UNIVERZITA KARLOVA – FILOZOFICKÁ FAKULTA

ÚSTAV ANGLOFONNÍCH LITERATUR A KULTUR

The Doubles That Lost Their Faces:

The Role of Physiognomy in the Literature of Doubles in the 19th Century

BAKALÁŘSKÁ PRÁCE

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Studijní obor (subject):

Anglistika-amerikanistika

Praha, srpen 2019

Acknowledgement

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného či stejného titulu. V Praze dne 13. 8. 2019.

Podpis ……………………………

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I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned, and that this thesis has not been used in the course of other university studies or in order to acquire the same or another type of diploma. Prague, 13th August 2019.

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Abstrakt

Tématem bakalářské práce je dvojnictví v anglofonní literatuře 19. století ve spojení s fyziognomií, tj. vědou, která se zabývá propojením vzhledu člověka s jeho charakterem. Vědu znovuobjevil švýcarský pastor Johann Caspar Lavater, čímž ovlivnil literaturu 18. i 19. století. Práce se soustředí především na vztah tváří dvojníků a jejich protějšků. Důraz je kladen na „ztracení tváře" a to jak v doslovném, tak v přeneseném významu. Proto bylo potřeba stanovit funkce, které by tvář měla splňovat v rámci literárního díla. Francouzský filozof Gilles Deleuze stanovil role tváře (odlišovací, sociální, vztahová), které práce pro svou analýzu přebírá. Role zaručují jedinečnost tváře, sociální roli nositele a jeho schopnost komunikovat jak s ostatními, tak sám se sebou (zaručují tedy i to, že by si jednotlivé složky charakteru a vzhledu měly navzájem odpovídat.) Cílem bakalářské práce je zodpovědět otázku: co se stane s tváří a identitou, pokud jsou sdíleny s dvojníkem?

Hlavní náplní práce je analýza tří stěžejních děl, které se zabývají tématem dvojnictví: *Vyznání ospravedlněného hříšníka* od Jamese Hogga, *Podivný případ Dr. Jekylla a pana Hyda* od Roberta Louise Stevensona, *Obraz Doriana Graye* od Oscara Wilda. Každé z těchto děl přistupuje k dané tématice jinak: Hoggův román se zabývá ďábelským zlodějem tváří, díky němuž autor prozkoumává Presbyteriánskou ideologii; ve Stevensově *Jekyllu a Hydovi* je hlavní postava rozdělena do dvou, čímž autor komentuje dvojí život ve Viktoriánské společnosti; v neposlední řadě se Wilde zaobírá následky situace, kdy se člověk stane uměleckým dílem, a tak Dorianovi poskytuje dvojníka v podobě obrazu, který za něj snáší přirozené působení života na lidskou tvář.

Nejdříve bylo potřeba zjistit, zda v literárním díle tvář před svým zdvojením splňuje Deleuzovy role. To se podařilo prokázat ve všech třech dílech a to především díky popisům postav, které se obvykle nacházejí na samém začátku knihy. Analýza, která následuje, se zaměřuje na role tváře v kontextu dvojnictví a vyvrací je. Jakmile postava ztratí tvář, mívá to pro ni neblahé následky: Hoggův Gil-Martin sužuje své oběti, čímž nakonec zcela převezme jejich identitu; Stevensonův Hyde není schopen komunikovat s Jekyllovým přítelem, což jej vede k zoufalému rozhodnutí se zabít; Wildův Dorian Gray zaútočí na obraz, který nese jeho opravdovou tvář, a omylem zabije sebe sama. Bakalářská práce dokazuje významnost tváří a fyziognomie v literatuře 19. století. Ztratit tvář svědčí o fragmentaci identity, a proto dvojník i jeho protějšek přestávají být schopni přetrvávat v lidské společnosti. Situace, ve které již postava nemůže zastávat vlastní identitu, sociální roli, ani komunikovat se svým okolí, má pak jediné východisko: smrt.

Klíčová slova: dvojník, doppelgänger, dvojnictví, dualita, fyziognomie, Hogg, Stevenson, Wilde, devatenácté století

Abstract

   The BA thesis is concerned with the topic of doubles and doppelgängers in anglophone literature of the 19th century in relation to physiognomy, i.e. science that examines the effects of human character on their appearance. The thesis focuses on the notion of "losing one's face" in both literal and figurative meaning, and the relationship between the faces of the doubles and the originals. To make this analysis possible, it was necessary to establish guidelines of what functions should a literary face fulfil. Hence, the BA thesis works with Gilles Deleuze's roles of the face: individuating, socializing, relational. These roles ensure uniqueness of one's face, one's social role and one's ability to lead a dialogue – not only an external, but also an internal one (and as such, it ensures that individuals parts of character and appearance are in accordance with each other.) The objective of the thesis is to answer the question of what happens to the face and the identity of an individual if he must share them with a double.

   To answer this question, the thesis analyzes three fundamental works dealing with duality: James Hogg's *Private Memoirs and Confessions of a Justified Sinner*, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, and Oscar Wilde's *Picture of Dorian Gray*. All three novels approach duality differently: Hogg introduces a devil face-snatcher, who helps him explore the ideas of Presbyterianism, Stevenson divides one person into two in order to comment on the dual life of high Victorian society, and Wilde provides his character with a doppelgänger painting that takes over the natural effects life has on a face, dealing with consequences of living one's life as a piece of art.

   The initial point of inquiry is set on determining whether a literary face even fulfils these functions before its doubling. This is proven to be the case thanks to the character descriptions usually located at the beginning of the novels. The following analysis disproves Deleuze's roles in the context of doubling. The consequences of losing one's face to a double proves fatal in all three cases: Hogg's Gil-Martin haunts his victims, taking over their identity completely, Stevenson's Hyde ends up being unable to communicate with Jekyll's friend, which leads him to the desperate act of suicide, Wilde's Dorian Gray stabs the painting that bears his true face and accidentally kills himself instead. The BA thesis maintains the importance of faces and, by extension, physiognomy in 19th century the literature of duality. Since losing one's face in this context stands for fragmentation of identity, the double and the original become unable to represent their identity, hold a social role, communicate properly, and otherwise function in society. All this ultimately can only lead to one conclusion: death.

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Introduction

   The English phrase 'to lose one's face' is a calqued semantic loan from Chinese. From the sociological and artistic perspective, the Chinese face is not entirely unique but it is the source for the phrase as it is used to "[represent] the confidence of society in the integrity of ego's moral character, the loss of which makes it impossible for him to function properly within the community."[1] In Western culture, this understanding of the face, connected to prestige and moral character, is more common in philosophy and the arts rather than everyday life.

   In his *Cinema 1: The Movement-Image,* Gilles Deleuze mentions roles that a face would ordinarily have in a cinematic piece of art:

> It is individuating (it distinguishes or characterizes each person);
> it is socialising (it manifests a social role); it is relational or
> communicating (it ensures not only communication between two
> people, but also in a single person, the internal agreement between
> his character and his role).[2]

Deleuze's understanding of the face is a mix of Chinese honour, physiognomic thinking as well as accepting the importance of simple visuals. The BA thesis works with these functions and adapts them for use in terms of literary context. As such, the individuating role is understood as the unique perceptible identity of the character that should belong only to one being at once as otherwise they become indistinguishable; the socializing role is debated on with focus on a manifestation of a social role; and the relational role follows physiognomic understanding that face should reflect the character's identity and that it should allow for communication between two characters. Hence, Deleuze's roles are applicable to the doubles and doppelgängers that made their reappearance in 19th century literature.

   Generally, it is possible to distinguish between materialist and immaterialist perception of identity: one is inspired by Plato and Christianity, in which the immaterial part of identity interacts with the physical body; the other "[identifies] a person with some particular biological entity."[3] This is the difference between qualitative and numerical identity. What Deleuze understands under the term 'identity' is influenced by Plato's dualism but also by Derrida's deconstruction. In the foreword to Deleuze and Guattari's *Thousand Plateaus,* Brian Massumi describes the poststructuralist understanding of identity:

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[1] David Yau-fai Ho, "On the Concept of Face," American Journal of Sociology 81.4 (1976): 867-868, JSTOR <http://www.jstor.org/stable/2777600> 1 April 2017
[2] Gilles Deleuze, Cinema 1: The Movement-Image, trans. Hugh Tomlinson and Barbara Habberjam (London: Athlone Press, 1986): 99.
[3] Brian Garrett, *Personal Identity and Self-Consciousness* (London & New York: Routledge, 1998): 9.

As described by Deleuze, it reposes on a double identity: of the thinking subject, and of the concepts it creates and to which it lends its own presumed attributes of sameness and constancy. The subject, its concepts, and also the objects in the world to which the concepts are applied have a shared, internal essence: the self-resemblance at the basis of identity.[4]

Since the self-resemblance is also at the core of the three roles that Deleuze describes in *Cinema 1: The Movement-Image* and also physiognomy itself, for the purposes of interpretation, the thesis will work with this understanding of identity.

However, what happens to the face if two separate individuals bear the same one? The thesis explores whether Deleuze's roles can still function in these circumstances and whether they can truly be applied to a literary work. The argument made in this thesis is that once the uniqueness of the face is alienated, Deleuze's roles can no longer be fulfilled and therefore one of the two beings, if not both, are bound to, de facto, lose face and die. The first chapter describes the general development of physiognomic understanding in literature. The second focuses on the doubles, doppelgängers, and duality, especially in the context of the 18th and 19th century. Although the belief in doubles and doppelgängers already appears in the Middle Ages, it is only truly during Romantic movements across Europe and America that this theme surfaces in literature. The reappearance during the 19th century can be attributed to several reasons: the schism between the perception of Victorianism as the era of progress and optimism in contrast to its socioeconomic, cultural, and religious issues; the fall of the traditional institutions that resulted in lack of faith and also self-division; and last but not least the invention of photography. It is likely that especially the invention of photography had an impact on the representation of doubles and doppelgängers in literature as a well-spread belief that the photography would steal the subject's soul existed:

The fear that the work of art would diminish the reality of the subject became especially prominent with the invention of photography, and with good reason. Photographic accuracy, with its emphasis on the copy and the reproduction, represented a potential for proliferation that promised to make concepts of the genuine obsolete and to devalue, both economically and symbolically, the original.[5]

Hence, the invention of photography revived the fear of one's face being stolen in the 19th century and caused the resurgence of doubles and doppelgängers in literature.

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[4] Gilles Deleuze and Félix Guattari, *A THOUSAND PLATEAUS: Capitalism and Schizophrenia,* trans. Brian Massumi (London & Minneapolis: University of Minnesota Press): xi.

[5] Kathryn Humphreys, "Looking Backward: History, Nostalgia, and American Photography," *American Literary History* 5.4 (Winter, 1993): 686, JSTOR <https://www.jstor.org/stable/490042> 3 June 2019.

