies with his own "ideal self" ....' He finds that self which is 'both unified and incorporeal, free from the gross materiality of the body and the instability of the human psyche.'<sup>19</sup> Dorian, after his conversation with Lord Henry Wotton whom he meets in Basil's studio, realizes how he will lose all his beauty and youth with time, but the painting will forever retain what he now cherishes. He wished that the process was reversed – he stays young but the painting grows old, and he gets that. While the painting showed the true nature of

## TRIVIUM

his soul, his moral degeneration, and his lack of a conscience or guilt, Dorian never changes, he retains the innocent beauty of youth. Throughout the story, Lord Henry influences Dorian in several ways, pushing him towards a life of shameless pleasure and sin. Dorian's betrayal of Sibyl Vane and the subsequent change that appears in the painting is a pivotal point in the novel, marking the beginning of his descent into darkness. Dorian had been infatuated with Sibyl's acting and had idealized her as the embodiment of romantic love. However, when she fails to perform on the night that Dorian brings his friends to see her, he becomes disillusioned and cruelly ends their engagement.

While talking about Sibyl to his friend Henry, Dorian says, 'The man who could wrong her would be a beast without a heart.'<sup>20</sup> Ironically it is he who does that act. Initially, he is torn between two conflicting influences: the purity and innocence represented by his love for Sibyl Vane, and the hedonistic philosophy espoused by Lord Henry. He has a strong attraction towards both, but their worldviews are fundamentally at odds with each other – Sybil represents the traditional values of love, commitment, and morality, while Lord Henry represents a more cynical and nihilistic view of life where pleasure and self-indulgence are the highest goals. After the death of Sybil, when he sees the portrait reflect a change, he feels guilty and wishes to make things up with Sybil. But Sybil kills herself, and Dorian lets Henry's voice rule and does not repent at all. Influenced by his words, he brushes her death as a tragedy but also an artistic triumph. What he does take care of is the painting, and ensuring that nobody gets to see it. Dorian relocates the portrait to a secluded upper chamber of his residence, which he had not accessed in four decades, and conceals it with a curtain. He wishes to safeguard the true depiction of his soul from the world. Dorian gets some chances at preventing his inner evil to take over, but he pushes them aside. The only person he lets in is Lord Henry.

Although Lord Henry pushes Dorian to a life of hedonism, a life lived by the primal instincts of pleasure, he himself lives a decent life and does not indulge in anything foul. He even gives a book to Dorian which describes the nasty exploits of a nineteenth century Frenchman. Dorian drowns himself in that book, it becomes like the Bible for him pushing him into a life of darkness and evil. The passions in him find their 'terrible outlet', his dreams make 'the shadow of his evil real'.<sup>21</sup> In his desires to live by Henry's



worldview, Dorian's self is not only broken up into multiple selves but is at war with itself 'driven by forces beyond its control', and morality becomes 'arbitrary and relative', which leads to Dorian's 'withdrawal from human engagement', 'pursuit of pleasure' and the 'manipulation of others for one's own enjoyment and edification.'<sup>22</sup> Over time, Dorian's reputation among the upper stratum of society dwindled as rumours spread about his involvement in scandalous activities. He was frequently spotted exiting the most notorious establishments and seedy London locales, yet no one ever confronted him, and he was still welcomed at social events. Despite his heinous actions, Dorian's physical appearance remained unchanged. Nobody could associate heinous deeds with that innocent beauty. Meanwhile, his portrait continued to depict him as increasingly cruel and aged as it became a constant reminder of his sins.

Dorian's last resort for turning back from his evil was Basil Hallward. Hallward was the person who believed that 'the universe is a moral order' where evil is punished and good is rewarded, and that art and human conduct should be 'guided by a moral code in which sympathy and compassion are the primary values.' Their bond gradually loosens over the course of time until one day Basil shows up at Dorian's place. Basil asks Dorian about the rumours and says that he wishes wholeheartedly that Dorian denies them. Basil also wants to see the portrait, which he wishes to exhibit in a gallery. When he finished the portrait, he was reluctant to show it to the world because he had put too much of himself in the work. But ultimately, he was able to 'dissociate himself from the painting through his love for the model....'<sup>23</sup> Instead of giving Basil any explanation for the rumours or scandals, Dorian's wicked mind decides to give him a glimpse of his soul. He takes Basil to see the painting. Basil is utterly horrified when he saw the 'hideous thing on canvas leering at him'.<sup>24</sup> The face was completely different, although it was still Dorian's with his golden hair, scarlet lips, and lovely eyes. Basil begs Dorian to pray for his sins and ask for forgiveness. He says that there is a Heaven and a Hell in each of us; if his prayers of pride had been answered, his prayers of repentance will be answered too. But it only made Dorian loathe Basil, and in a fit of 'mad passion',<sup>25</sup> he kills him with a knife, thus severing all his possibilities of beginning a life of repentance and doing any good. A few days later, he blackmails his former friend Alan Campbell and gets rid of the body.

