

**The Double in Gothic Romance:
A Study of *The Monk*, *Frankenstein*, “William Wilson,”
The Strange Case of Dr Jekyll and Mr Hyde,
and *The Picture of Dorian Gray***

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Introduction

We usually regard *The Castle of Otranto* by Horace Walpole as the first Gothic Romance. Its heroine Isabella tries to run away from her dead fiancé’s father Manfred who attempts to force Isabella to marry him because his wife Hippolita is unable to provide another heir after they have lost their only son. The Gothic theme of “the persecuted maiden” is taken over by Ann Radcliffe. This type of Gothic heroine is often shut up in dark and closed places such as a vault or basement, and forced to run away from male authority. Such places are typically compared to the female body, and Claire Kahane makes this comment on the symbolic aspects of these places.

[The] heroine is imprisoned not in a house but in the female body, which is itself the maternal legacy. The problematic of femininity is thus reduced to the problematic of the female body, perceived as antagonistic to the sense of self, as therefore freakish.¹

The heroine Julia, in *A Sicilian Romance* by Radcliffe, happens to run into a cave and meet Louisa Mazzini, her mother, who has been thought to be dead. Julia has been in a painful flight from her father, who compels her to marry the Duke de Luovo though she loves Veneza earnestly. She has lived “in happy tranquillity” at first, for she has been “ignorant ... of the sorrows and the pleasures of the world” (14).² But, through the horrible and lonely flight, she experiences strange emotions heretofore unknown to her. Julia’s encounter with her mother in the cave is often regarded as a return to the mother’s womb, but Alison Milbank tries to explain more thoroughly; Milbank regards her flight as the process of gaining identity as a woman. Milbank, at first, cites Pierre Arnold’s idea that Louisa Mazzini’s rescue “symbolizes the rebirth of the heroine; it is also the symbol of return to the mother’s womb before birth and above all the substitution of the daughter for the mother.”³ The rebirth here means Julia’s recognition of her biological origin in the womb, “the union of male and female.” She has learned to put herself in the place of the mother, after she herself experienced agonies caused by love. Then, Milbank draws this conclusion about Julia’s flight:

Julia’s identification with her mother’s situation is not infantile regression to the womb: instead it precipitates her maturation and sexual union. The child can now understand himself or herself as the product of the union of male and female—of a truly sexual union—and understand that the mother is also a lover. And the opening of what had hitherto been a hermetically closed womblike space and symbolically an occluded and forbidden origin will allow change in terms of both individual sexual fulfillment and social mobility, as the absolutist power of the male aristocrat is cancelled.⁴

What the ‘persecuted maiden’ seeks for through the painful flight, the wandering, is her identity.

At the end of the eighteenth century, a long—lasting sense of values began to break down. It was the French Revolution that gave a decisive start to the change. The Romanticists at first sympathized with its goal, but soon began to believe that too terrible a destruction had been caused to human civilization. The Romantic Poets such as Wordsworth and Coleridge, according to M. H. Abrams, keenly realized the necessity of that reunion of man and nature ‘because man [had] severed himself from his earlier unity.’⁵ The Ancient Mariner’s solitary cry is often regarded as the agony of a man who has broken the balance between man and nature. He must wander alone searching for the reunion: “Alone, alone, all alone, / Alone on a wide wide sea! / And never a saint took pity on / My soul in agony (11.232-235) ‘⁶ In this poem, the breakdown of the union is represented by the killing of an albatross.

Abrams points out that spiritual wanderers in the Romantic period, the children of Adam fallen from the Paradise, are to be absolved of their sins after their wandering of atonement, as the Prodigal son is in the Bible, and he calls the wandering ‘the Circuitous Journey’⁷ that begins with “Alienation” and ends with ‘Reintegration.’ And this is closely connected with another Gothic theme, the ‘Doppelgänger,’ or ‘double-walker’ in English. The double-walkers in Gothic fictions, having lost the unity of soul and body, must wander in atonement for their Faustian sins. They, at first, refuse to accept their sins, which are represented or reproached by their other selves, and then try to escape from them as ‘the persecuted maiden’ does from the male authority. The difference between them and their counterparts gets more and more ambiguous through the flight, which causes growing horror. It is typically shown in the last part of *Frankenstein*, where Mary Shelley describes Victor Frankenstein’s pursuit after the Monster. The ambiguity is also seen in *The Strange Case of Dr Jekyll and Mr Hyde*, in which Jekyll is terrified to find himself changed unconsciously into Hyde, the embodiment of his id. When the difference between the two selves becomes vague, double-walkers find themselves forced to face their counterparts, to ask what they are, and ultimately to accept the counterparts as themselves.

The double-walkers’ process of accepting their alter egos can be further compared to ‘the Mirror Stage.’ According to Lacan, children see their images in the mirror and recognize what they are, as double-walkers accept their counterparts, their images:

The *mirror stage* is a drama whose internal thrust is precipitated from insufficiency to anticipation—and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call orthopaedic—and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject’s entire mental development. Thus, to break out of the circle of the *Innenwelt* into the *Umwelt* generates the inexhaustible quadrature of the ego’s verifications.⁸

It is curious that in the Gothic Romances in which a double plays a major part, the mirror itself often has a function by which double-walkers ask themselves what they really are. In *Frankenstein*, the scene where Victor and the Monster gaze at each other through the window symbolizes the Mirror Stage of Victor, though no mirror is actually used.