The rest of the BA thesis focuses on a close analysis of the 19th century novels, namely James Hogg's *Private Memoirs and Confessions of a Justified Sinner*, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, and Oscar Wilde's *Picture of Dorian Gray*. Although they are responsible for writing some of the most crucial novels dealing with the motif of duality, all three approach it differently. While both Stevenson and Wilde are already Victorian writers and, thus, are influenced by the Victorian schisms, disillusionment, and the invention of photography, Hogg belongs to the Romantic tradition of literature and, thanks to this, his novel focuses more on the theft of identity based on the external appearance rather than the internal self-division. Instead, Hogg focuses on Gil-Martin's curious abilities that allow him to take on the face of anyone and, in consequence, penetrate their innermost thoughts and feelings. Both the narrative and the protagonist are doubled, thanks to which Hogg can consider much beyond the apparent topic of religion. In the case of Stevenson, the novel takes on the morality of double-faced Victorian society by separating the protagonist into two counterparts – Dr Jekyll and Mr Hyde. Finally, Wilde debates not only on his character's double life but also on the consequences of living one's life as a piece of art. In all the novels, the main mode of interpretation will be focused on Deleuze's roles of the face and their consequences in the narrative strategies involving duality.

1 Physiognomy and Literature

To begin a thesis focused on 19th century literature with a physiognomic survey might seem a little strange. Nevertheless, the work has already been introduced by locating the origin of the phrase "to lose one's face," which is the Chinese language; timewise, the phrase came into common use in the late 19th century.[1] Victorians were so focused on keeping their face that a newfound need to express this in the English language aroused. In fact, one of the defining features of Victorianism was a certain amount of hypocrisy in society: an individual's innermost feelings were supposed to be kept hidden from the public, and only one's best face could be shown. Hence, the Chinese understanding of face became relevant to the English context.

Where does physiognomy come in? Roy Porter defines it as "the science of judging people's characters from their appearances."[2] Today, the educated public would disregard it as a pseudoscience, however, that was not always the case. It has a long history of being acknowledged and furthermore respected as a scientific discipline, which can be tracked all the way to antiquity, especially to the philosophic movements that saw the identity as numerical. During the Middle Ages, it registered success although the perception of identity shifted, and the soul was now seen as influencing the appearance of the body. Another rise in physiognomic belief was then registered in the 18th century – during the same time as when doubles and doppelgängers gained on popularity in literature, first in Germany and then in the rest of Europe as well. Undoubtedly, physiognomy had its influence on literature, which can be seen in the works of many famous European writers (including names such as Balzac, Baudelaire, Coleridge, Dickens, Goethe, Schiller[3]) whose publication periods spanned over both the 18th and 19th century. Hence, to start any meaningful discussion on the meaning of face in 19th century literature would be impossible without first addressing the issue of physiognomy in literature.

Its beginnings can be tracked all the way to Homer's Greece.[4] This period is better covered in Martin S. Lindauer's *Expressiveness of Perceptual Experience* where he states, "physiognomic [description] of fictional characters […] has been since at least Homer who describes Athene, the goddess of wisdom, battle, and war, a figure of action and leadership, as

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[1] Robert Hendrickson, *The Facts on File Encyclopedia of Words and Phrase Origins* (New York: Facts on Life, 2008): 517.
[2] Roy Porter, *Cambridge History of Science: Volume 4, Eighteenth-Century Science* (Cambridge: Cambridge UP, 2008): 495.
[3] Martin S. Lindauer, *The Expressiveness of Perceptual Experience: Physiognomy reconsidered* (Amsterdam: John Benjamins Publishing Company, 2013): 55.
[4] It is estimated that Homer wrote in the 8th or 7th century BC.

'bright-eyed.'" [5] When Athene's wisdom and eagerness to learn is reflected in her eyes, it is possible to speak about the beginning of physiognomic thinking in literature. The connection between Beauty and Virtue, or goodness, was drawn on by many classical philosophers, who also debated on physiognomy itself. The most notable example would be Aristotle's *Physiognomia*, in which he claims, "PHYSIOGNOMY is an ingenious science, or knowledge of nature, by which the inclination and dispositions of every creature are understood,"[6] and then proceeds to describe a list of various physical traits as the indicators of one's character. The ancient Greek understanding of identity was singular, the appearance of an individual was supposed to reflect their identity in no uncertain way. However, both Aristotle and Plato already distinguished between the terms 'identity' and 'oneness'.[7]

The Christian conception of identity follows the Platonic dualism: "a person possesses an immaterial soul, an entity with no extension in space. The soul, in some way, interacts with the body."[8] Hence, body and soul created the first duality in identity, but, drawing the inspiration from the antiquity, physiognomic rules were still retained: it was generally believed an individual's sins would be reflected in their face. Thanks to this surviving belief, physiognomy was accepted as a scientific discipline parallel to medicine and astrology by the 11th century. The contemporary medical men and aesthetic theorists published detailed works on the connection between human appearance and human character.[9] During the following centuries, many writers have reflected this relationship in their works, including the Renaissance playwrights and more specifically William Shakespeare. To adhere to the old medieval belief, Shakespeare chose to depict his iconic villain, the anti-hero Richard III., as a hideous hunchback despite the historical evidence; Shakespeare went as far as to tie his immorality with his appearance as the direct cause:

> Deformed, unfinish'd, sent before my time
> Into this breathing world, scarce half made up,
> (…)
> And therefore, since I cannot prove a lover,
> To entertain these fair well-spoken days,
> I am determined to prove a villain
> And hate the idle pleasures of these days.[10]

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[5] Lindauer, 53.
[6] Aristotle, *THE MASTERPIECE and Other Works, Ex-classics Project* (2010): 225, *Ex-classics Project* <https://www.exclassics.com/arist/arist.pdf > 24 June 2019.
[7] Jeremy Kirby, *Aristotle's Metaphysics: Form, Matter and Identity* (London & New York: Continuum, 2008): 15.
[8] Garrett, 6.
[9] Porter, 496.
[10] *Richard III* I, i, 20-31.

While it is possible that the only reason why Shakespeare followed this practice was to tell a medieval history in a medieval way, as physiognomic thinking registered a decline during the Renaissance, more examples could be drawn upon; in *Julius Ceasar*, it would be the description of the traitor Cassius who has "a lean and hungry look, / He thinks too much; such men are dangerous."[11] Similarly, Lindauer states, "the face of the adored and idealized Dulcinea is portrayed in glowing and loving terms"[12] in *Don Quijote* by Miguel de Cervantes y Saavedra. Therefore, physiognomy continued to have an influence on arts despite the decline, although it was no longer taken as seriously.

The belief in physiognomy was then resurrected in the 18th century thanks to the works of a Swiss pastor, Johann Caspar Lavater. Lavater's *Essays on Physiognomy* aimed to "aid the practising physiognomist's instinctive perceptions of moral and intellectual attributes" by providing exact rules for judging one's appearance. [13] This greatly influenced the literature of the period. Notably, William Hazlitt's essay "On the Knowledge of Character," published in 1822, states:

> Lord Chesterfield advises us, if we wish to know the real sentiments of the person we are conversing with, to look in his face, for he can more easily command his words than his features. A man's whole life may be a lie to himself and others; and yet a picture painted of him by a great artist would probably stamp his true character on the canvas, and betray the secret to posterity. (…) The face, for the most part, tells what we have thought and felt – the rest is nothing. I have a higher idea of Donne from a rude, half-effaced outline of him prefixed to his poems than from anything he ever wrote. Caesar's Commentaries would not have redeemed him in my opinion, if the bust of him had resembled the Duke of W–. My old friend Fawcett used to say, that if Sir Isaac Newton himself had lisped, he could not have thought anything of him. So I cannot persuade myself that any one is a great man who looks like a fool. In this I may be wrong.[14]

Hazlitt himself readily admits the possibility that the physiognomic thinking might be given a fault, but nonetheless, it continues to be one of the trends in the 19th century. The English physiognomic thinking was furthered by works such as Alexander Walker's *Physiognomy founded on Physiology* of 1834 and James W. Redfield's *Outline of a New System of Physiognomy* of 1849. Both provide a more detailed account than Lavater's work;

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[11] *Julius Caesar* I, ii, 194-195.
[12] Lindauer, 53.
[13] Porter, 496.
[14] William Hazlitt, "On the Knowledge of Character," *Table Talk, Essays on Men and Manners* (New York: Wiley and Putnam, 1845): 106-107.

for example, according to Fafnestock, "narrow lips indicate less taste or desire, thick lips more. Similarly, [Walker] explains that the Greek nose is the highest form possible[.]"[15]

Altogether, there is no consensus on physiognomic thinking in 19th century literature. Generally speaking, Jeanne Fafnestock states that during the first half of the century "brief, vague description was typical," while the latter half favoured "fuller depiction;" she ascribes this to the "economy and efficiency of means [that allowed them to give] details of physical descriptions which stood for character traits."[16] Because of the Victorian perception of women as the ideal of "gentle, innocent, truthful womanhood, no matter how far from reality," the description of women in fiction was "especially revealing." [17] The scepticism towards the physiognomic rules meant that many works of fiction leaned away from the practice of adhering to the connection between beauty and virtue. This can be observed in Emily Brontë's *Wuthering Heights*; the novel mixes the physiognomic conventions with a strict denial of them. Brontë's anti-hero Heathcliff is described as "dark almost as if [he] came from the devil"[18] during his first appearance in the novel, which serves as a foreshadowing of the future events. Nonetheless, it is the description of Catherine that challenges the physiognomic beliefs: she has "an admirable form and the most exquisite little face that I have ever had the pleasure of beholding" with eyes that "hovered between scorn and a kind of desperation, singularly unnatural to be detected there."[19] The unnaturalness of her scorn and desperation origins from the discrepancy between her appearance and her character. Furthermore, the contrast between Catherine's appearance and character followed the Victorian hypothesis of "the duality of man's nature."[20] It was William James, the American philosopher and brother to the famous writer Henry James, who claimed, "the 'self' was really a multiplicity of 'selves', a 'mixture of unity and diversity', and he emphasized the 'rivalry and conflict of the different selves.'"[21] The Victorian self-division and the fascination with thereof have been the defining obstacle of physiognomy, but also the notion that brought its prominence back. The Victorian self-division, the duality of one's nature, gave rise to the new-found popularity of Gothic doubles and doppelgängers.

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[15] Jeanne Fafnestock, "The Heroine of Irregular Features: Physiognomy and Conventions of Heroine Description," *Victorian Studies* 24.3 (1981): 327, JSTOR <www.jstor.org/stable/3827030> 28 March 2019.
[16] Fafnestock, 325.
[17] Fafnestock, 326.
[18] Emily Brontë, *The Wuthering Heights* (New York: Oxford UP, 2009): 31.
[19] Brontë, 7.
[20] Karl Miller, *Doubles: Studies in Literary History* (New York: Oxford UP, 1987): 22
[21] Patrick Brantlinger, William B. Thesing, *A Companion to the Victorian Novel* (Oxford: Blackwell Publishing, 2002): 81.

2 Duality and Literature

The European culture has a long tradition of the double in its folk beliefs, according to which everyone had a double somewhere in the world, but actually meeting them would prove fatal.[1] Oftentimes, the doubles were considered to be personifications of evil, misfortune, and threats to one's own identity. The history of doubles and Doppelgängers origins in the German romanticism, the term was coined by Jean Paul in his novel *Siebenkäs*. According to Vardoulakis, by using this term, Jean Paul "illustrates that the move from the infinite to an actual place or setting is always curtailed, with the result that the subject is lost in the infinity of reason—in an absolute loneliness."[2] As such, Doppelgänger was an expression and a threat to the subjective self of an individual:

> The loneliness of the doppelgänger exposes a lack in the autonomous subject, but this does not mean that the subject as such is rejected. To the contrary, the lonely subject, the last man, inscribes the potential of its overcoming—the overcoming of lack and the overcoming of autonomy. Thus, the doppelgänger can be seen as an overcoming of the idealist, autonomous subject, a subject that is premised on the ability to have an immediate access to its internal functions.[3]

Other German works, following the example of Jean Paul, would, for example, be E. T. A. Hoffman's *The Devil's Elixirs* or Kleist's *Amphitryon.* From Germany, the motif of doubles and doppelgängers spread. In Russia, the doppelgänger appears in the works of Fyodor Dostoevsky's *The Double* and Antony Pogrelsky's *The Double, or My Evenings in Little Russia*. In France, Alexandre Dumas employs the theme in his *The Vicomte of Bragelonne: Ten Years Later*, in which the Man in the Iron Mask is the king's own twin.

