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MASTER THESIS

The Defense Mechanism of Repression in Robert Louis Stevenson's

***The Strange Case of Dr. Jekyll and Mr. Hyde*: A Freudian**

Psychoanalysis of the Protagonist

Submitted and defended

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Dedication

To myself and my other self-Edgar Allan Poe

To my family, friends, and colleagues

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Abstract

This dissertation is an investigation into the repression defensive mechanism of the protagonist, Dr. Jekyll, in *the Strange Case of Dr.Jekyll and Mr. Hyde*. The present research attempts to tackle death and life drives Eros and Thanatos and their incarnation as Dr. Jekyll and Mr. Hyde. It also deals with the Dissociative Identity Disorder, tripartite psyche, and the meaning of characters' names related to Dr. Jekyll and Mr. Hyde. All of these points help to analyze and display the repression defensive mechanism of Dr. Jekyll, which is reflected as Mr. Hyde. The study adopts a single approach, which draws on Freudian psychoanalytic theories in literary criticism, to psychoanalyze the protagonist. The Strange Case of Dr. Jekyll and Mr. Hyde is an insight into the repercussions of repression on the protagonist's, Dr. Jekyll, mental state. This study has revealed that Hyde who results from Jekyll's repression could become a source of liberation from the social bonds.

Key words : The Strange Case of Dr. Jekyll and Mr. Hyde, Freud, Eros, Thanatos, Dissociative Identity Disorder, repression, Dr. Jekyll, Mr. Hyde.

List of Abbreviations

(SCJH) the Strange Case of Dr. Jekyll and Mr. Hyde

(DID) Dissociative Identity Disorder

Table of Content

General Introduction

The Victorian era was a historical period of scientific, economic, and social change, which took place from 1837 to 1901. During that time, social constraints resulted in how ladies and gentlemen would repress their socially undesirable behaviors and feelings to be socially accepted, yet they end up unleashing their repressed desires.

One of the writers who tackle this issue is Robert Louis Stevenson. In 1887, he published "*The Strange Case of Dr. Jekyll and Mr. Hyde*" which is a short novel that conveys the idea of the awake of repressed feelings. Through the main character (Dr. Jekyll) in this novella, he addressed repression in the Victorian society that is caused by the Victorian conservative way of life. The latter emphasized the preference of only seeing the virtues in someone. These virtues were also decided by the norms of the time. Repression was emphasized since anything non-virtuous was simply unacceptable. *Dr. Jekyll and Mr. Hyde*, therefore, is deemed to be an account for the dangers of repression in Victorian society.

1- How does Robert Louise Stevenson's novella *the Strange Case of Dr. Jekyll and Hyde* depict repression in Victorian society through the main character Dr. Jekyll?

2- What are the characteristics of Victorian society?

3- How does Stevenson depict Jekyll's repression and the Victorian social constraints that lead to it?

The current study aims to

1- Shed the light on how repression is reflected through the main character in this novella.

2- Clarify how repression is a result of Victorian social constraints.

3- Examine how the clash between good and evil results in repressed feelings.

The focus of the study is to examine Victorian repression as a recurrent theme in Stevenson's *the Strange Case of Dr. Jekyll and Mr. Hyde*. This is manifested through the Psychoanalysis of the main character, Dr. Jekyll.

This study is qualitative because the qualitative approach is the best suitable choice in this type of research. The nature of this study is mainly descriptive because even the illustration that the researcher has at hand will be described, analyzed, and interpreted qualitatively.

This study consists of a novella. This corpus contains characters, and the analysis of these characters will be carried out qualitatively. Moreover, it further aims at using characterization analysis, particularly the aspects that deal with characters and characteristics, which are physical and mental sides.

Via applying the qualitative approach, this study analyzes Robert Louis Stevenson's tale to probe how Mr. Hyde downplays Dr. Jekyll's repression defensive mechanism. The work's analysis of the character's repression will give light on why Stevenson chose to address the topic of repression and what, in his opinion, causes repression. The analysis of these situations would be accompanied by the application of Freudian psychoanalysis. Thus, in this respect, the defense mechanism and its effect on these characters, which is the researcher's main aim, will not be achieved without an analytical method using the qualitative approach.

This research is conducted as textual analysis. In conducting this research, the researcher uses three steps. The first is collecting the data. The second is analyzing the data. The last is presenting the result of the analysis. There are two kinds of data used in this research, primary and secondary data. The primary data is taken from the novella entitled "*The Strange Case of Dr. Jekyll and Mr. Hyde*" by Robert Louis Stevenson. Then, the primary data is supported by the secondary data that the researcher takes from various books and articles related to psychoanalytic criticism, the application of repression theory by Sigmund Freud, and Robert Stevenson's work's analysis. The data is collected by using the library research method, such as reading books, articles, and browsing the internet.

In analyzing the data, the researcher follows some steps. First, the researcher reads the whole novella entitled "The Strange *Case of Dr. Jekyll and Mr. Hyde*" by Robert Louis

Stevenson comprehensively to get a better understanding and then selects the main character who suffers from repression. Second, the researcher identifies the inner conflicts repressed by the main character and his way to overcome them to comfort himself. Third, the researcher reads other books and articles related to psychoanalytic criticism focusing on the theory of consciousness by Freud. The last step is presenting the results of the analysis. Since this research is qualitative; the method used in presenting the result of the analysis is descriptive Thus, data are elaborated through words, not in the form of statistics and figures.

This research is divided into two chapters: one theoretical chapter and one practical chapter. The first chapter is mainly devoted to contextualizing the work at hand. It is, then, an attempt to define the genre and era of the literature to which this novella belongs, i.e., the Gothic genre and Decadent literature. Also, the first chapter will give some insights into the psychoanalytical concepts that are related to Freud's theory of the unconscious and the defense mechanism of repression, to be exploited to examine the Victorian repression through the protagonist, Dr. Jekyll. It also delves into the many facets of the novel "*The Strange Case of Dr. Jekyll and Mr. Hyde*." For example, repression in Victorian literature and culture.The second chapter is merely devoted to the analysis and close examination of the main character, Dr. Jekyll. The current study would rely heavily on the data relevant to psychoanalysis to probe the instincts of life and death, Dissociative Identity Disorder, the significance of characters' names 'Hyde' and Jekyll', and repression of the main character Dr. Jekyll.

Shubh M. Singh and Subho Chakrabarti, in their article entitled "*Study in dualism: The strange case of Dr. Jekyll and Mr. Hyde*, state that Stevenson's novel "*The Strange Case of Dr. Jekyll and Mr. Hyde* " is a typical example of Victorian fiction (par.1). It is about a man named Dr. Henry Jekyll, who is a well-respected and brilliant man, but he is well aware of the duplicity of his existence and the evil that lies within him. He does numerous horrible deeds to surreptitiously express the evil in his psyche, but he is hesitant to do so openly for fear of social

condemnation. In the course of his experiments, he creates a combination that allows him to liberate his evil self from the control of his good self, giving birth to Edward Hyde. In other words, Jekyll succeeds in freeing the pure evil part of his being as Mr. Hyde through his experiments on himself, allowing each to live a life free of the demands of the other (par.5).

In addition, they assert that the novel must be regarded in the light of its Victorian London setting. Stevenson is viewed to be making a statement not just on the duality that exists in each individual, but also in society as a whole, where the aristocracy while appearing to be courteous and refined on the surface, behind the towering walls of the palaces in which they dwelt had terrible secrets to hide. The majority of the action occurs at night, with much of it taking place in London's poorer neighborhoods, which are thought to be haunted by criminals. Mr. Hyde enters and exits Dr. Jekyll's house through the back door, which is considered to be a metaphor for the evil that lurks beneath the veneer of civilization and refinement.

Furthermore, the novel's characters exhibit aspects of the structural theory of mind. To demonstrate, Mr. Hyde is regarded as the Id, wanting immediate gratification, possessing an aggressive impulse, and having no moral or social obligations as he delights in violence, which, like the death instinct, eventually leads to his demise. Dr. Jekyll, on the contrary, is the ego at this point since he is aware, logical, and ruled by societal standards. He struggles to balance the demands of the id, as represented by Mr. Hyde, with the superego, as represented by the stated and implicit morality of Victorian society, which prided itself on refinement and goodness (para.7). Although Singh and Shakrabarti tackle duality through the use of Freud's theory of the unconscious as well as the social context, they do not cover the main point that explains the interaction between the Id, Ego, and Superego, which is the defense mechanism of repression.

According to Stephen Arata, in his book *Fictions of Loss in the Victorian Fin de Siecle*, Dr. Jekyll and Mr. Hyde is a critique of Victorian hypocrisy in which the layer of gentility hid a great deal of what was going on in Victorian Bourgeois society (qtd. In Stevenson 24).