In this essay, I consider the first chapter of *The Monk* by Matthew Lewis as an example of “the double” metaphors, and then deal with *Frankenstein*, *The Strange Case of Dr Jekyll and Mr Hyde*, “William Wilson,” and *The Picture of Dorian Gray*. *The Monk* is written as Lewis’s counterargument against Ann Radcliffe’s handling of goodness, “the persecuted maiden,” and of evil, the powerful male authority⁹; in Radcliffe goodness almost always succeeds in running away from evil and evil is destroyed. For one thing, Lewis is doubtful that “the persecuted maiden” is strong enough to survive the fearful flight, and, what is more, indicates the possibility of the coexistence of the mutually contradictory aspects in an individual.

Double Metaphors in *The Monk*

In *The Castle of Otranto* and the novels of Ann Radcliffe, goodness, represented by “the persecuted maidens,” and evil, embodied in male authority, are completely separated from each other. The main theme of *The Monk* is often regarded as the seduction of Antonia, a persecuted maiden, for whom Ambrosio is the dominating male authority, but this novel also indicates the possibility of the coexistence of the mutually contradictory aspects within an individual, Ambrosio. His weakness is usually covered by his strictness as a celebrated abbot, and his excessive strictness is reinforced by his attitudes to Agnes, who has committed adultery. Ambrosio with apparent strictness and real weakness is similar to Jekyll, who tries to pass for a humane scientist though at the same time he tries to fulfill his passions by creating Hyde. Ambrosio soon regrets his severity toward Agnes, after Rosario, a young novice, confesses his love for Ambrosio. Ambrosio punishes Agnes not because of his religious belief but because of his ostentation of his strictness. His regret indicates his irresolution and his great attachment to the young novice. In addition, the abbot has more than religious concern over the statue of the Virgin Mary, the “Madona.” Then, Rosario turns out to be a woman, Matilda. Though Ambrosio tries to reject her, Matilda skillfully influences him, drawing his passions out; she tells the monk what his desires are and how to fulfill them.

Ambrosio is divided between Outer fame and inner passions, and not strong enough to choose one of them. As Howard Anderson points out, because of “the destructive effect of Ambrosio’s up-bringing” he can do nothing “without the support of the very institutions that oppose his individual desires.”¹⁰ He has already been in such an unbalanced state of mind when Matilda reveals herself a woman, though it is Matilda who triggers off his actual degeneration. She appears in his dream, and attracts Ambrosio ingeniously.

Ambrosio has sexual intercourse with Matilda in a dream. According to Lacan, it is in dreams that

the restricted self reveals itself as a “fragmented body.”

This fragmented body ... usually manifests itself in dreams when the movement of the analysis encounters a certain level of aggressive disintegration in the individual. It then appears in the form of disjointed limbs, or organs represented in exoscopy, growing wings and taking up arms for intestinal persecutions...¹¹

Though Ambrosio’s own body is not dissolved into the fragments, Matilda in his vision gradually takes the form of the Virgin Mary and Ambrosio “fancied that He was kneeling” before “his favourite Madona” (67).¹² He is sexually repressed in the strict religious order, as completely ignorant of actual goodness and evil outside the monastery as of actual women. Matilda, who has recognized his sexual repression and the ignorance, takes advantage of the two traditional and contradictory images of women, the images of fallen Eve and the Virgin Mary, and tempts Ambrosio into the decisive fall, the rape of Antonia who turns out to be his own sister.

Matilda not only wears the image of the “Madona” while seducing Ambrosio, but also makes the most of her hermaphrodite nature. She approaches him as a novice, Rosario, and effectively reveals herself a woman. But, at the end of the novel, Lucifer discloses that “Matilda is a male demon sent to corrupt” Ambrosio. Paglia points out how ambiguous his/her gender is:

Matilda is sexually divided.... After she seduces the monk, she oddly becomes more and more masculine instead of more feminine.... Lewis implies Matilda’s gender is in flux: a self-adjusting mechanism maintains her hermaphroditism, like water seeking its own level...¹³

Matilda abuses Ambrosio as “weak” when he hesitates to rape Antonia. The more he is overwhelmed by her strength, the more he is attracted by Antonia’s gentleness. After all, she skillfully inclines Ambrosio’s mind to love Antonia.

Matilda is also considered Ambrosio’s double; they represent two aspects of an individual, a strong side and a weak one, which conflict with each other concerning the individual’s desire. Matilda’s reviling against Ambrosio is compared to Lady Macbeth’s irritation over her husband’s reluctance to kill King Duncan.¹⁴ On the other hand, Jekyll and Hyde have their respective passions and each tries to fulfill his own desire, as Rogers calls both of them Faustus.¹⁵ Jekyll creates Hyde so as to satisfy his inclination for pleasures, but he allows himself to keep his passions to pursue the intellectual curiosity and to be respected as a scientist. In *Frankenstein*, it is the very egoism as a scientist that causes Victor’s degeneration. In the process during which both Ambrosio and Jekyll gradually lose their power over their other selves, their doubles show this significant difference. Ambrosio is horrified at what he has done, allowing himself to be seduced by Matilda, while Jekyll is horrified to find that Hyde is enlarged

to have a completely different personality from Jekyll's.