In English Romanticism, the German doppelgänger influenced especially the Gothic novel that already drew inspiration from medieval myths and tales to elicit a feeling of terror and dread. For example, in Matthew Lewis's *The Monk* appears both Lucifer and Satan as two separate beings, doppelgängers. They were devices of terror, but their role changes significantly during the 19th century thanks to many dualities in Victorian England. The social, political, and cultural fragmentation revives the motif of duality in works such as Charles Dickens's *Tale of Two Cities,* R. L. Stevenson's *Dr Jekyll and Mr Hyde* or Oscar Wilde's *Picture of Dorian Gray.*

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[1] Peter Pesic, *Seeing Double: Shared Identities in Physics, Philosophy, and Literature* (Cambridge: MIT Press, 2002): 46.

[2] Dimitris Vardoulakis, *The Doppelgänger: Literature's Philosophy* (New York: Fordham UP, 2010): 4

[3] Vardoulakis, 15

2.1 Doppelgängers, Doubles, and Duality

The term 'doppelgänger' comes from German and literally means 'double-goer.' It has been used to describe a person who is a "mirror image of the viewer, facing him and just beyond arm's reach."[4] Nowadays, in everyday language, it is used almost interchangeably with the English term 'double' but, in the terms of literature, the two are separated to signify slightly different types of doubling, though they may overlap. Firstly, OED defines the 'double' as "a counterpart; an image, or exact copy (of a thing or person)."[5] It is used to describe the case when there are two separate beings of the same appearance and sometimes even the character such as it is in Edgar Allan Poe's *William Wilson:*

> The same name! the same contour of person! The same day of arrival to the academy! And then his dogged and meaningless imitation of my gait, my voice, my habits, and my manner! Was it, in truth, within the bounds of human possibility, that *what I now saw* was the result, merely, of the habitual practice of this sarcastic imitation?[6]

Hence, a double is the supernatural 'other,' one that looks the same and has been described by European folk beliefs as a creature that brings misfortune to those who encounter it. It is the term of visual similarity between two separate beings. Secondly, the term 'doppelgänger' has gained a slightly more liberal meaning from its counterpart; it admits Victorian self-division as a form of literary duality. An example of the doppelgänger would be Oscar Wilde's *Picture of Dorian Gray,* where the painting of the young Dorian Gray serves as the doppelgänger and "this canvas *doppelgänger* ages and decays while its subject never loses his golden youthful beauty, however heinous his debaucheries and crimes,"[7] and Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, where the internal duality is debated upon rather than physical similarity.

According to Karl Miller's *Doubles*, the term 'duality' refers to "the double life, which can be treated as a matter of observation and record, and to the fictional double or *doppelgänger*," and to the "clinical phenomenon of multiple identities."[8] The duality in philosophy appears already in Plato's theory of forms and ideas, later influencing the Christian perception of body and soul, which could be viewed as the first examples of a

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[4] G. F. Reed, R. L. Gregory, "Doppelgänger," *The Oxford Companion to the Mind* (New York: Oxford UP, 1998): 200.

[5] "Double, n." Oxford English Dictionary, OED. <http://www.oed.com/view/Entry/57003?rskey=X5clXI&result=1&isAdvanced=false#eid> 9 Feb 2019.

[6] Edgar Alan Poe, "William Wilson," *Selected Tales* (London: Penguin Books, 1994): 107.

[7] Kate Flint, "'Seeing is believing?': Visuality and Victorian Fiction," *A Concise Companion to the Victorian Novel*, ed. Francis O'Gorman (Cornwall: Blackwell Publishing, 2005): 42.

[8] Miller, 21.

doppelgänger. The self was commonly understood as identical to the soul, but a certain division was to be observed between body and soul. Although its separation can be observed already in the classical tales such as the myth of Narcissus – one of the works commonly associated with the early ideas of the double[9] – who fell in love with his own reflection as a punishment by a scorned goddess, the Medieval understanding was such that the themes of duality, transformation and supernatural were associated with the Devil and death. It was the 18th century that brought forth questions about the unity of identity and 'self.'

Alternatively, one might also understand the theme of duality, doubles and doppelgängers as a "process of sudden transformation from one life form to another," [10] or 'metamorphosis' as Michal Peprník dubs it. He states that such transformation is usually from a higher form, i.e. human, to a lower form, i.e. animal, which would certainly be applicable to Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde,* in which a respectable doctor changes into an animal-like villain. In Peprník's perception, the metamorphosis has functions of identification by the means of „revealing a dominant personality trait of the character"[11] and of questioning the rational understanding of the world by "[referring] to something that is not in our world."[12] This subversive element of metamorphosis would explain the medieval difference in the relations to this theme, but also provide a reason for its rise during Romanticism thanks to its fascination with the irrational and the supernatural.

2.2 The Perception of Duality in the Enlightenment and the Romanticism

Under the influence of Scottish philosopher David Hume, many theories of human identity and 'self' surfaced. Hume himself claimed, "there is no impression constant and invariable;" his theory was based on the premise that the self of the individual is different during the times of joy and grief, hence it was unthinkable for him to suppose there is one permanent self, stating that "the identity, which we ascribe to the mind of man, is only a fictitious one."[13] The rationality of the Enlightenment movement was then mixed with the Romantic taste for supernatural, and the theme of duality rose in the following century, starting with German Romanticism.

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[9] Vardoulakis, 9.
[10] Metamorfóza – "proces náhlé proměny jedné formy života v druhou." Michal Peprník, *Metamorfóza jako kulturní metafora: James Hogg, R. L. Stevenson a George Mac Donald* (Olomouc: Univerzita Palackého, 2003): 8. My translation.
[11] Identifikace – "vyjevení dominantního rysu postavy." Peprník, 13. My translation.
[12] "Jako iracionální jev metamorfóza zpochybňuje jistoty racionalistického pojetí ontologie našeho světa. Odkazuje k něčemu, co v našem světě není." Peprník, 9. My translation.
[13] David Hume, "Of personal identity." A Treatise of Human Nature: 137, <https://people.rit.edu/wlrgsh/HumeTreatise.pdf> 9 Feb 2019.

In her work *The Modern Gothic and Literary Doubles*, Linda Dryden states that by making their heroes face their mirrored selves, the Romantics could tackle the questions of "identity, or even lack of identity," for at its core the literature of duality and multiple selves is the literature of identification, of comparing a self to the 'other' self. [14] The prominence of individualism and search of self-identification during Romanticism is voiced by the desperate questions of Frankenstein's Monster: "Who was I? What was I? Whence did I come? What was my destination?"[15] Mary Shelley's *Frankenstein; or, The Modern Prometheus* was following the trend of Gothic novels, which favoured supernatural manifestations, amongst which the doubles and doppelgängers belong. Dryden claims the doubles were "the threat to the integrity of the self, and frequently evidence of a Gothic, supernatural force at large that brings with it death and destruction. Tales of doubling are, more often than not, tales about paradigms of good and evil."[16]

The theme of duality was present not only in Romantic prose but also in poetry. This can be observed in the works such as Samuel Taylor Coleridge's unfinished poem "Christabel" and William Wordsworth's "Ode on Intimations of Immortality." "Christabel" deals with a duality between two women, one virtuous, the other her evil Doppelgänger. Coleridge puts "emphasis on psychological ambivalence [as well as a] contrast between a search for religious resolution and counter-revelation from the abyss[, which also] characterize *The Ancient Mariner, Dejection: An Ode,* and many other poems and passages."[17] It is the exploration of human consciousness that fascinated the Romantic as well as Victorian writers. Following the Enlightenment and its theories of identity, the Romantics put emphasis on the mind, which transgressed the physical body: "Thou, whose exterior semblance doth belie / Thy soul's immensity."[18] In "Ode on Intimations of Immortality," Wordsworth debates upon two states of the soul: the child's visionary gleam and adult's philosophic mind. Although the child's appearance defies the physiognomic rules and, as such, their face cannot sufficiently reflect their true greatness and wisdom, it is, in fact, the imaginative child that truly understands the world's nature.

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[14] Linda Dryden, *The Modern Gothic and Literary Doubles: Stevenson, Wilde, and Wells* (Hampshire & New York: Palgrave Macmillan, 2003): 39-40

[15] Mary Shelley, *Frankenstein* (London: Harper Press, 2010): 125.

[16] Dryden, 38.

[17] Martin Bidney, "'Christabel' as Dark Double of 'Comus,'" *Studies in Philology* 83.2 (Spring 1986): 185 – 186, JSTOR <www.jstor.org/stable/4174238> 1 August 2019.

[18] William Wordsworth, *Ode on Intimations of Immortality from Recollections of Early Childhood* (Boston: D. Lothrop and Company, 1884): 31.

Although the themes of a split personality and self-fragmentation were popular throughout the whole of England, it had a special place in Scottish literature due to the influence of Presbyterianism and a condition called Caledonian antisyzygy by G. Gregory Smith in 1919, which he used "to describe the pervasive interplay of opposites – natural and supernatural, reason and emotion – supposedly characteristic of Scottish literature."[19] After the Acts of Unions in 1707, in which, according to Stephen Arata, "the structures and practices of Enlightenment modernity [were] striated by various anti-Enlightenment political and religious discourses,"[20] Scotland became a subject to the struggle not only between Anglicanism and Calvinism but also a clash between Scottish and English culture, which furthermore separated the country. The literary response to this was the Scottish Gothic, in whose tradition takes part both Robert Louis Stevenson and James Hogg. Arata further states that the Scottish division was also caused by the differences between the lowlands and highlands:

> The religious, ethnic, ideological and cultural divisions between lowlands and highlands were recast as a temporal disjunction between Scottish modernity (urban, secular, bourgeois) and a pre-modern Scottishness whose forms of identity were imagined to align with an organic national culture. The Scottish writer's relation to that organic national culture was inevitably one of intimate estrangement: a deep investment in an 'authentic' Scottish identity was coupled with the recognition that that identity was alienated from – indeed, was alien to – modern life and corresponded to nothing in the writer's own identity.[21]

As such, according to Smith's notion of Caledonian antisisyzygy, the Scottish dualism became one of the defining features of Scottish literature. Presbyterianism, defined by E. W. McFarland as "an intensely personal religion of the heart and a great crusading movement, which sought to build the Kingdom of God on earth,"[22] arrived in Scotland in 1689. Its principal doctrines were justification and absolute predestination.[23] This influenced

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[19] Jonathan Hearn, "Narrative, Agency, and Mood: On the Social Construction of National History in Scotland," *Comparative Studies in Society and History* 44.4 (Oct., 2002): 761, JSTOR <https://www.jstor.org/stable/3879521> 29 March 2019.