Therefore, Stevenson and Tim Middleton, in "Dr. Jekyll and Mr. Hyde with the Merry Men and Other Stories", the story contains both Jekyllian respectability and Hydean corruption which coexist in the same body, allowing the good doctor to live his dual life as a result of the city's partition into distinct socially divided sections (XII).

For De Martin A. Danahay, in his book entitled "*A Community of One: Masculine Autobiography and Autonomy in Nineteenth-Century Britain*", Mr. Hyde mirrors the hidden half of Victorian men's double lives as well as the repressed aspect of their psyches. Dr. Jekyll and Mr. Hyde, on the other hand, eventually come down on the side of repression (144). To elaborate, Robert Louis Stevenson and Anna Maria Hong, in "*D*r*. Jekyll and Mr. Hyde*", state that Stevenson makes it apparent in Jekyll and Mr. Hyde that Jekyll's ambition to combat man's dual nature derives from the repressive strictures of late-Victorian society, and that it is the impossibility of Victorian morality that creates hypocrisy and evil. Before the experiment goes wrong, Jekyll relishes the idea that he can indulge his hidden desires while posing as Hyde without losing his social status among his friends and acquaintances (104). Though Stevenson and Hong deal with how the novel is a reflection of repression, they do not probe the process of repression in detail. Therefore, the researcher explores the defense mechanism of repression about the interaction between the Id, Ego, and Superego.

Chapter One: Theoretical Framework

1.0 Introduction

The Strange Case of Dr. Jekyll and Mr. Hyde, Robert Louis Stevenson's Gothic masterpiece, is regarded as his most recognized work; yet, it contains many messages and themes to be conveyed and gauged beneath its many folds. Equally important, this chapter is divided into two sections. For the first, it provides a synopsis of decadent literature and the late-Victorian Gothic novel. For the second, under the umbrella of psychoanalytic theory, several elements must be addressed simultaneously, including Freud's concept of "repression" defensive mechanism as well as his theory of the unconscious.

1.1 The Decadent Literature

Roger Luckhurst, in the introduction of his book entitled *Late Victorian Gothic Tale*, asserts that the word "decadence" is derived from the Latin word "cadere," which means falling away, decaying, or rotting (xvi). Moreover, Sean Purchase states that Decadence stands for moral, cultural, or sexual degradation (37). It is also used to represent the Victorian fin de siècle literature (Goldfarb 369). Decadence, as a term, designates deterioration or a collapse from some classical conventions. For Late Victorian Decadence, it is associated with poetry and prose that does not tackle philosophical, historical, or intellectual issues, but rather the experience of all kinds in a life of sensation since Decadent is stimulated by the discovery of immoral and evil experiences (373). For Drama, M. Yuseano Kardiansyah states that the revival of drama occurred in the late Victorian period, with sexual politics and social life serving as the thematic fulcrum of that freshly vitalized theater. Furthermore, the attention of society and their responses to critics' aspirations prompted the presence of drama to be more alive at the time (67). In the literature of the nineteenth-century context, Decadence is a sub-phase of

romanticism (Ryals 86). For Clyde de L Ryals, the Decadent Movement originated from the Romantic Movement since it is the logical growth of Romanticism (91). He states that since Romanticism is the result of the disintegration of the classical synthesis, Decadence is a consequence of full disintegration and loss in a Decadent artistic work from all sense of proportion. This is because Decadence is based on mixing unlikely elements as it is portrayed in Wilde's *Salome* (86). To simply put it, Decadence came into existence when the romantic mixing of strangeness and want for beauty turned out to be a perfect combination, then the strange becomes deformed (92). In 1893, Arthur Symons described Decadence as a new era and identifies its well-known Decadent, Oscar Wilde. The former possesses perversities of style and wit which make him the encyclopedia and blueprint for the decadent life (91).

According to Luckhurst, Decadent writing was associated with late Latin and Greek authors on the edge of elimination of the classical world (xviii). Additionally, Purchase claims that the British Decadent Movement was stimulated by the French nineteenth-century poets and writers such as Baudelaire, Verlaine, and Huysmans. However, many Victorians despise France for two basic reasons. First, France is considered Britain's historical enemy. Second, conservative Victorians viewed Frenchness to be decadent because it represents what is unethical to Britishness. This is exemplified in French foreign cultural, religious, sexual attitudes and their exotic language as well. Therefore, the idea that says art pour l'art is viewed to be suspicious. In the late Victorian period, Decadent Victorian Literature was inseparable from issues of sex and sexuality precisely because it involves a French trace. In other words, homosexuality was associated with Decadent Literature for the celebration of its uselessness since homosexuals are not sexually productive, and that is why it is deemed decadent for conservative Victorians. Nevertheless, the decadent Victorian literature was useful in the point that it rebels against Victorian morality as well as its middle-class spirit of reason and productivity (38).

Besides, the article entitled "*Late Victorian Decadence*" discusses the common attributes of Decadence. First, G.S Street affirms that the lust for unusual experience is one of the main hallmarks related to Decadence. For Max Beebohm, Decadence is about deception, dishonesty, and deceit (Goldfarb 370). Robert Hichens states that decadence is related to unconventional as well as self-publicist behavior. For John Davidson and Joceylin Quilp, decadence is associated with immorality (371). The focus of decadence centers on the pleasure of the senses. That is to say, it indicates an interest in the obsessed, the weird, and the unnatural because it tends to remain passive towards action and predetermine reality (373).

As far as the Decadent Novel and Literature are concerned, Long and Jones state that the Decadent Novel is a literary work of sensation, paradox as well as aesthetic practice or quest that takes priority over the circumstances along with conventions of the real world. Hence, it is immoral in terms of its views (249). This is for two basic reasons. First, The fin de siecle writers like Oscar Wilde and, in some respects, pioneers of decadence like Charles Baudelaire identify themselves via conflict and contrast with what would be deemed moral, and this contradiction aims to demonstrate the impotence of morality in creativity and artistic life. The paradox is that, rather than rendering morality unimportant, these very purposeful, sometimes dramatic attempts at inversion and contrast serve to emphasize its importance and validity. Oscar Wilde notes in the prologue to *the Picture of Dorian Gray*, "There is no such thing as a moral or immoral book." The books are either well-written or poorly-written. To elaborate, this statement proclaims the concept of 'art pour art,' which he used to defend his work against moral criticism of its subject matter. Second, their reliance on language as a medium for their agenda makes them decadent in their attempt to show art as amoral. Words are not amoral, and decadents are continuously working with morality and immorality paradigms when they choose words. Oscar Wilde has an exchange regarding the definitions of love, religion, and the self in PDG, and he concludes by writing, "To define is to limit." This is the reality of words that, to facilitate

communication, necessitate definition and connotation. Both of them work to determine the moralization of words. Even when qualified by words like beautiful, a term like "sin" carries the baggage of negativity. Oscar Wilde and other decadents can only try to cover negative words in positive form, but this does not remove the fact that those statements are moralizing. Though when presented as genuine, the artificial cannot escape the definition that confines it, and as bad as this is, it is unavoidable. Moreover, inverting the idea of beauty to include the dark, menacing, and hideous is credited to Charles Baudelaire, who establishes the inversion that has been synonymous with decadence. To illustrate, "Your gaze bestows both kindnesses and crimes," he writes, and "Are you from heaven or the netherworld?" He wonders. In both cases, it's evident that he's attempting to represent beauty, which is generally regarded as entirely wonderful, as also having the capacity to be evil and dark. This is self-evident to the reader, but the flaw in this intended inversion is that it will only be perceived as such. Beauty will continue to exist within the parameters of its definition, and inversion will only exist as a mask or a quirk, never as a complete reverse. Simply because it is associated with beauty, the word "crime" does not become positive. Its reinterpretation, not a play on words with restricted meaning, is what eventually elevates it. In *The Sick Muse, The Swan, and The Venal Muse*, Charles Baudelaire makes multiple attempts at this inversion, but the constraints of language thwart his attempts at an absolute reversal of thoughts and worth (Limitation of decadent works as amoral texts par.2).

Furthermore, Long and Jones assert that the literature of Decadence includes the transmission of the artistic focus from a broader and general view to special and rare ones. That is to say, the focus is moved from the whole to the parts, as a kind of disruptive unity, and thus a quest for the particular and the weird. The literature of Decadence is generally characterized by debilitating emotion and the detailed analysis of it. The Decadent novel mainly tackles themes of disintegration and alienation such as boredom, irritation, and moral confusion. Furthermore, language, in the Decadent Novel, becomes an aim in its vocabulary, imagery, and

syntax which evolve in elaborated patterns. Therefore, language becomes the real center of attention as it frequently overshadows the situation. The decadent novel usually includes explicitly or implicitly a refusal of current day civilization. This can be reflected in the employment of the medieval synthesis or its modern equivalent, Roman Catholicism. It usually involves whiffs of sexual perversion, yet tackling implicitly the subject of homosexual neurosis in many recent American and English novels. The decadent novel is not based on action but rather states (246).