Frankenstein: "The Circuitous Journey" of the Monster, Victor and Walton

What Mary Shelley seems to emphasize in *Frankenstein* is the scientist's egoism and a theme of this novel is considered the process of the scientist's realizing what he has done. Victor Frankenstein, who has recognized his blindness to human feelings in his pursuit of scientific knowledge, warns Walton not to continue the journey of scientific exploration. Victor's insensibility to human feelings is revealed in his gaze at the dead bodies decaying, from which he is to create the Monster. The bodies are nothing but the objects of his study. He describes his lunatic concern over the dead bodies; he examined and analyzed "all the minutiae of causation, as exemplified in the change from life to death, and death to life." Then, "so astonish a secret" (312)¹⁶ between death and life, which gives a hint about creating a human being, strikes Victor.

The Monster is brought into existence as a result of Victor's shortsighted passion as a scientist, and takes revenge on his creator, who has no attachment to his creature. Through the flight and pursuit Victor must accept his sin of creating a human being, and it is the Monster's role to make his creator understand what catastrophe his curiosity has caused. The Monster is Victor's double, who tells him what he has done. As suggested in the Introduction, double-walkers must wander in atonement for their Faustian sins and learn to accept their counterparts.

As also suggested in the Introduction, Victor's Mirror Stage is presented in the scene in which, soon after Victor has destroyed the Monster's almost finished mate, Victor and the Monster look at each other through "the casement" (436) of the laboratory in an island of the Orkneys. The Monster asks Victor to create his mate and swears that "if you grant my prayer ... you shall never behold me again" (415), but Victor cannot believe his creature, pondering the consequences:

[One] of the first results of those sympathies for which the daemon thirsted would be children, and an race of evils would be propagated upon the earth who might make the very existence of the species of man a condition precarious and full of terror. (435-56)

Victor destroys the Monster's mate and finds the Monster looking at him through the window. Then, the Monster blames Victor for destroying his mate, and declares his superiority to Victor:

Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; obey! (437)

The mirror stage determines the way the Monster takes revenge on the creator. Before this stage the Monster seemed to kill people at random, but he murders Elizabeth on her wedding night, because he wants to give Victor the same agony that he has experienced when he sees his mate killed. The Monster cries angrily at his mate's death; "Shall each man find a wife for his bosom, and each beast have his mate, and I be alone?" (438). Victor is insensible to the Monster's afflicted cry, while he is racked with the murder of Elizabeth and swears revenge in his turn.¹⁷ They leave for the North Sea. Both of them are lonely, because they have lost their wives, have no one who sympathizes with them, and have no one but themselves. The Monster is unable to hate his creator entirely, and Victor is to meet a scientist who will listen to his confession.

Victor continues wandering and encounters Walton, in whom Victor finds a certain possibility for self-destruction like that he has experienced as a result of his scientific curiosity. This is an opportunity of making atonement for his Faustian sin. He has begun his journey with the shortsighted creation and with the irresponsibility concerning his creature, and he should end it with rescuing someone from destruction by confessing what he has done, just as the Ancient Mariner does in telling "the Wedding-Guest" of his miserable story. Though Walton tells his sister in his letter that he "shall kill no albatross" and he shall not "come back to you as ... woeful as the 'Ancient Mariner,'" he still continues that he will solve "the dangerous mysteries of ocean to that production of the most imaginative of modern poets" (276). Maurice Hindle arrives at the following conclusion about the role of the narrator, Victor:

The whole purpose of Frankenstein's narrative is of course to dissuade Walton from pursuing a "fatal course" that will assuredly bring him his own burdensome albatross: he hopes that Walton will "deduce an apt moral from my tale" (p. 75), and tells him, "Leave my miseries and do not set to increase your own." (p.249)¹⁸

Victor succeeds in persuading Walton from continuing the exploration. His narrative not only brings his journey and Walton's to an end, but also, as a result, gives the Monster the chance to confess his pity and attachment to his creator.

Walton finds it his task to listen to the sorrow of the Monster on the death of Victor, and he consequently brings about the harmonization of the three layers of narrative and leads the three narrators, including himself, to the end of their "Circuitous Journey." The Monster calls Victor "my victim" and "Generous and self-devoted creator" (492), crying over his death, and tells Walton that "Fear not that I shall be the instrument of future mischief" (495). The Monster forgives his creator by telling Walton of his sorrow over Victor's death and also of gratification to be brought forth in this world. Walton decides to go back to his sister Margaret in England. "The Circuitous Journey" of the three is concluded here.