[20] Stephen Arata, "Stevenson and Fin-de-Siècle Gothic," *The Edinburgh Companion to Robert Louis Stevenson*, ed. Penny Fielding (Edinburgh: Edinburgh UP, 2010): 60.

[21] Arata, 59 – 60.

[22] E. W. McFarland, "Scotland," *A Companion to 19th Century Britain,* ed. Chris Williams (Oxford: Blackwell, 2004): 510.

[23] David Blair, "Introduction" to James Hogg's *The Private Memoirs and Confessions of a Justified Sinner written by Himself with a detail of curious traditionary facts and other evidence by the Editor*, (Hertfordshire: Wordsworth, 2003): xii – xiv.

Scottish writers such as Hogg in his work *The Private Memoirs and Confessions of a Justified Sinner*, where he debates upon Presbyterianism and its doctrine of justification by faith alone.

The Romantic questions of self-identity helped develop the duality in Victorian literature. However, these are merely symptoms of the growing "social, geographical and architectural schisms" [24] in Victorian society, which were caused by industrialization, expansion of the cities, colonialism, and the poverty that contrasted with the ideal of the great empire. These schisms motivated especially those works set in London, such as Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* and Oscar Wilde's *Picture of Dorian Gray*, which both reflect the duality of the contemporary society.

2.3 The Dualities of Victorian Britain

The 19th century, especially in the years between 1837 and 1901 during the reign of Queen Victoria, came to be known as the age of progress, expansions, and development. In this time, Britain became the richest as well as the biggest empire in the world, claiming the title of the empire on which the sun never sets. Many scientific theories were published, but none influenced society as much as Charles Darwin's *On the Origin of Species*, which concerned itself with the revolutionary idea of evolution and natural selection. Thanks to this, the religion and morality of the century were shaken and, according to Carter and McRae, Darwin became "the source of continuing moral and existential uncertainties." [25] The industrial inventions, such as steam power, the telephone, and agricultural machinery, improved the lives of millions, but the price of progress was steep. Despite the high Victorian values and the idea that the Victorians were to stand as the moral example for their contemporaries, the century is also defined by the growing social differences, poverty, and exploitations of the lower-class.

Hence, while the population growth and industrialism were essential for Britain's development, it also caused many social injustices. The schism between the Victorian idealism and the reality that enveloped the central ideas of progress created a striking image of dualism and hypocrisy. While the poor were forced to live in slums and work in the poorly conditioned factories for low pay, the rich lived a high life of surplus. The future PM Benjamin Disraeli's novel *Sybil* subtitled *The Two Nations* is one of the works addressing the issues between the two classes:

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[24] Dryden, 19.
[25] Ronald Carter, John McRae, *The Routledge History of Literature in English*, (London: Routledge, 1998): 256.

> Two nations; between whom there is no intercourse and no
> sympathy; who are as ignorant of each other's habits, thoughts,
> and feelings, as if they were dwellers in different zones, or
> inhabitants of different planets; who are formed by a different
> breeding, are fed by a different food, are ordered by different
> manners, and are not governed by the same laws: *the rich and
> the poor*.[26]

The social dualism and the schism between the poor and the rich is one of the key issues of the Victorian era, which was also described in Charles Dickens's *Oliver Twist*. Nevertheless, the poverty caused by the rapid development and the population growth was accompanied by many other problems.

Thus, according to Walter E. Houghton, the Victorian era can be dubbed both the age of optimism and the age of anxiety. The radical changes that defined the era also led to the critical self-division and lack of guidance in the perception of the world – however, as Houghton says, "It was not […] the mere existence of competing philosophies which called all in doubt. It was the prevailing atmosphere. […] One had an uneasy feeling, perhaps only half-conscious, that his beliefs were no longer quite secure."[27] What this meant for the Victorian era is that the traditional institutions, including religion, statecraft, marriage, were all shaken by the sudden development of society. There were no easy answers. If the Romanticism is defined by Frankenstein's monster asking who he was, the Victorianism answers with feelings of being lost and powerless:

> Wandering between two worlds, one dead,
> The other powerless to be born,
> With nowhere yet to rest my head,
> Like these, on earth I wait forlorn.
> Their faith, my tears, the world deride—
> I come to shed them at their side.
>
> Oh, hide me in your gloom profound,
> Ye solemn seats of holy pain!
> Take me, cowl'd forms, and fence me round,
> Till I possess my soul again;
> Till free my thoughts before me roll,
> Not chafed by hourly false control![28]

The world Matthew Arnold describes in his poem "Stanzas from the Grande Chartreuse" is the world Houghton claims Victorians had to live in. The Victorian era is seen as the dying

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[26] Benjamin Disraeli, *Sybil: Or, the Two Nations* (Harmondsworth: Penguin Books, 1980): 96.
[27] Walter E. Houghton, *The Frame of Victorian Frame of Mind* (New Haven & London: Yale University Press, 1985): 12.
[28] Matthew Arnold, "Stanzas from the Grande Chartreuse," *Poetry Foundation*
<https://www.poetryfoundation.org/poems/43605/stanzas-from-the-grande-chartreuse> 23 June 2019.

age for many reasons: it is the era that killed the old world and gave the rise to the new one. When the following century brought forth modernism, it still reacted to Victorianism that gave birth to many innovative ideas and experimentalism in the arts. In the poem, the speaker sheds his faith, his sorrows, even his world, knowing it is the only way for him to repossess his soul.

2.4 Pre-Raphaelite Conception of Duality

The revival of the Gothic and medievalism influenced not only the literary arts, but also the painters such as Dante Rosetti and Edward Burne-Jones, both members of the Pre-Raphaelite movement. These were the painters that stood against the Royal Academy of Arts and rejected the traditional Victorian painting techniques, such as "genre painting, and the narrative art which had dominated the Victorian period. Instead, form, line, and colour became of paramount importance."[29] Pre-Raphaelites admired the form and technique of the painters that preceded the Italian painter Raphael, most famous for *The School of Athens.*

Pre-Raphaelites drew inspiration from the medieval myths, which brought forth poetry and paintings inspired by "[t]ales of medieval knights and legendary heroes, Greek and Roman, Celtic and Norse."[30] It was not only the superficial themes that inspired Pre-Raphaelites, but also the philosophical debates on the duality of body and soul that dominated the medieval perception of duality. In his *How They Met Themselves*, Dante Rosetti directly deals with the reactions and consequences of the young couple's meeting with their doppelgängers. As was earlier stated, such meeting was believed to be an omen of death, and so the lady in the painting keels over and her male companion is shocked.

Another example of this theme in Pre-Raphaelite art would be Edward Burne-Jones's *Golden Stairs*, on which stand idolised female musicians – sisters – dressed in white antique robes, their faces reflected many times on the staircase. As Fiona MacCarthy states, its meaning was to remain a mystery for its viewers: "Maiden minstrels preparing to take part in a concert? Virgins descending into sexual awareness? […] As the letters flooded in from all over the world asking Burne-Jones to provide an explanation he refused to commit himself, mischievously claiming to be mystified himself."[31] Burne-Jones wished to allow for any possible interpretation of the painting, and so he refused any opportunity to directly explain it.

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[29] Patricia Pulham, "The Arts," *A Concise Companion to the Victorian Novel*, ed. Francis O'Gorman (Cornwall: Blackwell Publishing, 2005): 449.
[30] Houghton, 305.
[31] Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and Victorian Imagination* (Cambridge: Harvard UP, 2012): 286.

The painting marks the period of Burne-Jones's work that is known for "groupings of women, the gatherings of stunners, mysterious and stately,"[32] and also represents the "type of life [he loved] the most – a centre of beauty so surrounded with beauty that you scarcely notice it [and] take it for granted."[33] The Pre-Raphaelite concern with beauty as well as the revival of the medieval doppelgänger greatly inspired Oscar Wilde's famous aesthetic novel, *The Picture of Dorian Gray*.

2.5 Freud's *"Uncanny"*

The popularity of doubles and doppelgängers attracted great thinkers throughout the 19th and 20th century, amongst which was the famous German neurologist and psychoanalyst Sigmund Freud. *The "Uncanny"* was published in 1919 and it built on Ernst Jentsch's 1906 essay *On the Psychology of the Uncanny*, which focused the feeling of uncanny on the intellectual uncertainty resulting from the writer's device "to leave the reader in uncertainty whether a particular figure in the story is a human or an automaton."[34] This means that the origin of "uncanniness" in a story is mixing the identities of the doppelgänger and the original to the point the reader cannot be sure which one is which.

Freud's *"Uncanny"* is one of his essays that deal with literature in connection with psychoanalysis. It is based around the feeling of the "uncanny," which Freud first defines as "that class of terrifying which leads back to something long known to us, once very familiar,"[35] and later specifies as a kind of morbid anxiety. Unlike Jentsch, Freud claims there is something uncanny about "the idea of being robbed of one's eyes"[36] and by analogy, of one's face, which goes beyond the intellectual uncertainty. The doppelgänger, or what would be called multiple personality disorder or dissociative identity disorder in psychoanalysis, has become "a vision of terror," [37] even though these occurrences were originally motivated by the mirror-image,[38] the belief in guardian spirits, and have been "an insurance against the death of the ego." The reason why Freud related the feeling of the "uncanny" to the eyes is that they are believed to be reflections of one's soul, and therefore the eyes betray a feeling of

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[32] MacCarthy, 149.
[33] MacCarthy, 341.
[34] Sigmund Freud, The "Uncanny," transl. Alix Strachey: 4. <http://web.mit.edu/allanmc/www/freud1.pdf> 28 March 2019. The paragraph presents a summary of the source text.
[35] Freud, 1-2.
[36] Freud, 6.
[37] Freud, 10.
[38] Jacques Lacan's development theory: one of the infant development stages would be the mirror stage during which the infant must recognize that it is not the same being as its reflection, which helps establish the ego. Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as revealed in Psychoanalytical Experience," *Écrits* (New York & London: W. W. Norton & Company, 2006): 75 – 81.

"a secret intention of harming someone."[39] Only a look, associated with the capability of performing such an act, is required to arouse the feeling of the "uncanny." In summary, the feeling of uncanniness stems from the unfamiliarity of something that was once familiar, the suppression of such person or event, the intellectual uncertainty of distinguishing between reality and imagination, and the intentions of harm, which are further supported by the penetrator's ability to act on these intentions.

To provide a literary example that would follow Freud's understanding of doubles and doppelgängers, one might look at Edgar Alan Poe's *William Wilson.* The short story would agree with Jentsch's hypothesis as the feeling of uncanniness in the story is caused by the reader's inability to discern between the two William Wilsons – especially since one of them is the narrator and therefore is bound to be biased towards his own originality. It does, however, follow Freud's own claims as well as the intentions of the doppelgänger of injuring the original ultimately take place at the end, but when William Wilson kills his doppelgänger, he kills himself as well:

> It was Wilson; but he spoke no longer in a whisper, and I could
> have fancied that I myself was speaking while he said:
> *'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.'*[40]

In many ways, Deleuze's roles of the face are in agreement with Freud's hypothesis of human eyes. When applied, the feeling of uncanniness would stem from the violation of the three roles of the face: thanks to the individuating role of the face, it could likewise be a window into one's soul, and the relational role would guarantee the transmission of the murderous intent as well as the person's capability to act on it.

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[39] Freud, 12.
[40] Poe, 117.