Lastly, Decadent heroes are characterized by not following the conventional patterns of the Victorian way of thinking as well as conducting (Goldfarb 370). For Ryals, they are also portrayed as possessing self-consciousness or egotism which is a component of a decadent attitude. To demonstrate, Wilde's Dorian Gray is the kind of typical decadent hero who has an intense egotism. The latter evolves into a more exact self-consciousness. Therefore, the extreme quest for sensations in Decadent literature makes the self the key point of interest as well as the standard of value. Therefore, Decadent literature ignores the fact that the decadent hero is a part of the universe and has ties to other forms of life (88). To illustrate, Aleksandr Dobroliubov, in his concept of beauty in *Gippius*, 1914, states that the Decadent hero seeks to liberate himself from moral and societal constraints (qtd.in Byun 5).

1.2 Late Victorian Gothic: 1832-1901

Luckhurst, in his introduction, states that in the eighteenth century, the term "Gothic" was used to indicate the contrast of Western Europe, civilization, intellect as well as order. The Goths are the Northern tribes that moved South in the era of the Roman Empire and declined in the Dark Ages. They are well-known for demolishing civilizations, knowledge, and language. In Protestant England, the Gothic designates the dark Medieval past, the despotism of feudal

lords, and the superstition of the Catholic church which lead to ignorant idolatry. Hence, the term "Gothic" has a negative connotation because it is associated with what is primitive, unenlightened, restrained, not Protestant, not English (Luckhurst x).

It is mentioned on a website entitled *The Rise of Victorian Gothic* that during the Victorian era, Gothic fiction was the dominant literary genre, yet the Gothic tropes were used before in the eighteenth century in texts; for example, Ann Radcliffe's *the Mysteries of Udolpho* were transported and interlaced into a myriad of the late-nineteenth-century narratives. These tropes involve psychological as well as physical terror, mystery, and the supernatural such as insanity, doubling, and heredity curses (par.1). Unlike the eighteenth-century Gothic novel which used ruined castles, helpless heroines, and evil Villains, Victorian Gothic tends to locate the supernatural and the uncanny tropes within a recognizable environment (par.2). To elaborate, Milbank states that the supernatural itself does not contain the Gothic, but it is about being aware of the social order as the forceful, phantom, and deathly (154).

According to David Punter, Victorian Gothic is a term that refers to the Gothic text within Queen Victoria's reign. The original Gothic ended with the major publications of the 1810s and 1820s, mainly Mary Shelley's *Frankenstein* in 1818 and C. R. Maturin's *Melmoth the Wanderer* (1820). However, many of the major ideas, tropes, and emphases of Gothic moved to the nineteenth century, affecting some of the significant works of the era. In the meantime, the Victorian conventions have their impact on the Gothic (1). Another point worth considering is that Gothic is the main characteristic of decadent literature such as Robert Louis Stevenson's SCJH (1886) and Oscar Wilde's PDG (qtd.in Purchase 79).

Additionally, the Gothic combines notions such as life and death, reason and passion, present and past, vigilance, and dream. Also, the genre imposes extravagant punishments on those who do not follow the norm, yet in the meantime, it is in the work of lustful imagining

these misdeeds for it calls for the law by breaking it; it emphasizes sexual abstention by dreaming of smart perversity. Therefore, it is hard to categorize Gothic text as conservative or subversive since it contains both. As the world was impacted by the order of industrial life, the Gothic takes advantage of this by focusing on what is lost, for example, fancy, belief, spirit, individual perversity (luckhurst xi).

Ann Radcliffe, in her dialogue entitled "*On the Supernatural in Poetry*" (1826), states the distinction between terror and horror. The first distends the soul and arouses the faculties to a high extent of life; the second bonds, chills, and nearly removes them. Hence, this signifies a distinction between high and bad art within the genre. The Gothic phase is filled with moments of mischief since it is obsessed with forming as well as controlling borders. The everlasting Gothic icons are entities which identify the absolute differences between life and death such as Frankenstein's creature, or between human and beast as they were spliced together by Dr. Moreau, or that menaces the honesty of the individual ego and the practice of will by blending with another (qtd.in Luckhurst xii).

Furthermore, the late-Victorian Gothic is resurgent due to a variety of factors. First, this is due to the transformations that take place during the literary production. To illustrate, these transformations are manifested in multiple ways such as, the evolvement of print technologies, the expansion of readerships, and the vast publication of new daily, weekly, and monthly journals in the 1880s which put a strain on the literary market's library administration. Also, Economics plays a major role in eliminating three-volume novels in 1893 because barely four three-volume novels were imprinted in England (1897). This results in noticeably sudden changes by which publishers sell one-volume novels to the public, making the notion of bestseller and the celebrity author. The magazine market also asks for new forms and thus the term "short story" was first used in the 1880s. The competition among these magazines makes them directing their focus to certain classes of readers and start identifying with certain kinds

of stories. In the publishing context, popular genres began to emerge such as detective fiction and Sherlock Holmes' short stories in the Strand Magazine (Luchkurst xvi). The Gothic, on the other hand, was not resurrected because of a thriving mass market. Rather, it is since Gothic themes were associated with the cultural movement, Decadence. (xvii).

1.3 Repression in the Victorian Society

Mack states that the Victorian age was noted for its exceptional ideas as well as social traditions, and as a result, it is portrayed as a period of peace and perfection. To illustrate, London, England's most important city, was considered as the pinnacle of perfection and prosperity because people behaved themselves within the bounds of the highest moral principles. This perfection, however, was a mask since it hid the truth of Victorian existence and failed to control the other genuine part of human nature. That is to say, the social code ignores one's natural characteristics, whether they are detrimental or not. As a result, these features are obscured (2). According to Houghton, the Victorians were also distinguished for their remarkable social attitude. First of all, they were people who concealed their genuine beliefs as well as their natural urges to conduct and act appropriately. In other words, in terms of social behavior, they valued appropriateness over sincerity (Houghton 394). They also considered themselves as moral and spiritual because they acted honorably and refuse to look at life honestly (395). Therefore, the Victorian individual avoided ideas and behaviors that distinguished him from his class because they caused him to appear as an outcast (395).

Furthermore, Mack claims that the term "respectable" is highly valued within the Victorian social paradigm. To put it another way, respectable conjures up images of honesty, wisdom, and sobriety. It also reveals a person's personality as well as their social and financial status (2). In terms of the above-mentioned concepts, they obstruct any means of expressing

one's needs and wishes because people are not allowed to engage in recreational activities such as expressing physical attraction (3).

Similarly, Ida argues that the Victorian age was a time when individuals were continually repressed and confined since it is marked by rigorous moral standards of frugality and seriousness. During the time of social codification, society strives to compel people to submit to authority. In the book entitled *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature*, Altick claims that the Victorian era is predicated on the idea that people have to strive for respectability. However, these strict social standards represent only one facet of the period. Even though Victorians are viewed as repressed, society provides avenues for their liberation, such as the widespread of prostitution. Thus, the Victorian era has a shady underbelly that is hidden underneath its respectful mask. In this regard, the Victorian era is characterized by a mixture of rigid ethics and stunning corruption. According to Sally Mitchell in her book *Daily Life in Victorian England*, gentlemanly conduct and manners, are not a personal option but rather a requirement. To put it differently, receiving social validation is linked to upholding a certain level of attire and conduct that adheres to the social rules. As a result, during the Victorian era, public conformity was the most common kind of adaptive behavior. However, if Victorians did not adhere to social rules in public, they would be marginalized or stigmatized. In other words, they are pressured to behave in a way that is following the social expectation, thus they are victims of repression (qtd.in Ida 4). In the essay entitled "*Victorian Sexualities*," James Ali asserts that Victorian austere morality is predicated on sexual repression (qtd.in Ida 125).

Furthermore, Ida notes that the Victorian society enforced stringent social control on its citizens, requiring them to perform strictly according to correct behavior. As a result, people began to lose their individuality and originality over time. Because human nature was completely repressed at that time, people tended to exhibit that rejected human aspect in

negative ways such as prostitution, drug use, and aggressive behavior (5). Thus, many Victorians are looking for a way to express themselves. To establish their point, they lived double standards of life. The first is about adhering to social rules, while the second is a way for them to express their repressed impulses (6).

To conclude, Baumeister states that the 19th-century society is split like the human mind because Victorian repression is related to lofty moral values, which encourage Victorians to be hypocritical and deceitful. As a result, the Victorians appreciate the fact that they have two faces (qtd.in Hedlund 1).