The Strange Case of Dr Jekyll and Mr Hyde: Jekyll's Recognition of Himself

Both Victor Frankenstein and Jekyll are scientists and commit the Faustian sin of creation, but their motivations are different. Victor creates the Monster because of his interest in the structure of human body, while Jekyll creates Hyde to satisfy his inclination for pleasures. Jekyll is conscious of his own duality when he reaches "years of reflection." Though he knows that "Many a man would have been blazoned such irregularities as I was guilty of," he cannot stand his own "duplicity" because of "the high views that I had set before me." He allows himself to pursue scientific study and to be "honourable and distinguished" (81),¹⁹ but he tries to conceal his "impatient gaiety of disposition." Masao Miyoshi points out that "in the Victorian wasteland, gaiety and respectability are not easily reconciled. Dr. Jekyll, in particular, sees the two as mutually exclusive: A respectable pleasure would be a contradiction."²⁰ Jekyll and his seemingly admirable friends respect each other, but never reveal themselves. Loneliness might lead Jekyll to discover his "duplicity" and to find his "gaiety" shameful.

Jekyll says that his inclination for pleasures is due to "lower elements in my soul" (83). His hatred against the elements is changed into the hatred against Hyde. He will not refer to Hyde as his other self and call Hyde "I" instead of "He". Jekyll's disaster is caused by his overestimation of his ability to control Hyde. Though Jekyll feels "younger, lighter, happier in body" (83) when he takes the magical drug for the first time, he becomes terrified at the gradually enlarging power of Hyde over himself. As Jekyll describes matters as if he were a victim of Hyde and ends his narrative by saying that "I bring the life of that unhappy Henry Jekyll to an end" (97), his narrative sounds like a self-justification. He probably does not include Hyde's elements in "that unhappy Henry Jekyll."

When Jekyll takes the drug for the first time, he is no more than Jekyll wearing the mask of Hyde; Jekyll is able to judge his image, Hyde, in the mirror as "pure evil" (85). Hyde, however, begins to have his own personality which is different from Jekyll's, and it becomes possible for him to become transformed even within a short time of Jekyll's unconsciousness. Jekyll is profoundly terrified when he wakes up to find himself in Hyde's room. He has fallen asleep as Hyde, and is unconsciously transformed into Jekyll while sleeping. Jekyll is unable to control Hyde any more, and gradually understands neither the coexistence of Jekyll and Hyde nor the dismissal of one of them is possible. While writing his narrative, Jekyll keeps a mirror beside him for fear that he should be changed into Hyde at any time.

The greater part of this novel is narrated through Utterson's point of view, who seems to be always reasonable, and tries to solve the mysteries of a series of incidents. He is not a person directly concerned in the incidents, but he seems to be unconsciously drawn into the psychological spectrum created by "Hyde." Rogers calls Utterson a "pursuer double"

A kindly and very staid, balanced, responsible sort of man, Mr. Utterson nevertheless finds his imagination "engaged, or rather enslaved" by the strange behaviour of Jekyll's beneficiary,

and he experiences “an inordinate curiosity to behold the features of the real Mr. Hyde.” Since Hyde is a criminal, Utterson is ... a “pursuer double” ... as Stevenson hints at in the rather quaint joke of Mr. Utterson: “If he be Mr. Hyde, I shall be Mr. Seek.”²¹

Hyde is Jekyll’s alter ego, and is also considered to be Utterson’s. Utterson is as lonely as Jekyll, unable to reveal himself to his friends in “the Victorian Wasteland,” and has a possibility to create a “Hyde” so as to fulfill his desires. Or rather, he unconsciously projects himself into Hyde’s situation; what Utterson does through the pursuit of Hyde is a sort of introjection.

“William Wilson”: Never Ending Misery

“William Wilson” is the story of a conflict between the first Wilson and the second Wilson, Wilson’s ego and superego, narrated by the first Wilson who has experienced ruin. Though in *Dr Jekyll and Mr Hyde* neither the coexistence of Jekyll and Hyde nor the dismissal of one of them is possible, the first Wilson must exist even after his counterpart has died and narrate his story. The first Wilson murders his alter ego at the end of the story, and, when he starts narrating, he has already accepted his own death sentence by the dying second Wilson:

You have conquered, and I yield. Yet, henceforward art thou also dead—dead to the World, to Heaven and to Hope! In me didst thou exist—and in my death, see by this image, which is thine own, how utterly thou hast murdered thyself. (82)²²

The first Wilson at the beginning of the story is almost the same as himself at the end; he begins his narrative the moment he has experienced destruction. Readers must return to the beginning as soon as they have finished the tale; there is no end to Wilson’s story. Though “William Wilson” is a story of self-destruction, the horror of it is not due to the ruin, nor the process of it, but due to the first Wilson’s destiny that he must continue to narrate his own story forever.