## TRIVIUM

The portrait of Dorian undergoes a significant transformation after he commits murder. For the first time, Dorian forgets to hide the portrait behind curtains, revealing its grotesque corrupted state. The portrait's hand is stained with a "loathsome red dew",<sup>26</sup> which serves as a permanent reminder of Dorian's heinous act. At the end of the novel, what looks back at Dorian is not only cruel, but also as a hypocrite, it reflects to him the true nature of his character and the consequences of his immoral actions. Dorian is forced to confront the reality of his corrupt soul and the havoc it has wreaked on his life. Dorian thus becomes a 'man in the middle, unable to deny the demands of his superego and equally unable to repress the yearnings of his passion.'<sup>27</sup> The portrait serves as a doppelgänger, a mirror image of Dorian's wicked self, which he attempts to conceal from society, while his exterior appearance remains unblemished, perpetually portraying the youth and innocence of the protagonist. The destruction of the portrait becomes synonymous with Dorian's attempt to obliterate the evil within himself and much like Jekyll, he is unable to do so without killing himself. Subsequently, when Dorian's disfigured body, only identifiable by the rings on his fingers, is discovered, the portrait returns to its original state, reflecting the perfection of the artwork created by Basil. This transition of Dorian as a person and of the portrait leaves a deeper impact than Jekyll's transformation into Hyde by drinking a mixture of chemicals. It becomes the true reflection of the good and bad of the human psyche.

Lifton says that doubling allows not the 'elimination of conscience' but only a 'transfer of conscience.'<sup>28</sup> Dr. Jekyll was guilty of Hyde's crimes, while Dorian, on the other hand, chose to let the evil take over; his attempts at redeeming himself only led him to worse actions. Wilde's novel may be read as his 'prescient commentary on his own posthumous transformation into a cultural icon.'<sup>29</sup> Owing to his homosexuality Wilde himself had to lead a dual life. He faced significant criticism and condemnation due to his homosexuality, which was viewed as immoral and taboo in Victorian England. It was also illegal and individuals who engaged in same-sex relationships were subjected to criminal prosecution, social ostracism, and condemnation from religious and moral authorities. Wilde's sexuality became a central issue in the scandal that ultimately led to his downfall, which involved a public trial, imprisonment, and the ruination of his

## Monsters Without Morality

reputation. The persecution that Wilde faced due to his sexuality reflects the broader social and cultural attitudes of Victorian England towards non-heterosexual identities. The novel also reflects the artistic anxieties of its time as art was considered “unmanly,” coded with the pejorative connotations of homosexuality, decadence, and...biological degeneration.’<sup>30</sup>

Lifton states,

Doubling is the psychological means by which one invokes the evil potential of the self. That evil is neither inherent in the self nor foreign to it. To live out the doubling and call forth the evil is a moral choice for which one is responsible, whatever the level of consciousness involved.<sup>31</sup>

Dorian Gray, due to certain external influences, gives in to the pleasure-seeking immoral side of him, while Jekyll creates a monster out of himself, something which he cannot live with nor can he live without. Victorian authors were grappling with a society that was rapidly changing and evolving and the age-old traditions, beliefs and morality were put to question. The literature reflected the obsession with social conduct and moral order which created a tension between societal expectations and individual desires. The two novels portray people who wish to stick to societal norms and yet they wish to pursue their instincts. Romanticism and the revival of Gothic tradition brought in the elements of the irrational and supernatural. This, along with the scientific developments, gave us science fiction which explored the unknown possibilities of science, while also being moralistic in their approach, much like gothic literature. The duality also stems from the developing understanding of the human psyche and how different each individual is different, not only from others but also from the accepted social norms. Duality represented the socio-political conditions of the time, the literary movements, the scientific advancements, tradition, and modernity but most importantly the tension between individual and collective morality thus becoming a true reflection of the complex and contradictory nature of the Victorian age.

### Endnotes:

<sup>1</sup> Carl Gustav Jung, *The Archetypes and the Collective Unconscious* (1959; Repr. Princeton: Princeton University Press, 1968), p. 279.