3 The Justified Sinner

Published anonymously in 1824, James Hogg's *Private Memoirs and Confessions of a Justified Sinner* precedes both Stevenson and Wilde by six decades. As such, the novel along with Gothic novels inspired many Victorian writers who wished to approach the theme of duality in their literary works. Following the Radical War of 1820, the division in *The Justified Sinner* could be read as historical as well as religious and psychological. Hence, the main issues of the novel are the Scottish division, Presbyterianism and antinomianism, which is "'opposition to the law', or the belief that religious salvation comes from divine grace rather than from adherence to the moral law."[1] Having been raised in a highly religious environment, the themes must have been highly personal for Hogg.

The novel itself is divided into two parts – two contrasting narratives which are told by different narrators. The first part is provided by an objective and rational Editor, who has chanced upon a curious manuscript of yore. The second part is the manuscript written by the Sinner himself, who allegedly encounters a mysterious friend who defies the limitations of reason. Thanks to the duality of the narratives, Hogg was able to express both "a supernatural narrative within a sceptical framework [which allowed him to] have it both ways – giving expression both to scepticism and to belief."[2]

3.1 The Face of the Devil

The customary reading of the novel claims that Gil-Martin stands for the devil, who comes to tempt Robert Wringhim just moments after he has learned of his predestination for heaven. This notion would be supported by Gil-Martin's name, which was inspired by the Scottish Gil-Moules. According to Peprník, it was "one of the names of the devil in Scottish mythology."[3] There are several moments in the novel when Gil-Martin seems to be hinting on his unearthly origin or at the very least an unchristian one, as he admits that "[*he*] *was not then a Christian.*"[4] (132) Particularly interesting is his first meeting with Robert Wringhim. The connection between them is instantaneous, and Robert claims he cannot describe "the strange sensations that thrilled through [his] whole frame at that impressive moment." (80) This could be due to his being influenced by the Devil from the beginning of the novel and

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[1] Ian Duncan and Douglas S. Mack, *The Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012): 138.
[2] Duncan, Mack, 130.
[3] "'Gil-Moules' je jedno ze jmen pro ďábla ve skotské mytologii[.]" Peprník, 72. My translation.
[4] James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Hertfordshire: Wordsworth Classics, 1997): 132. All future references in this chapter to this work will be to this edition and will be included in the parentheses in the text.

the fact that it cannot be explained nor described could stand as an explanation for this unnatural connection.

Such is the first reaction to Gil-Martin. He elicits something that denies description since the first moment he is brought into the story. At first, he is presented as "a young man of mysterious appearance." (80) This could be explained rationally by Gil-Martin's simply standing far away or his face being covered. Nonetheless, that does not seem to be the case as Robert continues the narrative: "That strange youth and I approached each other in silence, and slowly, with our eyes fixed on each other's eyes." He clearly states that there is nothing stopping him from gazing upon his mysterious friend's face, and yet it is only seconds later that Robert recognizes him as his own mirror image ("What was my astonishment on perceiving that he was the same being as myself!" (80)), which raises a question: What did Gil-Martin's face look before forming the "strange" and "impressive" connection? Could it be that before taking on Robert's skin, he is, in fact, faceless?

The novel does not answer this. Nevertheless, it is easy to determine what has happened to Gil-Martin's face, if he ever had any. His so-called chameleon-like skills allow him not only to take upon the appearance of others but also "their conceptions and feelings." (82) By stealing someone else's face, he is able to understand them fully, so much that he de facto becomes a new person altogether:

> It is a natural peculiarity in me, over which I have not full control. If I contemplate a man's features seriously, mine own gradually assume the very same appearance and character. And what is more, by contemplating a face minutely, I not only attain the same likeness, but, with the likeness, I attain the very same ideas as well as the same mode of arranging them, so that, you see, by looking at a person attentively, I by degrees assume his likeness, and by assuming his likeness I attain to the possession of his most secret thoughts. (86)

Hence, this is what happens when he first meets Robert Wringhim. By contemplating Wringhim's features, his own changed to look like his new friend. At this point in the novel, he attests that he does not have full control over these transformations. This could, however, be simply a trick that he plays to gain Robert's sympathy.

Later, when he shapeshifts into George Colwan, Robert's brother, his transformations are said to be indistinguishable from the original, even to the woman who had raised George. Not only does his ability then deny the individuating role of his own face, but it also infringes on the distinctiveness of others. However, one of Deleuze's roles remains in effect: that is the relational role, as not only does it assure the communication between two

people but also within one person – this is what allows Gil-Martin to understand the inner thoughts of those, into whom he shapeshifts. Yet, the face is not his own. As such, it is not a dialogue between the parts of himself, but different parts of others which effectively overwrite his own.

Since the only proper descriptions of him in the novel are provided when he is wearing a stolen face, not much can be concluded in regard to Deleuze's roles of Hogg's Gil-Martin. Drawing inspiration from Milton's Devil, Gil-Martin can likewise freely change his appearance, thanks to which he is able to haunt his victims as he pleases. Therefore, it is worth discussing what happens to his victims while their face is stolen.

3.2 The Sinner Loses Face

The most important relationship of Gil-Martin's is with Robert. As has already been stated, they form an instantaneous connection. This happens almost in the spirit of Lacan's development theory, where one fails to distinguish himself from the reflection in the mirror. Although the double is originally a figure of terror that is supposed to bring death to the original, in Hogg's novel, Gil-Martin becomes Robert's closest friend and a trusted confidant, even though his motivations are questionable at best. Indeed, if the reading of Gil-Martin as the Devil is adhered to, it could certainly be said that Robert acts as if possessed, due to which he ultimately ends up killing his true brother. As Peprník states, this act is in the spirit of the Christian tradition as "rather than the Devil, it is the possessed who kills – in the end, it is Robert who attacks his brother from behind and deals the fatal blow."[5]

Through his continued friendship with Gil-Martin and series of acts that Robert does not seem to be able to claim as his own – though, according to Richard J. Walker, "it is never entirely clear whether Wringhim has performed these actions in an intoxicated state, or whether the shape-shifting Gil-Martin has performed them for him"[6] – he slowly loses the sense of his own identity:

> I generally conceived myself to be two people. […] I rarely conceived myself to be any of the two persons. I thought for the most part that my companion was one of them, and my brother the other; and I found that, to be obliged to speak and answer in the character of another man, was a most awkward business at the long run. (106)

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[5] "[V] duchu démonické tradice to není ďábel, kdo zabíjí, ale člověk jím ovládaný – je to nakonec Robert, kdo zezadu uštědří bratrovi smrtící ránu." Peprník, 68. My translation.
[6] Richard J. Walker, "Speaking and answering in the character of another: James Hogg's private memoirs," *Labyrinth of Deceit* (Liverpool: Liverpool UP, 2007): 59, JSTOR <https://www.jstor.org/stable/j.ctt5vjbnd.6> 3 June 2019.

This is an understandable notion as his face is, indeed, stolen by Gil-Martin. Due to this, it becomes increasingly more difficult for Robert to be his own person as Deleuze's individuating role of the face is infringed upon. Gil-Martin's transformation makes it impossible to separate the two beings, as one cannot be distinguished from the other based on their appearance alone. The other person that takes over Robert's identity is his own brother, George Colwan. It should be noted that at a later point of the story Gil-Martin takes on George's appearance and since there is no other George Colwan alive at that point, he effectively becomes the original. The preceding passage from the novel could be foreshadowing this; after all, Gil-Martin does call himself a brother of Robert's soul, not by blood but by "belief of the same truth, and [his] assurance in the same mode of redemption." (81)

3.3 The Saint Loses Face

However, while Gil-Martin comes to represent the supernatural double, Robert acts as a doppelgänger, or rather a shadow, to his own brother. Having been denounced by his father due to a suspicion of his illegitimacy, Robert is keen on reclaiming his rightful identity, which is represented by his surname – that is Robert Colwan instead of Robert Wringhim. As the heir to his father, George becomes the natural target of his hatred. The two are opposites; while one is described as a sinner, the other is dubbed a saint. This creates another duality in the novel not only between good and evil but also between legitimacy and illegitimacy.

Robert follows and mocks his virtuous brother as if he was a demon himself. Eventually, George Colwan grows fearful of this fiend and starts seeing his evil brother even in the clouds on the sky:

> The face was the face of his brother, but dilated to twenty times the natural size. Its dark eyes gleamed on him through the mist, while every furrow of its hideous brow frowned deep as the ravines on the brow of the hill. […] He saw every feature and every line of the face distinctly as it gazed on him with an intensity that was hardly brookable. *Its eyes were fixed on him, in the same manner as those of some carnivorous animal fixed on its prey*; and yet there was fear and trembling in these unearthly features, as plainly depicted as murderous malice. (31, my emphasis)

Since Freud claims it is the murderous intent in one's expression that is the defining trait of the doppelgänger, Robert Wringhim, indeed, seems to be one as he fulfils this requirement. Whether it is on the behest of the devil or not, he even acts on this intent and by this he ends up taking his brother's social role – that is, the position of the rightful heir to the name of

Colwan. Nevertheless, according to Richard J. Walker, this does not help Robert in establishing his own identity:

> Wringhim's sense of an integrated autonomous identity is falling apart, most evidently symbolized by his loss of a sense of time. The inheritance of the estates, which should validate and authorize identity, basically produces the opposite of the required effect, a feature compounded by Wringhim's inability to recognize documents that he has apparently signed after taking control of Dalcastle.[7]

Thus, George Colwan's whole identity is stolen as both his position in the society and his face is taken over by the duo of Robert and Gil-Martin. Even if he was not dead, all roles of the face – that is: individuating, socializing, and relational – are denied to him. Hence, as Gil-Martin cannot lose a face he does not have, it is his victims that suffer the consequences.

3.4 Face Lost

Although George Colwan is not present in the rest of the novel to bear consequences of the devil's acts, his brother may act as his surrogate in a sense: after all, his own face was stolen by Gil-Martin as well and he is the one who formed the overwhelming connection with him. The events that follow could be seen as a punishment for desiring to take his brother's position for himself. He undergoes a transformation, not a physical one, but a spiritual one thanks to which his own position, face, and the rest of his identity slowly disintegrates. By the end of the novel, he becomes unable to gaze into the mirror:

> I was become a terror to myself; or rather, my body and my soul were become terrors to each other; and, had it been possible, I felt as if they would have gone to war. I dared not look at my face in glass, for I shuddered at my own image and likeness. (157)

In this passage, he claims his body and his soul are in an antagonistic relationship to each other. As such, his face no longer fulfils Deleuze's relational role: the communication between the soul and the face is impossible, for they are so estranged. He becomes unable to lead a dialogue with his own soul, and a mere glimpse in the mirror causes him distress. As such, his own face is undesirable to him. His own deeds cause him to lose his social role and he fails to gain a new one. Due to Gil-Martin's shapeshifting, his face is borne by two beings at once: the individuating role is invalidated as well. Though it is Gil-Martin who starts the story faceless, it is Robert Wringhim who is rendered so by the end of the novel. His own identity is shattered, and Gil-Martin even claims, "I am wedded to you so closely that I feel as

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[7] Walker, 59.

if I were the same person. Our essences are one, our bodies and spirits being united, so that I am drawn towards you as by magnetism, and, wherever you are, there must my presence be with you." (158) It is true that Robert Wringhim and Gil-Martin have become one, possibly even along with George Colwan, as neither of them can stand as his own being anymore. Their identities are so closely embedded into each other's that they can no longer be separated even by death.