The second Wilson is the first Wilson’s superego, spontaneously brought into existence by the latter’s conscience. The first Wilson has grown up to be “a prey to the most ungovernable passions,” and even his “parents could but do little to check the evil propensities” (58). He does not have to create a “Hyde” as Jekyll has done. Since there is no one who prevents him from doing whatever he wants, his conscience is embodied as the second Wilson. The first Wilson met his superego in his school days. Though the first Wilson is irritated to find the extreme likeness between himself and the second Wilson, he can “not bring myself to hate him altogether” (64), or rather he confesses that “Wilson and myself were the most inseparable of companions” (65). The first Wilson is only confused at the peculiarity of the second Wilson’s existence at this stage. The second Wilson, however, gradually endangers the first

Wilson's identity by copying the first Wilson to the most trivial details, an impersonation which no one but the first Wilson notices. One night, the first Wilson steals "through a wilderness of narrow passages from my own bedroom to that of my rival" so as "to make him feel the whole extent of the malice with which I was imbued" (69). He is shocked to see the lifeless sleeping face of the second Wilson, and asks himself if "what I now saw was the result ... of the habitual practice of this sarcastic imitation" of "my gait, my voice, my habits, and my manner" (70). All the first Wilson can do then is to leave the school. This is the beginning of his "vain" (78) flight; his other self always appears in time to disclose any evil deed to others. The first Wilson gets more and more disturbed and becomes psychologically prepared for the fatal act.

At the masquerade in Rome, when the first Wilson hears the second Wilson's "low, damnable whisper" (80) he becomes irritated "beyond endurance," and he can do nothing but take the second Wilson forcefully to the "small ante-chamber." He recollects that "In a few seconds I forced him by sheer strength against the wainscoting, and thus, getting him at my mercy, plunged my sword, with brute ferocity, repeatedly through and through his bosom" (81). Then, for an instant, the first Wilson turns his attentions from his "dying antagonist" to the door, because "some person tried the latch of the door." Preventing "the intrusion," he returns to the second Wilson at once, but he feels as if there were "a material change in the arrangement of the upper or farther end of the room."

A large mirror, — so at first it seemed to me in my confusion— now stood where none had been perceptible before; and, as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced to meet me with a feeble and tottering gait. (81)

The first Wilson soon realizes that the figure standing in front of him is not his image in the mirror but the dying second Wilson, but he recollects that "I could have fancied that I myself was speaking" (82) while the second Wilson is giving the death sentence.

The first Wilson's confusion of the second Wilson with his own image in the mirror indicates his Mirror Stage. It gives him something like a final resolution, and he can do nothing but accept the second Wilson as his counterpart. Though he has unconsciously believed that the second Wilson is his alter ego, he has not had the decisive moment yet. He ends his narrative with his own death sentence. He does not refer to his reaction here, but at the beginning of the story he has already described his recognition of the ruin. There is nothing left for him but narrating that story, which always goes back to the beginning as soon as it ends.

The Picture of Dorian Gray: Two Images of Dorian

Dorian's destruction is fabricated by his two images, one in the picture and the other in the mirror,

and by himself, who strangely keeps an eternal youth and beauty. In "William Wilson," the first Wilson confuses the dying second Wilson with his own image in the mirror, and though the first Wilson soon recognizes his mistake, he is psychologically ready to receive the death sentence on himself. In both cases, the mirror plays an important role in the characters' misunderstanding concerning themselves and their other selves.

Rogers points out that "a taking of the ego as object" excessively is a cause of Narcissism.²³ In Greek mythology, Narcissus has "trouble discriminating between the 'me' and the 'not-me,'" and asks himself, looking at his reflection, "Am I lover/Or beloved?" He is unaware that "what he sees is only a reflection of himself." Rogers further explains that "The results of the taking of one's own ego as an object can be seen in their most morbid form in the psychoses, with their megalomania and marked withdrawal of interest in the external world." Dorian also takes himself "as an object," when he sees Basil's portrait of himself, and transfers his soul, like Faust who seeks for an impossible goal, in exchange for eternal beauty; he "murmured, '... If it were I who was to be always young, and the picture that was to grow old! For that— for that— I would give every thing!'" (25-6)²⁴ In addition, Dorian begins to look at the people or things around him "from the artistic point of view," which he is taught by Lord Henry. Lord Henry has already inserted his poison into innocent Dorian before he sees Basil's picture. The "artistic point of view" prevents one from looking into the inside of someone or something, and makes one appreciate the surface.

While Dorian sees himself too objectively, Basil sees Dorian's image in his portrait as the reflection of his ego as an artist. He says to Lord Henry that "It is not [the sitter] who is revealed by the painter; it is rather the painter who ... reveals himself" (5). Basil regards his ego "as an object," and begins to see Dorian as if he were also reflection of his ego. Basil cannot reproach Dorian's indifference to Sibyl's death thoroughly, because Dorian's "personality had been the great turning point in his art" (110). In other words, Basil fails to recognize Dorian as a complete object.

There is a significant paradox concerning the nature of picture in this novel; the picture, which usually retains a short-lived beauty, reveals Dorian's advancing degradation and the ugliness of old age. And Dorian's own face shows neither his age nor his evil mind. It could be said that Dorian has put a "mask" on, since he transferred his soul in exchange for eternal beauty. That is, Dorian with his soul is in the picture, painted before he takes the Faustian oath, as Basil happens to call Dorian's image in his portrait "the real Dorian" (29). Dorian's image in the mirror is nothing but the reflection of his beautiful mask. The mirror is, in fact, a present from Lord Henry, who tells Dorian of "the artistic point of view," so it is no wonder if the mirror reflects only the appearance of the person who is looking into it.