1.4 Repression in Victorian Literature

John Kucich states that repression is not an unconscious psychic defense mechanism, but rather a nineteenth-century strategy for glorifying interiority instead of simply rejecting desire. This strategy tends to make repression the core of desire by altering the internal conflict as a way to expand the subjective experience. The latter put forward a cultural practice that changes one's perspective on myriad conflicts between duty and desire inside the Victorian protagonists' hearts. This method enlightens how the Victorian novelists imagine inner life and the relation between the self and society (qtd.in Garrett 541). According to Kucich, "Passion" and "repression," the two stable categories of the "split self," are no longer locked in intrinsic conflict but they are rather interdependent methods for depicting interiority (qtd.in Armstrong 554) Moreover, he successfully refutes the notion that Victorian repression simply reflects the author's unmet desires, which burst out without his knowledge or consent and take over the meaning of fiction. He demonstrates that the major Victorian novelists—male and female— participated in the same socio aesthetic project, not withstanding their differences. Each one of them generated repressive tropes that created new interiority areas, set in motion a complex

dynamic among those territories, and provided desire a far more potent influence over the supposedly repressive worlds through its negation. Furthermore, Kucich reveals "The antagonistic tensions between expression and repression serve a libidinal framework in which both gestures are acknowledged" (qtd.in Armstrong 557). They also seek to organize this self-conflict as an inward dialectic of desire, rather than as an outward one. This dialectic in which the impersonal, negative energies of the self come to replace the fusional energies of the collectivist impulse". For Kucich, Victorian fiction is not an attempt to reconcile the conflict between self and society as readers have traditionally believed, but rather to interpret the conflict into words that secure its continuation. Kucich's Victorian literature is based on a revision of the notion of repression that critics previously applied to Victorian fiction. This is reflected in the idea that repression tropes shift social conflict onto a psychological terrain, producing a form of consciousness that is inherently larger and more complex than any social role or form of representation (qtd.in Armstrong 558).

1.5 Character

According to Merriam Webster's dictionary, the word "character" originates from the Greek word charassein, which means "to sharpen, cut in furrows or engrave" ("Hacker"). This word gave the Greeks the term charaktr, which means "mark, distinguishing trait"(a connotation that the Latin character shared). When English borrowed the word in the 14th century, it had several early meanings, including "a distinctive differentiating mark," "a conventionalized graphic device placed on an object as an indication of ownership, origin, or relationship" ("Hacker"). Furthermore, Childs and Fowler assert that the term has a variety of connotations. It is the sum of a person's characteristics and thoughts that describe his or her personality. The character also relates to moral and ethical norms in everyday life, but it has a much broader

meaning in literature as it is considered a personage in narrative or dramatic work. Theophrastus, a Greek writer, was the first to analyze a character in a literary work in 3 B.C. (Sharma 34).

Additionally, Peter Childs and Roger Fowler state that the character is the name of a literary genre; it is a brief, generally amusing, prose portrait of a specific type of person. The form was popular in the early seventeenth century and works by Joseph Hall, Sir Thomas Overbury, and John Earle influenced later essayists, historians, and fiction writers. In short, characters are the individuals depicted in dramatic or narrative work who are regarded by the reader as possessing specific moral, intellectual, and emotional attributes based on conclusions drawn from what they say and how they say it—the dialogue (32). According to Childs and Fowler, character denotes the fictional portrayal of a person, which is likely to vary throughout time, both as a presence in literature and as a focus of critical attention, much like society itself. Human individuality and self-determination, as well as the status of the human in the social order, have all shifted historically, and this is often reflected in literature through the relationships between characters and acts or plot webs. Therefore, the concept of character is frequently associated with the personalizing or humanizing aspect of literature (Childs and Fowler 23).

Besides, characters, by definition, exist in preset contexts, i.e., they are parts of a literary sequence and play a role in a storyline. Literature is both dramatic and personal in the sense that the dramatic play of characters in a sequence typically incorporates varying levels of artistic impersonality. Impersonation, role, and mask; individuality and impersonality of identification or the aspects of the unconscious; the spectrum running from character as separate life to character as traits, moral attributes: all of these have been essential topics of investigation for play, poetry, and fiction (Childs and Fowler 24).

1.6 Characterization

For Chris Baldick, characterization refers to how people are depicted in narrative and dramatic works. This can include both direct or dramatic forms, such as attribution of characteristics in description or commentary, and indirect (or dramatic ways, such as allowing readers to infer traits from people's behavior, words, or appearance. (37).

For Amirita Sharma, characterization refers to the production of a living person through an imaginary character's actions, speech, thoughts, physical appearance, and the opinions of others (32). This can be accomplished directly by a detailed description or narration, as well as indirectly by his aims, feelings, and thoughts, allowing readers to deduce the character of that fictional individual (33). According to her, characterization also denotes the establishment of the unique characters of the people in a story who are frequently distinguished in terms of demonstrating and informing. In demonstrating or the so-called dramatic method, the author just shows people talking and acting, leaving the reader to deduce the characters' motivations and dispositions. They both speak and do things. The author may reveal not only a character's external speech and actions, but also his or her inner thoughts, feelings, and reactions to events (Sharma 33).

1.7. Psychoanalysis

Since this dissertation deals with the defense mechanism of repression in the protagonist, a brief overview of Freud's psychoanalysis and psychoanalytical criticism is essential. Principally, the term psychoanalysis was coined by Freud in 1896 (Origin and Development of Psychoanalysis para. 20).

According to Mary Klages, Sigmund Freud, at the beginning of the nineteenth century, pioneered and characterized psychoanalysis as a science of the human mind. He was concerned about finding treatments for human suffering as a medical doctor, and he attributed most of it to psychological rather than physiological or biological causes. In his studies of the mind-body connection, Sigmund Freud proposed that thoughts may induce physical symptoms that were not caused by a physiological basis (70).

For psychoanalytic criticism, Abrams asserts that it regards the literary work as an expression of one's viewpoints as well as the structure of one's psyche (319). It arose in the early nineteenth century as part of the Romantic movement, replacing prior mimetic and pragmatic viewpoints. All three types of critical procedures are commonly utilized in the Romantic era and are based on the assumption that a literary work has a strong relationship to its author's distinct mental and emotional features. To be more specific, it is the process of reading a work of literature to experience the author's consciousness, which explains and extracts the traces of repression. The author's feelings of restriction and humiliation push him to do the latter. As a result, a tension between the urge for expression and the necessity to repress has arisen. In his literary work, the author uses implicit expression to express unspoken wants and thoughts. In the 1920s, a widespread form of psychological literary critique called psychoanalytic criticism emerged. The former is based on Sigmund Freud's methodology and premises. Furthermore, Freud contributed to the advancement of a dynamic kind of psychology known as "psychoanalysis," which is a technique for analyzing or treating neuroses. Nonetheless, it evolved into a record of various flourishings and activities relevant to civilization's past, such as mythology, religion, literature, and warfare. In the twenty-third lecture of Sigmund Freud's "Introduction to Psychoanalysis," he claims that literature is a dream and that neurotic symptoms include the imagined fulfillment of desires, i.e. sexual or libidinal urges that are rejected by reality or hindered by social standards (Abrams320).

1. 8 Theory of the Unconscious

Heller states that in the Seventh Chapter of *The Interpretation of Dreams*, Freud suggested a psychological model of the mind. The latter is divided into three detached systems which are the conscious, preconscious, and unconscious. This method, however, did not correlate with Freud's idea of the mind as being in perpetual struggle. He proposed a novel theory in which the mind can be divided into three distinct structures: Id, Ego, and Superego. Each one has a distinct purpose. The Id aims to satisfy basic survival needs, but the Ego attempts to gain control of these primitive instincts by expressing them genuinely. The Superego strives to repress inclinations that society finds objectionable. Sigmund Freud concluded in his famous mind analogy that the primitive Id carries the instinctive drives of sex, violence, and primordial wants. Here, the Id is looking for immediate gratification of these desires (90).

1. 8. 1 The Ego

Heller asserts that the ego is a part of the brain that is referred to as the prefrontal cortex and located on the tip of the visible iceberg. It stands for the reason as well as common sense. Unlike the Id, which shelters passions, the ego's role is to arbitrate the Id's blind demands as well as the constraints imposed by the external environment. By obeying the reality principle and logical reasoning, the ego's goal is mirrored in assisting people to survive safely in the world. Furthermore, the ego plays executive functions such as setting priorities, organizing thoughts, weighing the consequences of our actions, and planning. While the Id is completely unconscious, the ego is half-conscious as it consciously helps the individual to work reasonably and make wise decisions whereas it unconsciously aids the person to cope with the unpreventable conflicts that occur in daily life through the use of defense mechanisms (Heller

91). Since the Superego and the Id are in a constant conflict, the Ego works to mediate between the two (Siegfried2).

According to Timothy, Freud asserts that the ego is a part that emerges from the Id, which is the biological unconscious storehouse of innate impulses. The ego evolves when the Id interacts with the external world. It is the production of non-biological forces such as social and familial ones. These forces work as a kind of intermediary between the Id's needs and the external world. Thus, the ego is built upon a system of beliefs that serves as an organizer of one's interaction with life's internal and external needs. The previous point is mentioned by Freud as a secondary process. The latter seeks to put limits on the Id's demands with the help of the superego's social constraints as it tends to translate both the Id and Superego demands in a way that they are expressed without harm in the real world (3).