4 "Will you let me see your face?"

One of the most famous examples of Scottish doppelgängers would be Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* published in 1886. The duality in the novella reads as a symbolism for the fight between good and evil, as well as the contrast between the private and the public life in Victorian society, and the many paradoxes of the second half of the 19th century. In *Jekyll and Hyde*, Stevenson follows a long tradition of duality in literature paved by other Scottish novelists, such as Hogg's *Private Memoirs and Confessions of a Justified Sinner* and Walter Scott's *Redgauntlet*, for nowhere in the British Isles was it as embedded into the mentality of the people as in Scotland thanks to the history of the country and the religious differences. By reusing the Gothic device of doppelgänger, Stevenson succeeded at creating an iconic story that has been adapted in both visual and literary arts since.

However, it was not his first attempt at a story dealing with doubles and doppelgängers. Inspired by the Burke and Hare murders, in which the corpses of their victims would be sold to the infamous surgeon Robert Knox, he wrote the short story called "The Body Snatcher" in 1884, mere two years before publishing *Jekyll and Hyde.* "The Body Snatcher" tells a story of two medical students who, at the behest of their teacher Mr K–, exhume the buried bodies and deliver them to be dissected by their classmates. Fettes, the protagonist, receives the bodies and prepares them for the class until one day he starts recognizing the bodies as people he had seen healthy just a few days ago and realizes a foul play must have been involved. When he and his friend are later charged with delivering a female body for dissection, the body changes its features:

> 'That is no woman,' said Macfarlane, in a hushed voice.
> 'It was a woman when we put her in,' whispered Fettes.
> 'Hold that lamp,' said the other; 'I must see her face.'
> […] The light fell very clear upon the dark, well-moulded features and smooth-shaven cheeks of a too familiar countenance, often beheld in dreams of both of these men […] the body of the long dead and long dissected Gray.[1]

This story is generally regarded as the precursor for *Jekyll and Hyde*. However, the narrative strategies used could not be more different: in "The Body Snatcher," the dramatic effect is relayed by providing details of Gray's face, whereas in *Jekyll and Hyde*, after Utterson's

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[1] Robert Louis Stevenson, "The Body Snatcher," *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror* (London: Penguin Books, 2003): 91.

long search for Hyde, the details of the villain's face are withheld almost until the end of the novella.

Another example of a double in Stevenson's work would be found in *A Child's Garden of Verses,* which was first published as *Penny Whistles* in 1885. "My Shadow," the better-known poem of the collection, deals with the idea of shadow play; the young lyrical subject playfully chastises his shadow for not knowing how to play with other children, and for staying in bed after he has already risen. The opening lines of the poem can especially be read with a double in mind:

> I HAVE a little shadow that goes in and out with me,
> And what can be the use of him is more than I can see.
> He is very, very like me from the heels up to the head;[2]

Although the Jungian definition of shadow comes decades later, it should not be disregarded in the interpretation of this particular poem. "Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is,"[3] Jung claims. Drawing inspiration from the Freudian theory, the Jungian shadow could be considered an equivalent to the unconscious or id, but its definition differs in some crucial points:

> If [the shadow was] obviously evil, there would be no problem whatever. But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains childish or primitive qualities which would in a way vitalize and embellish human existence, but it is "not done." [4]

According to Jung, his shadow does contain the unconscious, but it also contains the "childish" and other positive qualities that could be brought to improve an individual's life. Such is the shadow in Stevenson's poem, it is used to explore the duality between an adult's reality and the child's imagination – the shadow is a playmate, as well as simply a shadow. As Jefferson A. Singer says, "[w]hat linked the boy and the shadow was make-believe — imagination. He could make the shadow real and not real at exactly the same time."[5]

Stevenson could not have read the Jungian theory, but, according to Edwin M. Eigner, he could have been influenced by somnambulism and "Schubert's theory of the evil shadow-self, which had influenced Romantic literature at the beginning of the century."[6]

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[2] Robert Louis Stevenson, "My Shadow," Poetry Foundation <https://www.poetryfoundation.org/poems/43196/my-shadow> 14 April 2019.
[3] Carl Gustav Jung, *The Collected Works of J. C. Jung, volume 11* transl. by R. F. C. Hull (New York: Pantheon Books, 1958) 76.
[4] Jung, 78.
[5] Jefferson A. Singer, *The Proper Pirate: Robert Louis Stevenson's Quest for Identity* (New York: Oxford UP, 2017): Page x.
[6] Edwin M. Eigner, *Robert Louis Stevenson and the Romantic Tradition* (New Jersey: Princeton UP, 1966): 31.

He was well-acquainted with contemporary psychology and the theories on the subconscious, even becoming a member of the Society for Psychical Research.[7] In his "A Chapter on Dreams," he describes the way *Jekyll and Hyde* came to him in a dream and admits to having explored the theme beyond the famous novella:

> I had long been trying to write a story on this subject, to find a body, a vehicle, for that strong sense of man's double being which must at time come in upon and overwhelm the mind of every thinking creature. [8]

It is this necessity of the experience, to which Stevenson relates, that further lends support to reading "My Shadow" as yet another manifestation of the double. The shadow, as a double, is always present but rarely comes to be viewed as more than one's extension. What is interesting is the overlap with *Jekyll and Hyde* itself: in "The Body Snatcher," the appearance of the dead body transforms to look like another human being and as such the duality discussed is merely a visual one, but that is not the case in *Jekyll and Hyde*. In *Jekyll and Hyde*, the duality goes far beyond simple visuality as the two main characters are clearly distinguishable between each other, and Hyde is a part of Jekyll separated only due to a scientific experiment. Similarly, the boy's shadow "goes in and out with [him]" and, although he is clearly described as separate from the child, the boy and the shadow are, in fact, one.

Stevenson' exploration of the theme does not end with the publication of *Jekyll and Hyde*. Three years later, in 1889, he published the novel *The Master of Ballantrae,* in which he draws inspiration from Hogg's *Justified Sinner* in providing multiple narrative voices to the supernatural tale. The novel is an exploration of psychology, focusing on "the depiction of the virtuous brother Henry's slow corruption by his obsession with his wicked brother."[9]

4.1 When the Face Fits

In *The Strange Case of Dr Jekyll and Mr Hyde,* Stevenson uses the word "face" forty-seven times, i.e. once for every two pages of the story. Furthermore, at the beginning of the novella lies a mystery of Hyde's identity as well as his face, which becomes the centre of Utterson's investigation as he longs to gaze upon the devil-like villain's face. When the reader reaches the point in the story where the two meet, there is no description given:

> 'Will you let me see your face?" asked the lawyer.

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[7] Eigner, 37.

[8] Robert Louis Stevenson, "A Chapter on Dreams," *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror* (London: Penguin Books, 2003): 141.

[9] Ian Duncan, "Stevenson and Fiction," *The Edinburgh Companion to Robert Louis Stevenson*, ed. Penny Fielding (Edinburgh: Edinburgh UP, 2010): 23.

[9] Arata, 59 – 60.

> Mr Hyde appeared to hesitate, and then, as if upon some
> sudden reflection, fronted about with an air of defiance; and
> the pair stared at each other pretty fixedly for a few seconds.
> 'Now I shall know you again,' said Mr Utterson. 'It may be
> useful.'[10]

The narrator deliberately omits the description of Hyde's face. To determine the consequences of this narrative decision, it is crucial to examine the face descriptions that are provided in the story and what is their role in it.

The novella opens with the portrayal of Mr Utterson "the lawyer." (5) There is a clear hierarchy in the way the narrator provides information about Mr Utterson. The first important statement of the novella is not Mr Utterson's appearance or even his character, it is his occupation of being a lawyer. Consequently, the sentence reads "the lawyer was […]" rather than "MR UTTERSON was […]" The emphasis on one's position in society is eminently Victorian, and it is with this epithet that Stevenson starts his contemplation on the contrast between the public and the private, with Mr Utterson's public persona taking the precedence in Stevenson's storytelling. In his essay, Irving S. Saposnik comments on Mr Utterson's social role and its place in the novella:

> Clearly the moral norm of the story, he is introduced first […]
> because by person and profession he represents the best and
> worst of Victoria's social beings. […] As a lawyer he
> represents that legality which identifies social behaviour as
> established law, unwritten but binding; as judge, however, he
> is a combination of justice and mercy (as his names Gabriel
> John suggest), tempering rigidity with kindness, self-denial
> with compassion.[11]

Therefore, the first information the reader receives about Mr Utterson, given the Victorian prejudice, would be that he as a lawyer ought to be an honourable man. So honourable, in fact, that he symbolizes the unwritten social contract between members of the society, to which all should aspire. His occupation is the estimation of his character, strategically placed above everything else. Only once there can be doubt of his being a worthy man can the physical description, or any description indeed, follow:

> MR UTTERSON the lawyer was a man of a rugged
> countenance, that was never lighted by a smile; cold, scanty
> and embarrassed in discourse; backward in sentiment; lean,
> long, dusty, dreary, and yet somehow lovable. At friendly

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[10] Robert Louis Stevenson, "Strange Case of Dr Jekyll and Mr Hyde," *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror* (London: Penguin Books, 2003): 15. All future references in this chapter to this work will be to this edition and will be included in the parentheses in the text.

[11] Irving S. Saposnik, "The Anatomy of Dr. Jekyll and Mr. Hyde," Studies in English Literature, 1500-1900 11.4 (1971): 719, JSTOR <www.jstor.org/stable/449833> 17 May 2019.

> meetings, and when the wine was to his taste, *something eminently human beaconed from his eye*; something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. (5, my emphasis)

The epithet functions as the establishment of the socializing role of the face and the following passage fulfils the remaining two – the individuating and the relational role of the face. Although Stevenson does not relish in elaborate descriptions of his characters, he does provide a sufficient image of his lawyer – as someone of a "rugged countenance" who does not smile often and who is somehow lovable in his awkwardness. Returning to Freud and his idea that the eyes communicate a hidden desire of hurting the double's original, Mr Utterson's eyes do the very opposite: they communicate "something eminently human."

Nevertheless, it could be argued Mr Utterson is simply such an important personage that his description could not be omitted. After all, it is his investigation that drives the story and he is the one, who accompanies the reader through the novella. Yet, Hyde's landlady, who is introduced fairly late in the story and only appears once in it, does not lack in description. Unlike Mr Utterson, she is described in less than flattering tones with her name never being supplied to the reader:

> An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. […] A flash of odious joy appeared upon the woman's face. (23-24)

Once again, Stevenson's description of face agrees with Deleuze's roles. The description provides enough details to individuate the character and not to let her be mistaken with any other, her face communicates the "odious joy," and it also reveals hypocrisy, which is telling of her social role in the society. Hence, the face descriptions in the story are not merely linked to the high status or adhering to the social norms.

Last but not least, Hyde's facelessness cannot be considered without at least mentioning Jekyll's own situation. In the novella, they are described as the polar opposites, in body and soul, but at the same time, they are one and the same. Since the following subsection discusses Hyde in detail, the focus here remains on Jekyll's face:

> […] 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 cherishes for Mr Utterson a sincere and warm affection. […] The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. (19-20)

Similarly, as the two preceding examples in this subsection, Jekyll's face does comply with Deleuze's roles. He is easily distinguishable from other characters, his face is in agreement with his social role of a respected doctor, and it does communicate a certain affection for Utterson. Unlike his counterpart, he cannot be considered faceless.