At the end of the novel, Dorian is so perplexed that he believes that if he destroyed the cursed picture he would gain "a new life" (221). However, just before he murders Basil, Dorian is reasonable enough to say that "I shall show you my soul" (153), leading Basil to his portrait, and he also says to the painter, calling the portrait "a diary of my life," that "You will not have to read long" (154). This is also a paradox, which Dorian understands very well at this stage; it certainly does not take long time to

“read” something in the picture, but the picture here is able to show the degradation which usually takes a long time to develop and be disclosed. At the end of this novel, Dorian is so terrified at what he has done that he thrusts every responsibility on Basil’s picture. He thinks that “It was the portrait that had done everything” (221). He no more supposes that his image in the picture might be in possession of his soul. Then he makes the fatal mistake; the moment he believes that he destroys the picture, he actually destroys himself.

No one knows what has really happened to Dorian himself and his image in the portrait. Some mysterious change between them must have happened. All that readers know is that Dorian’s servants discovered “a splendid portrait of their master as they had last seen him, in the wonder of his exquisite youth and beauty,” and “a dead man, in evening dress, with a knife in his heart,” who is “withered, wrinkled, and loathsome of visage” (224).²⁵ Dorian probably died without recognizing what he had done. William Wilson is already dead when he understands his self-destruction, and there is nothing left for him but narrating his miserable story. On the other hand, Dorian is unable even to look back at what he has done.

Conclusion

The Picture of Dorian Gray is narrated from the omniscient point of view, and the narrator skillfully conceals what happens to Dorian at the fatal moment; the narrator leaves Dorian and the portrait alone in the room as soon as Dorian has “stabbed the picture” (223) with the knife. Then, he only refers to “a cry” and “a clash” heard outside, and to the picture and the dead man that Dorian’s servants find next morning. What has actually happened remains a mystery.

“William Wilson” and *Frankenstein* are narrated by the characters involved; the former is narrated by the first Wilson, who has experienced his own ruin, and the latter is narrated by three characters, whose narratives form a pattern of concentric circles. The first Wilson begins his story the moment he has recognized his self-destruction, and ends it with the death sentence given by his counterpart without mentioning his reaction to it. Since his horror and confusion are described at the beginning, readers must go back to the beginning as soon as they finish reading. This endless reprise is the greatest horror created by the narrative of Wilson. The purpose of Victor’s narrative in *Frankenstein* is “to dissuade Walton from pursuing a fatal course. “Victor succeeds in stopping Walton from continuing scientific explorations, and his success, as a result, ends the wandering of himself and the Monster; his narrative leads to the end of “the Circuitous Journey” of the three. On the other hand, the first Wilson is narrating as there is nothing left for him except reiteration of the past after he has murdered his superego, and he also tries to search for the cause and the process of his ruin, looking back over his whole life. After mentioning his confusion at the moment, he actually begins again the story of his life from its very origin.

The Strange Case of Dr Jekyll and Mr Hyde consists of a third-person narrative, and the

first-person narratives of Lanyon and Jekyll. The outline of a series of the incidents is provided by the third-person narrator, and is followed the testimony of a victim, Lanyon, and the statement of a party to the incidents, Jekyll. All the incidents originate from Jekyll, who has created Hyde in order to satisfy his desires. When Jekyll writes his statement, he must understand that he has committed an irreparable mistake and that it is he who is responsible. Nevertheless, his narrative sounds like his self-justification, probably because Jekyll would not accept Hyde as his other self even when he is writing his confession. It is also doubtful whether Jekyll, who is unable to prevent himself from changing into Hyde during even a brief period of unconsciousness, is able to look back over his life calmly. In "William Wilson," the second Wilson is not created intentionally, but is brought into existence spontaneously. The first Wilson has not been able to recognize who the second Wilson is until the moment when he is given the sentence of his self-destruction by his counterpart, while Jekyll is terrified at the gradually enlarging power of Hyde. It is impossible for either Jekyll or Wilson to atone for what they have done, though Frankenstein and the Ancient Mariner may have their sins forgiven after painful wandering and after narrating their miseries. There is no such an end in Jekyll and Wilson. In fact, Wilson's narrative of misery lasts forever. Furthermore, in *The Picture of Dorian Gray*, everything has already been finished for Dorian before he understands what he has done or what has happened to him. Dorian is not able even to justify himself or to narrate his miseries.