1.8.2 The Id

It is mentioned in *a Handbook of Critical Approaches to Literature* that the Id naturally does not conform to morals and social conventions. In brief, the Id is the root of aggressive acts and desires because it is characterized as being immoral, lawless, and asocial. That is to say, it is mainly concerned with instinctual satisfaction disregarding the social customs, moral constraint, and legal ethics. Freud defined the Id as being identical to the devil. As far as the Id's dangerous consequences are concerned, the Ego and the superego as psychic agencies strive to preserve the individual as well as society. The ego works as the protector of the individual. Although the Ego lacks the strong energy of the id, it seeks to regulate the instinctual impulses of the Id. Therefore, they may be liberated in nondestructive behavioral patterns (Guerin et al 157).

Furthermore, the Id is a part of the psyche that has existed since birth which creates the primary element of personality. It is also the root of psychic energy as well as the human body's desires, needs, and impulses. The Id is completely an unconscious aspect of the psyche. For Freud, the Id is based on the pleasure principle as it includes the Libido. The latter is the primary source that houses the instinctual power while the Id strives to gratify all the desires; these desires are not always fulfilled, and therefore a psychological tension rises. The Id works to remedy this tension by using the primary process. The former is animated by the urge to make a mental image of the unfulfilled desire as a kind of substitute for the urge. To demonstrate, daydreaming and masturbation are illustrations of the primary process. To elaborate, Freud asserts that the act of masturbation is to relieve the sexual pressure that they experience. Masturbation starts from a mental image, then acts as a substitute for the entity of sexual impulse in reality. Therefore, masturbation gives a perfect picture of one's sexual instincts and serves to fully control their experiences (Seigfried 1). Freud affirms that the Id includes two types of biological drives, the so-called Eros and Thanatos. Eros is a life instinct that is one's desire to survive. It is exemplified as respiration, eating, and sex. The energy that is made by life instincts is called Libido. However, Thanatos is a death instinct or an array of destructive forces that exist in human nature as violence and aggression (Mcleod 2).

Thanatos, according to Carr and Lapp, is a portrayal of death in Homer's The Iliad. Thanatos is the twin brother of Hypnos, the god of sleep, and the son of Nyx, the goddess of night, and Erebus, the god of darkness (6-7). He is regarded as a death angel who seeks to relieve the pain of death rather than desire it upon mortals. Equally important, he is considered a lesser god who is ordered by Zeus, the father of all gods and the leader of the upper world, and Zeus' brother Hades, the god of the underworld, to comply with their order (8). For many scholars, Thanatos is well-known for being a companion to the God of life, Eros, and its components of sex and love. In human organization, there is life and death which are referred

to as Eros and Thanatos. Both of them originated from Psychodynamics and were utilized by Freud as poetic metaphors to represent an embodied meaning of an abstract notion instead of providing a precise sense. Therefore, Freud used the term Eros not to indicate love or sexual instincts but to designate the secret lover of Psyche. To illustrate more, Eros functions in coordinating the components that constitute the universe, in providing harmony to chaos, and allowing life to develop. The goal of Eros is to establish unities and to preserve species while Thanatos is to destroy connections and to take what is living into an inorganic state (9). Moreover, Freud's use of Eros is to denote all life instincts that are opposite to death instincts. For Thanatos, it indicates the instinct of violence as well as destruction (10).

Klein asserts that instinctual gratification is to lessen instinctual tension which causes people to extend these drives into objects outside the self where the world splits into a dichotomy of good and bad things. For Marcuse, life and death impulses are exposed to repressive psychodynamics which is formed culturally. He further explains the way these drives are regulated, controlled, and used via the mental areas that Freud named "Ego and Superego." Moreover, Marcuse affirms that early parental impacts on the super-ego are substituted by institutional ones and that how the social control is a repressive power on Eros in a way that applies the energy of the death instinct. That is to say, repression is a social psychological case where there is a large extent of surplus repression which is practiced within individuals. For Freud, the forces, that work to repress Eros, are the price for having a civilized society (Carr and Lapp 11).

1.8.3 Superego

For Siegfried, The Superego is the third agent in Freud's system. It is the embodiment of cultural rules that are mainly taken from parents. The Superego seeks perfection as it involves

one's ego ideals, spiritual aims, and conscience. Unlike the Id, the superego is the ordered aspect of the personality structure that tends to criticize and prevent one's desires and feelings and thus to act in a socially appropriate manner. In other words, since the Superego attempts to act in a socially proper manner, it acts in opposition to the Id. (2).

Besides, Heller affirms that the Superego is the Ego ideal that urges people to be perfect (92). For Klages, The Superego, also known as the conscience or moral sensibility, is an internal voice that teaches us what is right and wrong, as well as creates feelings of fear and guilt for wrongdoing (Klages 82). According to Heller, the theory of the Superego, indeed, tends to explain the reasons behind suffering from overly severe conscience, subjecting to extreme criticism as well as self-attack. That is to say, it is the internal voice or the Superego that functions to penalize, judge, reward, and condemn, a part of the personality that is constructed of one's actual experiences coupled with childhood authority figures. In other words, kids identify with using the major figures in their lives. As for the father, they get his power and authority, yet they take from their mother love and care. Therefore, they internalize the qualities of both mother and father as a way of their developing their selves (Heller 92). In addition, Guerin et al assert that the superego is the storehouse of conscience, pride, and moral censorial agency as it represents the moral conventions. Furthermore, it works for repressing or blocking off the id's drives for pleasure which are not socially acceptable, for example, aggression, the Oedipal instincts, and sexual passions. The development of the superego is related to parental influence which is reflected in the social punishment of bad behaviors (Guerin et al158).

1.9 Defense Mechanisms

Defense mechanisms, according to Heller, are the Ego's unconscious tactics for distorting reality and reducing stress. However, they begin to cause issues when they are used excessively and inflexibly (67). In terms of defense mechanisms, Freud primarily concentrated

on repression, which is an all-encompassing defense or the foundation upon which psychoanalysis is built (68).

1.9.1 Repression

Heller asserts that to lessen anxiety, the mind pushes from the consciousness any dangerous thoughts, memories, or even impulses. To illustrate, a man does not remember attending his brother's wedding because he was attracted to his brother's bride. This indicates that he represses his romantic interest in her. Freud claimed that repression reveals the reason behind forgetting the childhood lust for one of the parents which still exists in the unconscious. In the meantime, lust here is incomplete, so the repressed presses to reveal itself in dreams as well as slips of the tongue (68). For Wright, repression occurs when the Id wants to satisfy its desires and the Ego barred the unacceptable wishes from the consciousness. In short, repression means to turn something away from the unconscious (11). Repression, according to Freud, has two meanings. Primitive repression is based on denying psychical representative, which is a thought associated with an instinct to enter the conscious. As a result, separating conscious from unconscious determines the entrance to consciousness. As for secondary repression, it refers to after-pressure repression since it tries to keep shame that arises from satisfied desires from entering consciousness. However, the appearance of symptoms such as dreams and parapraxis, often known as Freudian slips, indicates the repressed reappearance. Here, repression is a mechanism that designates both the appearance of the banned wish as well as the resistance to it. In the unconscious, the flux of energy becomes associated with certain memory traces which tend to develop the character of unconscious wishes. The former seeks constantly to breakthrough against the opposing force exercised by the Ego. In the primary process, the psychical energy moves freely while the secondary process's energy is bound because its

movement is scrutinized and controlled by the ego's rational operations. Nevertheless, the ego's censorship can be weakened due to the free shifting of energy in the primary operation. Thus, the drives or desires can be released in disguise and this idea is called the "compromise formations of the return of the repressed "(12).

1. 10 Conclusion

This chapter focuses on the theoretical foundations upon which this study is built. The first segment is to investigate Decadent literature and how it is perceived as being against Victorian morals. It also discusses Victorian Gothic. Three points should be discussed within this element. To begin with, the term Gothic has evolved from a denotation of uncivilized and primitive to a literary genre designation. Second, there is a resurgence of the Gothic genre, which is mostly associated with the Decadence movement and the expanding mass market. Finally, the Gothic genre includes life and death themes. The second half of this chapter is concerned with repression in Victorian society. The former is founded on the idea that Victorian society's rigorous social conventions are the driving force behind Victorians' repression of impulses and feelings. This chapter also aims to present a historical explanation of repression in Victorian literature. Rather than being an unconscious psychic protection mechanism, the former is exploited as a portrayal of interiority by Victorian novelists. Furthermore, this chapter presents an overview of psychoanalysis, which is a branch of psychology credited to Sigmund Freud. Additionally, it provides a brief overview of literary criticism, stating that literary criticism considers literary work to be an expression of one's point of view and psyche. It also works to discuss the two concepts of character and characterization. Character assigns to many connotations such as the attributes of person, moral and ethical norms, a personage in a literary work. Lastly, It provides a general background to psychoanalysis and psychoanalytical

criticism, the first of which refers to Sigmund Freud's study of the human mind, and the latter to the interpretation of a literary work as a manifestation of one's psyche. It also examines the roles of the tripartite psyche, in which the Ego serves as a bridge between the Id and the Superego, with the Id acting as a repository for innate urges. The Id is divided into two types: Thanatos and Eros. The first is the desire for death, which is linked to aggressiveness and destruction. The second is the life instinct, which is tied to positive deeds. for the Superego, it is linked to societal rules. This tripartite psyche tends to explain the repression defensive mechanism, which is founded on the assumption that any dangerous thoughts, memories, or even impulses are pushed out of consciousness.