4.2 The Faceless Mr Hyde

As has been previously mentioned, at the beginning of *Jekyll and Hyde* lies a mystery of Hyde's face. It becomes a driving force for the story, and Utterson, taking the role of the detective, longs to discover it for himself. When he finally gets the opportunity to gaze on Hyde's face, the reader is left out and the narrator does not step up to show them what Utterson can see. Due to this, there is no objective description of Hyde's face in the story, though the penultimate chapter called "Doctor Lanyon's Narrative" does something to remedy this. The preceding subsection focuses on the faces that are present in the story – that is, most importantly, Utterson and Jekyll's appearance, for one opens the story and the other forms a point of contrast to Hyde, as shall be discussed here.

The first passage that somewhat describes Hyde dubs him "a little man who was stumping along[,]" and he "trampled calmly" (7) over a child. While it is important to keep in mind that this description is mediated by Mr Enfield, Utterson's cousin and close friend, the special emphasis could be put on the choice of verbs that describe Hyde's movements: he doesn't walk, the *stumps* along; he doesn't run into the child, but *tramples* over him. From the very beginning, the negative descriptors question his very humanity. The language used would be more appropriate for a demon rather than a human being. As such, Hyde's social role is not diminished merely because of injuring the innocent child and attracting the onlookers' wrath. After this is revealed to the reader, Enfield's storytelling goes even further: "*It* wasn't like a man; *it* was like some damned Juggernaut." (7, my emphasis) He addresses Hyde as an "it" rather than a "he." Jules Law wrote an entire essay called "There's Something about Hyde" on the topic of fetishizing Hyde:

> [I]n its reduction of Hyde to an unspecifiable quidditas it would seem by itself to signal Hyde's inhumanity, with the emphasis here being on the obtuse materiality of the signifier rather than on the trope of unspecifiability per se. In short, the insistence of this signifier suggests that Hyde is pure thingness.[12]

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[12] Jules Law, "There's Something about Hyde," NOVEL: A Forum on Fiction 42.3 (2009):. 504, www.jstor.org/stable/27764352. 19 April 2019.

However, Hyde is not a thing. To work with Law's definition, she claims that "[t]he inhuman is rooted in the mindless, mechanical doubling, in the logical bind of a consciousness constrained to mimicry as a form of self-expression."[13] Yet, Hyde's self-expression is constrained in many ways; it becomes most critical when he fails to persuade Utterson from opening the door to Jekyll's laboratory, which ultimately leads him to the desperate act of suicide. Although there are many human-like qualities about Hyde, emotions in particular, he can at most be regarded as half a human, for that is what he truly is. A double, a counterpart, a shadow of the honourable doctor, an entity without a face. His name itself forms an invaluable clue as it both signifies "hideous" and "hidden," as goes the play on words that crosses Utterson's mind: "'If he be Mr Hyde,' he had thought, 'I shall be Mr Seek." (14) Hyde is the hideous hidden in Mr Jekyll, or rather the hideous that Victorian society attempted to keep away from the public eye. In his *Lectures on Literature*, Nabokov further debates on the conception of Hyde as a part of Jekyll:

> He is a composite being, a mixture of good and bad, a
> preparation of a ninety-nine percent solution of Jekyllite and
> one percent of Hyde. (…) [Jekyll] is a hypocritical creature
> carefully concealing his little sins.[14]

Hyde cannot be considered a *full*, self-sufficient human being, and so arguing that he is a "pure thingness" has its reasoning. The narrative repeatedly regards him as 'it' or 'something,' which lends itself to this argument: "There was *something* queer about that gentleman – *something* that gave a man a turn." (42, my emphasis) To draw a comparison, the sentence concerned with "something imminently human" in Utterson's eye may be used here. While Utterson's good intention and his originality, as far as the matter of duality goes, cannot be disputed, this "something imminently human" is apparently missing in Hyde. In her essay, Law refers to Jean-Francois Lyotard and proposes that the inhuman, which Hyde comes to represent, ought not to be contrasted with the human but rather with "human*ism*, which is to say to a certain ideology of the human."[15] According to Tony Davies, one of the definitions of humanism is "the philosophical champion of human freedom and dignity, standing alone and often outnumbered against the battalions of ignorance, tyranny and superstition," but the Victorian definition of humanism, influenced by Matthew Arnold, is "synonymous with the 'culture' to which we must look as the only bulwark against the

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[13] Law, 505.
[14] Vladimir Nabokov, "The Strange Case of Dr. Jekyll and Mr. Hyde," *Lectures on Literature*, ed. Fredson Bowers (London: Weidenfeld and Nicolson, 1980): 182.
[15] Law, 504.

materialistic 'anarchy' of contemporary society."[16] While the first definition would hardly put Utterson into the position of a paragon of humanism as, even though a lawyer, he does not stand against superstition or tyranny of the era, seeing as the book repeatedly compares Hyde to the devil and it never stops to question his own motives; the contrast between 'culture' and 'anarchy' becomes more likely since Hyde is doomed after the unfortunate collision with the child in the chapter called "Story of the Door" and failing to react according to society's norms. Hence, Utterson stands for the cultured Victorian while Hyde symbolizes the anarchy.

However, his "something imminently human" could further be contrasted with another aspect of Hyde, the supernatural. Although Stevenson initially describes Hyde as a result of a scientific experiment, it is later revealed he used an unknown and possibly mystical element. This makes it possible to make a scientific experiment into a supernatural event as Peprník states, "The metamorphosis itself represents such an unimaginable situation that it, in fact, fulfils the role of the supernatural as a serious violation of natural laws and the limits of probability."[17] Hyde comes to represent the supernatural otherness which the Gothic stories aimed to produce. It is due to this supernatural that he, during the transformation from Jekyll and Hyde, loses his face:

> I was struck besides with the shocking expression of his face, with his remarkable combination of great muscular activity and great apparent debility of constitution, and – last but not least – with the odd, subjective disturbance caused by his neighbourhood. […] and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment, […] there stood Henry Jekyll! (53-54)

During the transformation, the face turns black and featureless. One must literally lose his face for the other to gain it. Even so, Jekyll, the original, is never questioned in the novella. His face is never lost, only regained.

It is the lack of face that stops Hyde from being able to communicate properly, it is the lack of communication means that ultimately leads him to his unhappy ending. While Jekyll and Hyde are otherwise distinguishable from each other because of their bodily differences, Hyde ends up masking himself in order to pretend to be his counterpart. As an individual, he does not exist nor hold an appropriate social role, which makes him undesirable to society. Because of his status as a doppelgänger, Hyde's face cannot be

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[16] Tony Davies, *Humanism* (London: Routledge, 1997): 5.
[17] "[M]etamorfóza sama o sobe představuje tak šokující skutečnost, že fakticky plní funkci nadpřirozeného jevu, neboť vlastně představuje vážné narušení přírodních zákonitostí a mezí pravděpodobnosti. " Peprník, 91-92. My translation.

described. Furthermore, he cannot have one. Indeed, it is this quality, the facelessness, that renders him an indescribable horror to the other characters:

> He is not easy to describe. There is something wrong with his appearance; something displeasing, something detestable. I never saw a man I so disliked, and yet I scarce know why. […] He's extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment. (10)

Something about Hyde denies description beyond the unflattering simplifications making him out as unpleasing or outright detestable. If this is all people take away from meeting him, how could he ever manifest a social role? Ultimately, the two should be one. As has Nabokov and Law said, Hyde is at best half a human being rather than a whole. When Utterson demands to see Jekyll in the third to last chapter, only Jekyll's face would save Hyde's life but the lack of it stops him from being able to communicate his situation to Utterson, who might have even been sympathetic. Alas, the face has been lost and so is Hyde.

5 The Face of Dorian Gray

Unlike Hogg and Stevenson, who "at least share[d] a conception of the world informed by avid and inflexible Calvinism,"[18] Oscar Wilde came from a completely different background. As a child of two Dublin intellectuals, he embraced the anglicized Church of Ireland. Thanks to this, he did not share the same culture nor religion with either of the authors previously mentioned in this work. He did, however, follow the same tradition of doubles and Doppelgängers. His conception of duality concerns itself not only with the double life of his protagonist, a theme explored by Stevenson before him, but also on the relationship between art and real life. Following the Faustian legacy, Dorian Gray ends up offering his soul in exchange for eternal youth. By granting his true face to the painting, he effectively becomes the never-changing art himself.

As Oscar Wilde was the central character of English Aestheticism, the main idea of the novel is in accordance with his aesthetic theories, though the novel surpasses them as well. The main notion of Aestheticism was to create 'art for art's sake.' This meant that rather than conveying a moral, a piece of art should employ the senses. In the preface of *The Picture of Dorian Gray,* published in 1890, Wilde says, "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."[19] He also argued there is no ultimate reading for a piece of artistic work. According to Lawrence Danson, Wilde's theory of Aestheticism "deploys subjectivity, individuality and the autonomy of art against the supposed objectivity and professionalism of nineteenth-century science and its offshoot in literature, realism."[20] Wilde emphasizes this in the conclusion of "The Truth of Masks," where he points out that it is subjectivity, after all, that makes the Aesthetic criticism:

> Not that I agree with everything that I have said in this essay. There is much with which I entirely disagree. The essay simply represents an artistic standpoint, and in aesthetic criticism attitude is everything. For in art there is no such thing as a universal truth. A Truth in art is that whose contradictory is also true. [21]

There are many correlations between Wilde's life and *The Picture of Dorian Gray,* so much that the book was used as an evidence in the trial against him. The very act of this was, nonetheless, against the spirit of Aestheticism.

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[18] Walker, 91

[19] Oscar Wilde, *The Picture of Dorian Gray* (London: Penguin Books, 2003): 3. All future references in this chapter to this work will be to this edition and will be included in the parentheses in the text.

[20] Lawrence Danson, "Wilde as critic and theorist," *The Cambridge Companion to Oscar Wilde*, ed. Peter Raby (Cambridge: Cambridge UP, 1997): 85.

[21] Oscar Wilde, *Intentions* (London: Methuen & Co., 1909): 263.

However, that is not to say *The Picture of Dorian Gray* is not a book with a moral. In fact, it carries over a message that is later repeated in Wilde's "De Profundis," a heartfelt letter written during his time in jail:

> I ceased to be lord over myself. I was no longer the captain of my soul, and did not know it. I allowed pleasure to dominate me. I ended in horrible disgrace. There is only one thing for me now, absolute humility. [22]

Although Wilde uses this passage to describe a part of his own life journey, in which he had given in to dandyism, the same could be said for Dorian Gray. He dedicated his life to pleasing the senses and sinning against the social norms, but he holds no consequences: it is the portrait rather than Dorian Gray's own face that slowly decays and reveals what his soul truly looks like.