Though *Frankenstein* and *Dr Jekyll and Mr Hyde* consist of more than one person's narrative, that does not necessitate objectivity in these novels. In fact, the ambiguity created through the narrative perplexes readers and makes it difficult to judge. In addition, in *Frankenstein*, outside the three layers of narrative, the text seems to trick readers into confusing the identities of the speakers. A large part of the Monster's remarks in the exchange of words with Victor soon after the Mirror Stage is interpretable as Victor's utterance. For example, the Monster says that "I before reasoned with you, but you have proved yourself unworthy of my condescension" (437). It is Victor who has just thought of the promise to create the Monster's mate as unworthy of being kept and has decided not to be "moved by the sophisms of the being I had created" (436). And here, it is not Victor but the Monster who "reasoned with" the other. Victor, declaring his firmness in return, admits that the Monster is superior in "power" to his creator; Victor says that "The hour of my irresolution is past, and the period of your power is arrived" (437). Also, it might be said that Victor's sincerity in narrating his miseries, whose aim is to prevent Walton from making the same mistake as his, and the Monster's emotionalism, which is contrasted with the egoism of the two scientists, are largely dependent on Walton's narrative, which forms the outermost layer. Walton indicates Victor's spiritual pain and honesty in his fourth letter to his sister:

[His] eyes have ... an expression of wildness ... but there are moments when, if any one performs an act of kindness towards him ... his whole countenance is lighted up ... with the beam of benevolence and sweetness that I never saw equalled. (281)

In the latter part of his narrative Walton reinforces the Monster's emotionalism by mentioning the Monster's sorrow over his creator's death. Walton is a key to the reliability of the other two narrators. I have already referred to some aspects in self-justification of Jekyll's narrative, and in addition it should be noted that no character gives any comments on the statements of the novel; readers must imagine the likely reactions, especially Utterson's, against Jekyll's conduct.

In *The Picture of Dorian Gray*, the paradox caused by the picture adds some difficulty to readers' ability to judge as well as the third-person narrator's role. All that readers can perceive at the end of this novel is that something supernatural must have happened to Dorian and his image in the picture. The horror of *The Monk* is also dependent on supernatural elements. With the typical Gothic settings such as an abbey and the Middle Ages and the traditional Gothic themes such as incest, Matilda, who is Lucifer's agent and hermaphroditic, plays a significant part. She is one of the "supernatural beings," who, as suggested by Todorov, "compensate for a deficient causality."²⁶ Ambrosio has already become spiritually unbalanced when he sees her, and has had a certain possibility to degenerate at any time. Jekyll, who has led a dual life before he creates Hyde, has been in the same situation as Ambrosio; even if Jekyll did not create Hyde, he would ruin himself. Matilda as Ambrosio's double tells him how to fulfill his desires and urges him to rape Antonia. She also reveals Ambrosio's inability to distinguish goodness from evil through the two conventional images of woman. *The Monk* directly influences Ann Radcliffe to "re-examine the position of Udolpho"²⁷ and to write *The Italian*. All in all, double metaphors succeed in giving Gothic Romance remarkable psychological depth.

Notes

- 1 Elaine Showalter, *Sister's Choice: Tradition and Chance in American Women's Writing* (Oxford: Clarendon Press, 1991), p.28. Showalter regards "the Female Gothic as the genre that expressed woman's dark protests, fantasies, and fear," which is one of "the earliest manifestations of the change in consciousness that came out of the woman's liberation movement of the late 1960s." Showalter quotes Ellen Moers, "the first great feminist theorist," who insists that the Female Gothic reveals women's "self-hatred and self-disgust directed towards the female body, sexuality, and reproduction." Moers's theory is rethought, in the late 1970s, by such psychoanalytic feminist critics as Claire Kahane. They look on the Female Gothic as "a confrontation not just with maternity, but with the reproduction of mothering," and, according to Kahane, "the problematics of femininity which the heroine must confront."
- 2 Ann Radcliffe, *A Sicilian Romance* (Oxford: Oxford UP, 1993); unless otherwise specified, page references following quotations from *A Sicilian Romance* are to this edition.
- 3 Alison Milbank, "Introduction," *A Sicilian Romance* (Oxford: Oxford UP, 1993), pp. xxii-xxiii.
- 4 Milbank, pp.xxiv-xxv.
- 5 M. H - Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton, 1971), p.145.
- 6 In the essay on Gothic Romances in *The Rising Generation* 1 October 1993, Masatoshi Ogino