Chapter Two: Freudian Psychoanalytic Criticism

2.0 Introduction

In this chapter, the researcher undertakes a Freudian psychoanalysis on the characters Dr. Jekyll and Mr. Hyde since it seeks to investigate the protagonist's defensive mechanism of repression. It first probes Eros and Thanatos incarnated as Dr. Jekyll and Mr. Hyde. After that, it examines Dissociative Identity Disorder through the two personalities. It also strives to articulate the significance of characters' names. Finally, the current research will analyze the conflicting desires of the Id, Ego, and Superego in regard to each character. Within a Freudian framework, the above stages serve as an attempt to examine the psychological defense mechanism of repression in the two personalities: Dr. Jekyll and Mr. Hyde.

2.1 Eros vs Thanatos

2.1.1 Eros: Doctor

According to Solada, Dr. Jekyll is portrayed as the Eros drive since he is considered the light out of the two personalities. To illustrate, Unlike Mr. Hyde, Dr. Jekyll expresses acts of benevolence and works as a doctor. The latter as a professional is dedicated to assist people when they are in need such as dehydration, malnutrition, mental difficulties, and so on. In short, Dr. Jekyll's role, like Eros's, is to hold people and society together (2).

Additionally, Jekyll, the embodiment of Eros, strives for unity and wholeness (Asma 215). To demonstrate, Stevenson writes:" a new life began for Dr. Jekyll. He came out of his seclusion, renewed relations with his friends, became once more their familiar guest and entertainer" (Stevenson 38). This portrays Jekyll as Eros in the sense that he works to establish connections with his friends (Asma 215). Moreover, Jekyll is characterized by having positive feelings (Cherry par.7). on that basis, it is referred to in the novel as:

> Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire — a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness — you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection (Stevenson 23).

This quote proves how Jekyll is a reflection of Eros in the point that he has warm feelings of love and affection to his friend Mr. Utterson (Cherry par.7).

Jekyll is also engaged in prosocial actions which are purely Erotic (Cherry par.2). In this regard, Stevenson writes:"he had always been, known for charities" (Stevenson 38). Jekyll tends to be socially cooperative a he involves in dispersing charities. This kind of behaviour seeks to support the individual well-being and the harminious existence of a colaborative society. Hence, this proves that Jekyll is the representation of Eros (Cherry par.2).

2.2 Thanatos

It is stated in the books entitled "*Beyond the Pleasure Principle* "and "*the Ego and the Id*" that Mr. Hyde stands for Thanatos because he transmits a sense of negativity to other people (qtd. in kli70). To illustrate the idea, Mr. Utterson states:

> Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with aw sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear which Mr. Utterson regarded him (Stevenson 19).

The above quote reflects how Mr. Utterson describes Mr. Hyde as a personality that mirrors negative emotions such as detest, terror, and ugliness (Life and Death Drive par.3). In other

words, Hyde is the black half sphere that embodies the negative sides of humanity. Hence, Hyde is the incarnation of Thanatos (Brown 8).

Furthermore, Mr. Hyde is also portayed as a character who unleashes his aggressive desires(qtd. in Gaulimari 128). As an illustration, Dr. Lanyon notes that: "for the man trampled calmly over the, child's body and left her screaming on the ground" (Stevenson 6). This indicates that Hyde denotes the aggressive impulses of Thanatos in the sense that he behaves violently with the little girl by walking over her and leaves her screaming (qtd. in Adams and Sydie 332). According to Freud's psychoanalysis, the reason behind Hyde's aggressive and destructive acts is to eliminate anxiety (Death-drive). In this regard, Dr. Jekyll states: "If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable" (Stevenson 75). Jekyll realizes that he is fighting a losing battle between his moral convictions and his immoral wants. To cope with his anxiety, Jekyll concocts a potion that isolates what he is supposed to do with his impulses by converting him into Mr. Hyde (The Strange Case of Dr. Jekyll And Mr. Hyde par.2).

Additionally, Hyde's energy aims to destruct and terminate life (qtd. in Baron and Ritchardson 14). Carew's maid assures that:

> And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway..... The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done,

although it was of some rare and very tough and heavy wood, had broken in the middle

under the stress of this insensate cruelty (Stevenson 27).

This quote manifests how Hyde embodies Thanatos tendency towards destruction by which it

takes the form of murdering Carew by a stick (qtd. in Baron and Ritchardson 14). To elaborate,

Jekyll/Hyde despises the victim's actions rather than the victim himself. Carew is an excellent

example of Victorian decorum since he embodies value, virtue, and respectibility, and it is his

representativeness that makes him a man of symbolic significance for the killer (Ida 83).

In the book entitled *Beyond the Pleasure Principle,* Freud asserts that Thanatos is based

on the idea that people tend to direct their death instincts inwards which lead to self-destruction

(qtd. in Cherry par.8). In this regard, Dr. Jekyll said:

Will Hyde die upon the scaffold? or will he find courage to release himself at the last

moment? God knows; I am careless; this is my true hour of death, and what is to follow

concerns another than myself. Here then, as I lay down the pen and proceed to seal up

my confession, I bring the life of that unhappy Henry Jekyll to an end. (Stevenson 96).

Although Jekyll represents Eros, he does also stand for Thanatos since he tends to end

his life (qtd. in Cherry par.8). To elaborate, the reason behind Jekyll's self-destruction is that

Jekyll is unable to control Hyde. Therefore, he ends his life in order to get rid of Hyde (Roberts

par.7). As an illustration, it is mentioned in the novel that Jekyll turns into Hyde in the Regent

Park though Jekyll does not want it; thus, it proves that he lost control of Hyde (Stevenson 89).

Furthermore, Mr. Hyde evokes feelings of dread and abhorrence in Dr. Jekyll's friends who

beseech him to give up his "friendship" with this Edward Hyde. Edward Hyde gradually

becomes ever more powerful than his 'good' counterpart and ultimately leads Dr. Jekyll to his

doom (Singh and Shakrabarti par.5).

Additionally, Mcleod asserts that though Hyde, the embodiment of Thanatos, houses

feelings of hatred towards Jekyll and has the will to destroy himself for the sake of destroying

Jekyll, his fright of his own decrease prevents him (qtd.in Hudlund 7). This is due to Hyde's realization of being dependent on Jekyll. The latter expresses empathy for Hyde while also stating that Hyde wants to live (Stevenson 73). Hence, Hyde embodies both Eros and Thanatos which is more likely that he is a representation of the id (qtd. in Hudlund 7). To illustrate, Mr. Utterson and Ms. Paul discover Mr. Hyde's body in Jekyll's huge garments (Stevenson 58). Having said that,this indicates how Hyde tries to release himself from dying and his attempt to preserve his life proves that he does not only embody Thanatos but Eros, the life instinct, as well (qtd. in Life and Death Drives par.2).

The function of Thanatos is to undo connections as well as unities with others (Otani 14).In *the Strange Case of Dr. Jekyll and Mr. hyde*', the doctor was restricted to his home and had not seen anyone not even his friend (Stevenson 39).Here, Jekyll's lockdown as well as his state of isolation from the external world as he does not receive his friend in his house indicates the vital presence of Thanatos (Hyde). To put it differently, Jekyll withdraws from society, loses touch with old friends, and leads a more lonely and dissolute existence. Hyde now has complete control over him, and he begins to morph anytime a selfish impulse takes hold of him (Drlimrence par.13). Therefore, Thanatos or Hyde serves to tear down living holistic unities, for example, the connection between Jekyll and Mr. Utterson (Asma 215).Jekyll withdraws from society, loses touch with old friends, and leads a more lonely and dissolute existence. Hyde now has complete control over him, and he begins to morph anytime a selfish impulse takes hold of him (Drlimrence par.12).

2.3 Jekyll or/and Hyde: Dissociative Identity Disorder

Jekyll suffers from a psychological problem the so-called Dissociative Identity Disorder. The previous is based on the idea that a person's identity is separated into two or more different personality states (Dissociative Identity Disorder par.1) In this regard, Dr. Jekyll states:

> by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous, and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognize the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to.... (Stevenson 74).