## TRIVIUM

- <sup>2</sup> Mellis J. Ganz, 'Carrying On Like a Madman: Insanity and Responsibility in Strange Case of Dr. Jekyll and Mr. Hyde', *Nineteenth-Century Literature* (2015): 363-397.
- <sup>3</sup> Sigmund Freud, *The Ego and the ID* (1923), [www.SigmundFreud.net](http://www.SigmundFreud.net) (<https://www.sigmundfreud.net/the-ego-and-the-id-pdf-ebook.jsp>). Accessed: 13 April 2023.
- <sup>4</sup>Carolynn Burdett, 'Post Darwin: Social Darwinism, Degeneration, Eugenics', <https://www.bl.uk/romantics-and-victorians/articles/post-darwin-social-darwinism-degeneration-eugenics>. Accessed: 16th April 2023.
- <sup>5</sup> Patrick Brantlinger, 'The Gothic Origins of Science Fiction', *NOVEL: A Forum on Fiction* (1980): 30-43.
- <sup>6</sup> Marshall Brown, "'Frankenstein": A Child's Tale", *NOVEL: A Forum on Fiction* (2003): 145-175.
- <sup>7</sup> Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde and Other Tales* (New York: Oxford University Press Inc, 2006), p. 18.
- <sup>8</sup> Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde and Other Tales*, p. 15.
- <sup>9</sup> Kristen Guest, 'Jekyll and Hyde, Inc.: Limited Liability, Companification, and Gothic Subjectivity', *Victorian Literature and Culture* 44.2 (2016): 315-329.
- <sup>10</sup> Urszula Czyzewska and Gregorz Glab, 'Robert Louis Stevenson Philosophically: Dualism and Existentialism within the Gothic Convention', *Annals of Philosophy* 62.3(2014): 19-33.
- <sup>11</sup> Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde and Other Tales*, p. 52.
- <sup>12</sup> Irving S. Saposnik, 'The Anatomy of Dr. Jekyll and Mr. Hyde', *Studies in English Literature, 1500-1900* 11.4(1971): 715-731.
- <sup>13</sup> Dr. Robert Jay Lifton, *The Nazi Doctors: Medical Killing and the Psychology of Genocide*, (New York: Basic Books Inc., 1986), p. 424.
- <sup>14</sup> Stevenson, *Dr. Jekyll and Mr. Hyde*, p. 50.
- <sup>15</sup> Stevenson, *Dr. Jekyll and Mr. Hyde*, p. 47.
- <sup>16</sup> Patrick Brantlinger, 'The Gothic Origins of Science Fiction', p. 35.
- <sup>17</sup> Oscar Wilde, *The Picture of Dorian Gray* (1891; Repr. London: Penguin Books Ltd., 2000), p. 19.
- <sup>18</sup> Sheldon W. Liebman, 'Character Design in "The Picture of Dorian Gray"',

## Monsters Without Morality

*Studies in the Novel* 31.3(1999): 296-316.

- <sup>19</sup> Elana Gomel, 'Oscar Wilde, "The Picture of Dorian Gray," and the (Un)death of the Author', *Narrative* 12.1(2004): 74-92.
- <sup>20</sup> Oscar Wilde, *The Picture of Dorian Gray* (1891; Repr. London: Penguin Books Ltd., 2000), p. 75.
- <sup>21</sup> Oscar Wilde, *The Picture of Dorian Gray*, p. 115.
- <sup>22</sup> Sheldon W. Liebman, 'Character Design in "The Picture of Dorian Gray,"' p. 298.
- <sup>23</sup> Elana Gomel, 'Oscar Wilde, "The Picture of Dorian Gray," and the (Un)death of the Author', p. 82.
- <sup>24</sup> Oscar Wilde, *The Picture of Dorian Gray*, p. 151.
- <sup>25</sup> Oscar Wilde, *The Picture of Dorian Gray*, p. 151.
- <sup>26</sup> Oscar Wilde, *The Picture of Dorian Gray*, p. 165.
- <sup>27</sup> Sheldon W. Liebman, 'Character Design in "The Picture of Dorian Gray"', p. 312.
- <sup>28</sup> Lifton, *The Nazi Doctors*, p. 421.
- <sup>29</sup> Elana Gomel, 'Oscar Wilde, "The Picture of Dorian Gray," and the (Un)death of the Author', p. 79.
- <sup>30</sup> Elana Gomel, 'Oscar Wilde, "The Picture of Dorian Gray," and the (Un) death of the Author', p. 78.
- <sup>31</sup> Lifton, *The Nazi Doctors*, p. 423.