- regards The Ancient Mariner as a symbol of the period in which Individualism radically developed and people, losing the balance of soul, began spiritual wandering.
- 7 On p.149 Abrams points out that Proclus in *Elements of Theology* ‘represents procession and epistrophe as a circular movement, in which the smaller circles ... depart from primal unity and subdivide, then reconverge in a return to their point of departure.’ For further explanations, see pp.190-191.
 - 8 Jacques Lacan, ‘The Mirror Stage,’ *Critical Theory Since 1965*, Hazard Adams and Leroy Searle, eds. (Florida UP, 1989). p.736.
 - 9 Robert Princeton Reno, *The Gothic Visions of Ann Radcliffe and Matthew G. Lewis* (New York: Arno Press, 1980), pp.8-10.
 - 10 Howard Anderson, ‘Introduction,’ *The Monk* (Oxford: Oxford UP, 1980), pp. viii-ix.
 - 11 Lacan, p.736
 - 12 Matthew Lewis, *The Monk* (Oxford: Oxford UP, 1980); unless otherwise specified, page references following quotations from *The Monk* are to this edition.
 - 13 Camilla Paglia, *Sexual Personae* (New York: Vintage Books, 1991), p.266. Paglia also provocatively points out that Matilda’s fluid sexuality is ‘from Spenser: a male spirit masques as the False Florimell. Matilda’s postcoital ‘manliness’ is therefore the flaunting sashaying of a triumphant drag-queen demon.’
 - 14 Robert Rogers, *A Psychoanalytic Study of The Double in Literature* (Detroit: Wayne State UP, 1970), p.48. Rogers introduces Freud’s idea that ‘Shakespeare frequently splits up a character into two personages,’ and that Macbeth and Lady Macbeth are such a pair that embodies two contradictory ideas in an individual.
 - 15 Rogers, p.94. Rogers explains that Jekyll shows his ‘Faustian rebelliousness ... in his chemical experiments and Hyde in scrawling blasphemies in the margins of pious books and in destroying the letters and portrait of Jekyll’s father.’
 - 16 *Frankenstein*, by Mary Shelley, *Three Gothic Novels* (Harmondsworth, Middlesex, England: Penguin Books, 1986); unless otherwise specified, page references following quotations from *Frankenstein* are to this edition.
 - 17 In ‘Plaguing Politics: AIDS, Destruction, and The Last Man,’ *The Other Mary Shelley: Beyond Frankenstein*, Fisch, Anne K. Mellor, Esther H. Schor, eds. (Oxford: Oxford UP, 1993), p.286n. 31, Audrey A. Fisch points out as to the Monster’s ‘modest request,’ that ‘Victor’s human and altogether worldly projection onto the monster’s desires erases the possibility that in his non-human-ness the monster might desire something entirely different.’
 - 18 Maurice Hindle, ‘Introduction,’ *Frankenstein* by Mary Shelley (Harmondsworth, Middlesex, England: Penguin Books, 1985), p.³². The page references in this quotation are to this edition. Hindle further comments, pp.32-33, on ‘The Ancient Mariner’s’ influence on *Frankenstein*: ‘Coleridge’s Ancient Mariner, to which Captain Walton attributes his ‘passionate enthusiasm for ... the dangerous mysteries of ocean (pp.65-6), is alluded to throughout the novel. Like the Mariner, Walton sets out for ‘the land of mist and snow,’ but assures his sister Margaret that he ‘shall kill no albatross’ (p.65): this task is reserved for Frankenstein, since it is he who has the deadly weight of guilt hanging round his neck.... A stanza from Coleridge’s poem, one that is said to have caused Percy Shelley to faint in terror, is quoted by Frankenstein as he wanders in a nightmarish daze following his Creature’s

- birth. 'He feels Like one, that on a lonesome road / Doth walk in fear and dread, / And having once turned round walks on, / And turns no more his head; / Because he knows a frightful fiend / Doth close behind him tread '(p.103)''
- 19 *The Strange Case of Dr Jekyll and Mr Hyde*, by Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde and Other Stories* (Harmondsworth, Middlesex, England: Penguin Books, 1979); unless otherwise specified, page references following quotations from *The Strange Case of Dr Jekyll and Mr Hyde* are to this edition.
 - 20 Masao Miyoshi, "The Divided Self," *The Definitive Dr. Jekyll and Mr. Hyde Companion*, Harry M. Geduld ed. (New York: Garland Publishing, 1983), pp.104-05.
 - 21 Rogers, p.93-94. Rogers first regards Utterson as a 'narrator double,' and then calls him a 'pursuer double': 'Discussions of this novella rarely mention the relationship of Mr. Utterson ... to the personality split reflected in Jekyll and Hyde. The story is told from a limited third person point of view, the person in question being Mr. Utterson. This means that while Utterson is not technically the narrator, the story is told almost he were. In effect, he functions like the narrator doubles Rogers concludes, 'Psychologically, Mr. Utterson represents a third component of the Utterson-Jekyll-Hyde composit.'"
 - 22 "William Wilson" by Edgar Allan Poe, *The Portable Poe* (Harmondsworth, Middlesex, England: Penguin Books, 1973); unless otherwise specified, page references following quotations from *William Wilson* are to this edition. Italics are Poe's.
 - 23 Rogers, pp.18-20.
 - 24 Oscar Wilde, *The Picture of Dorian Gray* (Oxford: Oxford UP, 1981); unless otherwise specified page references following quotations from *The Picture of Dorian Gray* are to this edition.
 - 25 Paglia, p.514, compares Dorian to the beautiful boy type in Greek art: "... the beautiful boy ... is already a work of art and can remain at this stage of adolescent glamour only at a price of perversion, decadence, and mummification. The novel's last lines bring this mummy literally before us: Dorian's 'withered, wrinkled' corpse sprawling under the painting."
 - 26 Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, Richard Howard trans. (Ithaca, New York: Cornell UP, 1975), pp.109-10. Todorov points out that in everyday life there are some events that "appear to be due to chance" and that "supernatural beings" are "merely the incarnation of an imaginary causality for such events."
 - 27 Reno, p.10. Reno, in Chap.4 in *The Gothic Visions*, further compares *The Italian* with *The Monk*, and comments that *The Italian* is written as Radcliffe's counterargument against *The Monk*.