Jekyll splits himself into Hyde because as he states that Hyde is used to release Jekyll from the social bonds (Stevenson 77). In addition, the two distinct identities tend to control the actions of a person at varying situations (Dissociative Identity Disorder (Multiple Personality Disorder) par.1). As for Jekyll in the public sphere, he is known for his good deeds as donating charities (38). Hyde, on the contrary, is secretly involved in indulging his instinctual pleasures (85). Aggression is an example of these innate appetites. On that Basis, Hyde acts violently when he walks over the little girl (6). Another worth mentioning example that is related to the distinct states of the two personalities is that Jekyll's life is controlled by virtue while Hyde's life is driven by pleasure (Stevenson 78, 85).

Furthermore, Dissociative Identity Disorder is characterized by being aware of the two different identities. In this respect, Jekyll admits that he is conscious about his second identity, i.e. Hyde (Stevenson 86). To elaborate, this mental disorder functions as a coping mechanism to dissociate the person from a painful situation so as to assimilate with the conscious self (Bhandari par.1). In the novel, Jekyll states that having separate identities help to release life from stress (Stevenson 75).

 Lastly, the two personalities Dr. Jekyll and Mr. Hyde are characterized by having radically varied speaking patterns, facial expressions, gestures and attitudes. For Dr. Jekyll, he is a prominent middle-aged guy who is both good-looking and tall, according to the story. He is viewed as a well-mannered and respected member of the community. He takes on the role of the nice man. On the other hand, Mr. Edward Hyde is a weird, little, revolting, and disfigured man who appears to be younger than his counterpart ("Dissociative Disorder in Dr. Jekyll and Mr. Hyde" par.2).

2.4 The Significance of characters' names

2.4.1 Dr. Jekyll

Jekyll is a male Celtic proper name which is similar to Breton "Judicael", which means generous Lord (Jekyll par.3). In The Strange Case of Dr. Jekyll and Mr. Hyde, Stevenson states : he had always been, known for charities, he was now no less distinguished for religion" (Stevenson 38). This denotes how the meaning of Jekyll's name is reflected in his deeds as donating charities (Jekyll par.3).To elaborate, Jekyll, as a moral recompense, rejects Hyde vehemently and devotes himself to religious and charity activities (Limerence par.10).

Furthermore, the protagonist's name is intended to be pronounced Je, the French word for I, kill, implying that the doctor wished to isolate the evil part of himself appropiately

nicknamed Hyde, which means low and vulgar hide or flesh that must be hidden from civilization (Roberts 7). In this regard, Jekyll notes:

> [...] on the thought of the separation of these elements. If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust delivered from the aspirations might go his way, and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil (Stevenson 75).

This quote shows how Jekyll tends to separate himself by having another character which is Mr. Hyde. The latter represents the evil primitive side of Jekyll (Roberts 7). To explain more, Dr. Jekyll subtly expresses the darkness in his soul through numerous horrific crimes, but he is unwilling to do so openly for fear of social judgment. During his experiments, he creates a combination that allows him to liberate this evil within him from the control of his good self, giving rise to Edward Hyde.The former is amoral and wicked. His psyche is not only different from Dr. Jekyll's, but his physique is also hideous and misshapen. As a result, Dr. Jekyll believes he may enjoy the pleasures that both sides of his existence seek without being hampered by the needs of the other (Singh and Chakrabarti par.4).

2.4.2 Mr. Hyde

Hyde is a name with two meanings. As a verb, it indicates the core character of humans. As a noun, it refers to a type of animal-skin garment commonly worn by indigenious people (Goins 5). Dr. Jekyll said:" I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh" (Stevenson 78). This quote explains how the meaning of Hyde's name is reflected as he is used as a cover of the concealed side of Jekyll (Goins 5). This is because Mr. Hyde is born out of Jekyll's repressed

impulses. (repression and the control of the dark Desires in the Book, The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson par.2).Therefore, he feels driven to seek out a secret outlet for the urges he is unable to share Mr. Hyde. In this regard, he can keep his reputation while satisfying his darker desires through Mr. Hyde (Parfitt par.2).

The names Jekyll and Hyde originate in Scandinavia. Hyde is derived from the Danish term hide, which means "haven", and Jekyll is derived from the Danish word "Jakulle", which means "ice". For Nabacov, Hyde is a kind of hideaway for Dr. Jekyll, in which the jovial doctor and the murderer are fused (Gale). In this respect, Dr. Jekyll States:"Yes, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde" (Stevenson 85).

Mr. Hyde is regarded as a portrayal of the harboring place of repressed impulses for Dr. Jekyll (Gale). Hyde is also a representation of Jekyll's repressed dark side. As a result, he is viewed as the epitome of Jekyll's animalistic essence, which lies beneath Jekyll's polished veneer (Stevenson).

2.5 Repression

2.5.1 Mr. Hyde: The Id

Hyde, the incarnation of the Id, is considered the source of desires as well as appetites (Guerin et al 157). To illustrate, Dr. Jekyll assures:"I had learned to dwell with pleasure"(Stevenson75). This indicates that Hyde, the embodiment of the Id, is associated with pleasure (Lapsley and Stey 5). To explain more, Dr. Jekyll recounts how he realized he had hidden his desires in society since he is viewed as a character who has repressed his impulses during his entire life and can no longer contain himself. This is exemplified by Hyde's character.

As a result, he constructs Hyde as a means of liberation from this repression *(Jekyll and Hyde : Themes Repression par.1,2).*

Furthermore, Hyde is regarded as the Id since he seeks to gratify his instinctual impulses (Guerin et al 157). To demonstrate, Jekyll reveals: "at once glorying and trembling, my lust of evil gratified and stimulated" (Stevenson 88). Through the satisfaction of appetites, anxiety is relieved (Siegfried 1). In this respect, Jekyll says:

> I laboured to relieve suffering; you know that much was done for others, and that the days passed quietly, almost happily for myself. Nor can I truly say that I wearied of this beneficent and innocent life; I think instead that I daily enjoyed it more completely; but I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for licence. Not that I dreamed of resuscitating Hyde; the bare idea of that would startle me to frenzy: no, it was in my own person .... (Stevenson 88)

This quote explains how Hyde depicts the Id in seeking relief from tension (Siegfried 1). In other words, Jekyll realizes that he is fighting a losing battle between his moral convictions (Superego) and his immoral wants (Id). To lessen his anxiety, Jekyll concocts a potion that isolates what he is supposed to do with his impulses by converting him into Mr. Hyde. (the Strange Case of Dr Jekyll and Hyde par.2).

Hyde, the incarnation of the Id, does not follow moral and social conventions (Guerin et al 157). To demonstrate, it is mentioned in the novel that Hyde serves as a means to liberate the soul from the social obligation (Stevenson 77). In his book *The Double in Nineteenth-century Fiction: The Shadow Life*(1991), John Herdman states that Hyde is a representation of pure Id as well as instinctual primitive life. (qtd. In Ida 25). Moreover, Tropp asserts that Carew is a symbol of social civility, yet attacking and killing him leads to the conclusion that Hyde represents Jekyll's desire to liberate his repressed half. To illustrate, Hyde also liberates Jekyll

from moral rectitude as well as social restraints (qtd. in Ida 48). Moreover, Jekyll splits himself

off physically into Hyde in order to express his repressed desires in the form of someone else

(77). Jekyll's sexual urge, which had been repressed for a long time, becomes violent lust in

Hyde. The former serves to release Jekyll from social punishment and attain sexual liberty. In

fact, Jekyll's seduction of a young girl is important in the sense that it highlights the extent to

which he needs for a sexual impulse. Equally important, it also indicates Jekyll's concealed

violence to defy social rules as well as a dire warning against inappropriate social oppression

of sexual urges (81).

2.5.2 Victorian Conservative Society: the Superego

The Victorian conservative society works to repress or block off the Id's drives which

are not socially accepted (Guerin et al 158). In this regard, Dr. Jekyll states: "[...]but such as I

found it hard to reconcile with my imperious desire to carry my head high, and wear a more

than commonly grave countenance before the public. Hence it came about that I concealed my

pleasures" (Stevenson 73).

Jekyll urges to harbor his desires for the sake of social validation (Guerin et al 158). To explain

more, Freud states that although the Victorian society (Superego) is involved in more complex

processes and is linked to social issues as it is primarily responsible for the internalization of

rules, the urge to transgress them, and the resulting unconscious guilt. Its function is used

unconsciously to a large extent. Jekyll, the representation of the Ego, produces repression for

the purpose of the society's desire for submission (qtd.in kli74).

Furthermore, the Victorian society forces people like Jekyll to act under its constraints

(Klages 82). To demonstrate, Dr. Jekyll notes: "Though so profound a double-dealer, I was in

no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid

aside restraint and plunged in shame, than when I laboured, in the eye of day...." (Stevenson

73). This quote depicts how the Victorian social constraints play a role in acting as a restraint on Jekyll's behaviors (Heller 92). To explain more, Ida asserts that Jekyll is depicted as a model Victorian man who lives in an enclosed social group of the higher-middle class (26). Jekyll, as a social fellow, is bound by the idea that he must act in a respectable manner. In *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature*, Richard D. Altick states that Jekyll conforms to the social code because he lives in a Victorian setting (qtd. in Ida 27). The latter urges him to demonstrate a morality of restraint in the sight of others. For the sake of showing a higher-middle class intellectual superiority, he conducts in manners that reveal him as a gentleman of virtue. Moreover, Ian Campbell, in Robert Louis Stevenson Dr. Jekyll and Mr. Hyde: Notes by Ian Campbell, affirms that Jekyll tries to build a self-image by which it gains the social validation (qtd.in Ida 28). To demonstrate, Dr. Jekyll is regarded socially as the cream of the crop; he is tall, well-educated, respected, gentleman.(The Strange Case of Dr. Jekyll And Mr. Hyde par.1). In addition, Jekyll organizes charity events as well as offering health services to look good and perfect in the sight of people (Bui 24). Sally Mitchell asserts, in *Daily Life in Victorian England*(1996), that the Victorian middle class was marked by a severe code of conduct, which governed a wide range of aspects of life such as conduct, manners, speech, appearance, dress, and table etiquette (qtd.in Ida 85). In *Victorian Culture and Society* (1973), Eugene C. black indicates that the Victorian era is based on rigorous discipline. However, any abberation from the social norms is always viewed as encroachment. Hence, if Jekyll exceeds the edge of societal standards in public places, he will be chastised for straying from the route (qtd.in Ida 79).

2.5.3 Dr. Jekyll: The Ego

Dr. Jekyll is considered as the reflection of Ego's function in mediating between the Victorian society (Superego) and Mr. Hyde (Id) (Quigley 3). In this regard, Dr. Jekyll states:

"But I had voluntarily stripped myself of all those balancing instincts by which even the worst of us continues to walk with some degree of steadiness among temptations" (Stevenson 86).

This quote indicates how Jekyll serves as a middle ground in which he balances the demands of Hyde and the Victorian morality in a realistic way (Freud and the psychodynamic perspective par.5). To elaborate, Bui asserts that Dr. Jekyll is thought to be a reflection of the Ego as he seeks to come up with a way to satisfy the Id's desires without endangering his reputation with others. He creates the serum or concoction that transforms him into Mr. Hyde and causes him to do evil things, but when he reverts to Dr. Jekyll, he does nice things like donate to charity and perform health examinations. He, like the ego, satisfies the craving for pleasure by transforming into Mr. Hyde, then he conducts morally upright acts to satisfy the superego's need to be faultless in the sight of others. Dr. Jekyll, as the ego, does this in order to keep himself in check (35).

However, Ida states that the ego seems to speak of its struggle for balance between the conformity principle of the Superego and the pleasure principle of the Id. When he (the ego) realizes he is losing control over his own mind as he transforms from Henry Jekyll to Edward Hyde when he falls asleep, (64). As Jekyll sleeps, his Superego fades away, while Hyde grows stronger and more powerful. However, as a result of this, both parties have come to the realization that they cannot exist without the other (73). After learning of this, Hyde's animosity for Jekyll grows to the point that their coexistence becomes intolerable. As a result, the Ego chooses to put a stop to the situation by ending Jekyll's life (9).

2.6 Conclusion

This analytical chapter is essentially meant to probe and analyze key concepts of Freudian psychoanalysis with reference to the protagonist "Dr. Jekyll". The first section tackles Eros and Thanatos and how they are represented as Dr. Jekyll and Mr. Hyde. For the first, he is engaged with doing good deeds such as donating charities and having positive feelings of love and affection. For the second, Hyde (Thanatos) is associated with aggression and destruction. Equally important, both Hyde and Jekyll exchange roles of Eros and Thanatos in certain situations. The second section is devoted to explore the DID that Dr. Jekyll suffers from because his personality splits off to another second personality "Mr. Hyde". This chapter also seeks to investigate the meaning of characters' names 'Dr. Jekyll' and 'Mr. Hyde'. Therefore, Mr. Hyde is considered as the harboring place of repressed impulses for Dr. Jekyll. Lastly, it tends to explore repression via the use of the tripartite psyche: Id, Ego and Superego. Hyde is the reflection of the Id for he houses all the instinctual impulses of aggression and sex. Here, the Victorian society strives to repress Hyde for the sake of submission. The Ego or Dr. Jekyll works as a middle ground between the two as he fulfills the Id's demands without having the social condemnation.

General conclusion

This dissertation is an investigation into the repression defensive mechanism, through Robert Louis 's *the Strange Case of Dr. Jekyll and Mr. Hyde*.

The first chapter provides an account of Decadent literature and how it is viewed opposing Victorian morals. it also deals with Victorian Gothic. Within this segment, three points should be explored. To begin with, the term Gothic has grown from an uncivilized and barbaric connotation to a literary genre identification. Second, the Gothic genre revives, thanks to the Decadence movement and the growing mass market. Finally, the Gothic genre deals with themes such as life and death. The second portion of this chapter focuses on Victorian-era repression. The former is based on the idea that Victorian society's strict social standards are to blame for Victorians' repression of urges and feelings. In addition, the goal of this chapter is to provide a historical explanation of repression in Victorian literature. Victorian novelists use the former as a portrayal of interiority, rather than as an unconscious psychic defense mechanism. This chapter also provides an outline of psychoanalysis, a field of psychology founded by Sigmund Freud. It also gives an overview of literary criticism, explaining that literary work is considered an expression of one's point of view and psychology by literary criticism. It also examines the functions of the tripartite mind, in which the Ego acts as a link between the Id and the Superego, with the Id serving as a repository for innate desires. There are two types of Id: Thanatos and Eros. The first is the death drive, which is linked to violence and destruction. The second is the survival instinct, which is linked to positive behavior. For the Superego, it is related to society's rules. This tripartite psyche tends to explain the repression defense mechanism, which is based on the notion that any potentially dangerous thoughts, memories, or impulses are driven out of consciousness.

The second chapter is an Examination of important terms in Freudian psychoanalysis through the character "Dr. Jekyll." The first segment delves into Eros and Thanatos, as well as how they are portrayed in the characters Dr. Jekyll and Mr. Hyde. For first, Jekyll, the incarnation of Eros is involved in good activities such as donating to charity and experiencing wonderful sensations of love and affection. Hyde (Thanatos), on the other hand, is associated with aggressiveness and destruction. In some cases, Hyde and Jekyll switch roles as Eros and Thanatos. The second segment delves into Dr. Jekyll's Dissociative Identity Disorder, which he suffers from as a result of his personality splitting into two: Mr. Hyde and Dr. Jekyll. " The meanings of the characters' names, Dr. Jekyll and Mr. Hyde, are also explored in this chapter. As a result, Mr. Hyde is thought to be a haven for Dr. Jekyll's repressed desires. Finally, it frequently employs the tripartite psyche (Id, Ego, and Superego) to investigate suppression. Hyde is a reflection of the Id since he contains all of the Id's basic urges for aggressiveness and sex. For the sake of obedience, Victorian society attempts to repress Hyde. Dr. Jekyll, or the Ego, serves as a bridge between the two, fulfilling the Id's wants while avoiding social criticism.

This investigation is still far from perfection. Hence, this modest study has not covered the Toponomy study theoretically. Thus, further research is required to explore Toponomy of other characters in the novel, which in turn correlate with psychoanalytic thematic parameters. Therefore, this investigation could be a cornerstone for those whose area of interest appeals to Robert Louis Stevenson's literary aspects.

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Résumé

Cette dissertation est une enquête sur le mécanisme défensif de répression du protagoniste, Dr. Jekyll, dans L'étrange Cas du Dr Jekyll *et de M. Hyde. La présente* recherche tente à aborder l'instinct de la mort et de la vie qui pousse Eros et Thanatos et leur incarnation en tant que Dr. Jekyll et M. Hyde. Il traite également le Désordre dissociatif de l'identité, de la psyché tripartite et de la signification des noms de personnages liés au Dr Jekyll et à M. Hyde. Tous ces points aident à analyser et montrer le mécanisme défensif de répression du Dr. Jekyll qui se reflète comme M. Hyde. L'étude adopte une approche unique, qui s'appuie sur des théories psychanalytiques dans la critique littéraire, afin de psychanalyser le protagoniste. L'étrange cas du Dr Jekyll et de M. Hyde est un aperçu des répercussions de la répression sur l'état mental du protagoniste, le Dr Jekyll. Cette étude a révélé que Hyde qui résulte de la répression de Jekyll pourrait devenir une source de libération des constraintes sociale.