5.1 On the Face of it

The beginning of the book presents Dorian Gray as a beautiful, innocent orphan from a well-to-do family with a good social standing. At this point of the story, his face is still his own and as such, it makes it possible to determine whether it fulfils Deleuze's roles and whether the descriptions of Dorian Gray are physiognomically accurate. While the book is generally narrated objectively, it does occasionally take on the focal points of its characters. Dorian Gray's description is as such focalised via Lord Henry:

> Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity. One felt that he had kept himself unspotted from the world. No wonder Basil Hallward worshipped him. (19)

The main witness of Dorian's personality before he had sold his soul is Basil, who is hopelessly infatuated with the young Adonis. Although he is by no means an objective source of such information, he does describe Dorian as having "a simple and beautiful nature." (16) When Lord Henry chimes in with his bit to the conversation, he remembers his own aunt Agatha spoke of Dorian as of a "wonderful young man […] She said that he was very earnest, and had a beautiful nature." (16) The latter testimony completely omits his good looks and focuses instead on his "beautiful nature." Thanks to this, it might have more of the importance

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[22] Oscar Wilde, *De Profundis, The Ballad of Reading Gaol & Other Writings* (Hertfordshire: Wordsworth Classics, 1999): 56.

to the actual value of Dorian Gray's character. As both carry the same message, Dorian, indeed, seems to have been an innocent before exchanging his soul for beauty.

The notion of Dorian's being worshipped reoccurs in the story regularly. Basil even pronounces the thought that Dorian "[was] made to be worshipped." (111) This statement assimilates him to a work of art, as he was *made* with the purpose in mind. Commonly, it would have been the painting that was to be worshipped – as a human face ought to lose its beauty with age, but in Oscar Wilde's novel the opposite happens, and Dorian loses the humanity of his face due to his ill-fated wish. The face that carries the sins and the visual signs of his life trials is the one in the painting.

5.2 The Face in the Painting

Although the novel was written during the age of photography, Wilde's chosen medium for his Faustian enchantment is an oil painting. It has been mentioned earlier that it was believed photography could devaluate the original's identity, however, this belief can be tracked down before that to the portraits. According to Otto Rank, "[a] German superstition has it that one may not allow one's portrait to be painted; otherwise one will die. Frazer has traced the same belief in Greece, Russia, and Albania, and he gives evidence of its traces in modem England and Scotland."[23] Hence, this superstition merely transferred from the old medium to the new one with the invention of photography. Doubtlessly, this belief inspired Wilde in writing *The Picture of Dorian Gray*. The word 'picture' could be used for both techniques of capturing visuals, but there is one important quality that the painting holds as opposed to photography: while there may be several developments of the same photography at any given time, there is only ever one painting. Kate Flint offers a theory as to why Wilde chose the older medium over photography:

> [A] painting is conventionally understood as the product not just of human agency, but of an individual's imaginative, aesthetic, and emotional drives. In a way, these magic paintings have run away with the hypothesis of the early Ruskin that each work of art betrays the moral condition of the person who created it – only now, the agency has shifted from representer to represented.[24]

Thanks to this, the portrait does not merely reflect Dorian Gray's appearance as a mirror would, but rather reveals what John Ruskin called his "moral condition," or the condition of

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[23] Otto Rank, *DOUBLE: A Psychoanalytic Study,* transl. Harry Tucker Jr. (Chapel Hill: North Carolina UP, 1971): 66.
[24] Flint, 42.

Dorian Gray's soul. Oscar Wilde explored this theme in several other works[25] and even employs this argumentation in the preface of the novel, which carries itself in the spirit of Aestheticism: "It is the spectator, and not life, that art really mirrors." (4) While Ruskin was a leading art critic of the era, he is prominently connected with the Pre-Raphaelite movement, which was another source of inspiration for *The Picture of Dorian Gray*. The Pre-Raphaelites were concerned with the perception of beauty and medievalism, and so is the novel to a point. Its characters are hyper consciously aware of Dorian Gray's appearance, and the narrative employs Gothic features – such as the gothic painting itself.

The supernatural abilities of the portrait first surface when Basil talks about his masterpiece and the reasons why he cannot exhibit it; he claims it is because he is "afraid that [he has] shown in it the secret of [his] own soul." (9) From the first moment the painting appears in the story, it is given the mysterious ability to reveal one's soul – first, the painter's and then its subject's. In fact, Dorian Gray testifies to this later in the story when he says: "It is the face of my soul." (150) While the physiognomic qualities of the portrait cannot be disputed, the relationship it has with Dorian Gray oversteps the boundaries of merely reflecting his soul. At first, it terrifies him. Later, he comes to realize the benefits of their bond and relishes in retaining his sinless face, while feeling "infinite pity, not for himself, but for the painted image of himself." (89) However, he comes to understand the painting is the source of his curse and desperation. The relationship between the portrait and its model is transforming throughout the novel and, at times, it does not suggest a relationship with an unliving object but rather a living being. Whether it is because of the painting's mysterious abilities or Dorian Gray's diminishing sanity, it does seem the portrait is capable of leading a dialogue with him: "Confess? Did [the portrait] mean that he was to confess? To give himself up, and be put to death? He laughed." (211) This conversation at the end of the novel could be seen as the manifestation of the relational role – except instead of his consciousness prodding him to the self-betterment, it is the painting, which takes over.

Seeing that, the situation in *The Picture of Dorian Gray* is opposite to the one in Stevenson's *Jekyll and Hyde*, in which Stevenson divides Jekyll into two, neither of which can be fully complete without the other. As such, Hyde's thingness can be explained by the fact that he cannot be described as a *full* human. Although Wilde does not work with a human doppelgänger, the same could be said about the doppelgänger painting: it cannot be described

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[25] Wilde deals with this theme in his other works too, most notably in "The Portrait of Mr. W. H.", which preceded the publishing of *The Portrait of Dorian Gray* by only a year, i.e. published in 1889. In the essay, it is repeatedly said that the power of a piece of art is to reflect the spectator's soul.

as fully inanimate. Dryden connects this to the features of Hyde's thingness and describes the painting "in Hurley's sense of the 'Thingness' of the Gothic because it renders it un-describable in human terms. Yet it is alive, corrupt and indestructible."[26] However, how can a painting, a supposedly soulless thing, be alive? As a result of the Gothic elements in the story and Dorian Gray's unwise plead, the painting holds mysterious, supernatural powers. Dorian Gray gains the freedom to act however he wants without his deeds' ever reflecting on his face; by losing his face, he is stripped of the visual consequences. As Joyce Carol Oates says, "Dorian's freedom, however, as we know, is a consequence primarily of his loss of humanity. His soul is no longer his own: it has been appropriated by art."[27] While, at first, the mysterious abilities of the painting seem to merely show the secret of one's soul, its true capabilities are that of a soul-snatcher, similarly as was at the time believed of photography, and painting before that. Hence, whenever Dorian Gray loses a bit of himself, the painting obtains it. The following subsection shall examine the consequences of losing face in Wilde's *Picture of Dorian Gray.*

5.3 (De)facing Dorian Gray

The Picture of Dorian Gray works with physiognomic expectations. At the beginning of the novel, Dorian Gray is described as beautiful and virtuous. Later, he reveals the face in the painting to be the face of his soul. Wilde was conscious of the physiognomic beliefs, and even made his characters – Basil especially – to rely on physiognomic expectations. Thanks to Basil's input, the schism between Dorian Gray's appearance and soul is fully pronounced in the novel. Unable to believe the malicious gossip about his beloved friend, one that he idolized so much, the painter exclaims: "But you, Dorian, with your pure, bright, innocent face, and your marvellous untroubled youth – I can't believe anything against you." (143) When Dorian Gray makes the deal with the devil, the bond between his body and soul breaks. He becomes faceless. Since the novel does not disprove physiognomy but rather works alongside it, Dorian Gray's face should reflect his sins. Instead, the painting does. It obstructs the dialogue between his body and soul, leaching on the relational role. Hence, Dorian Gray's soul is now bound to the painting rather than his body, which is further supported by the fact that stabbing the painting results in his accidental suicide.

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[26] Dryden, 132.
[27] Joyce Carol Oates, "'The Picture of Dorian Gray': Wilde's Parable of the Fall," *Critical Inquiry* 7.2 (Winter, 1990): 426, JSTOR <https://www.jstor.org/stable/1343135> 2 December 2018.

Another Deleuze's role is broken thanks to James Vane's encounter with young-looking Dorian Gray. When Sybil's brother returns to London, he searches for the man responsible for the death of his sister and he finds him. However, Dorian Gray's face no longer makes him seem as who he is:

> Dim and wavering as was the wind-blown light, yet it served to show him the hideous error, as it seemed, into which he had fallen, for the face of the man he had sought to kill had all the bloom of boyhood, all the unstained purity of youth. He seemed little more than a lad of twenty summers, hardly older, if older indeed at all, than his sister had been when they had parted so many years ago. It was obvious that this was not the man who had destroyed her life. (182)

Ironically, by remaining unchanged, Dorian Gray's face no longer characterizes him. He is not recognizable as himself and while there is no malicious doppelgänger, who would be wearing his face – other than the painting itself, his face no longer fulfils the individuating role. Thanks to his undying youth, James Vane becomes convinced it possibly cannot be the same man. Although this quite possibly saves Dorian Gray's life, it underlines further complications in his newfound duality. Richard J. Walker reveals that by surrendering the natural functions of his face to the painting, it becomes his authentic self and strips him of his own identity:

> The portrait represents what should naturally occur to Dorian's sense of an external, physical self: it ages for him. At the same time it stands in for what happens to a more internalized, invisible, moral self: it visibly degenerates as Dorian's activities become increasingly transgressive and insalubrious. As a result the picture, itself a one-dimensional work of art, becomes the authentic self, metaphorizing Dorian's integrated sense of internal and external selves and also highlighting the inability to apply such terms to Dorian himself.[28]

While the painting should merely be an artificial reflection of Dorian Gray at one specific moment of his life, it ends up being more authentic than his original self. The artificiality of the portrait is downplayed as it portrays what Dorian Gray should and would like if he aged and changed naturally throughout the course of his life. This also denies Deleuze's individuating role because he is no longer recognizable as himself because of his unnatural, art-like stillness in life. Since his identity is better portrayed by the supernatural painting, it is no longer clearly secured to his face and the state of his body, which ultimately makes the perfect likeness of his youthful self an imperfect match to his older counterpart.

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[28] Richard J. Walker, "The psychopathology of everyday narcissism: Oscar Wilde's picture," *Labyrinth of Deceit* (Liverpool: Liverpool UP, 2007): 98, JSTOR <www.jstor.org/stable/j.ctt5vjbnd.8> 3 June 2019.

As has already been stated, at the beginning of the story, Dorian Gray's social role is clearly stated: he stands in favourable lighting and his company is cherished by the higher society, his virtuous character admired, and his heritage respected. However, through the process of losing his face and acting against the social norms that were to be adhered to during the Victorian times, he is slowly becoming a persona non grata that is known for corrupting his peers and performing dishonourable acts: "Why is it, Dorian, that a man like Duke of Berwick leaves the room of a club when you enter it? Why is it that so many gentlemen in London will neither go to your house nor invite you to theirs?" (144) Following the argumentation of Joyce Carol Oates, if Dorian's freedom is the consequence of losing his soul and losing his place in the society is the consequence of his freedom, then the socializing role of the face is disproved as well. He loses face, literally and figuratively.

5.4 Facing the Consequences

But what does losing face mean for Dorian Gray specifically? Through the constant appropriation to an art piece and the deal with the devil, he remains unchanged, untouched by time. Because of this, he is bound to lose his face and authenticity to his doppelgänger painting, which carries out the natural functions of face for him. Although the obvious cause for Dorian Gray's fall would be Lord Henry's incentive that made him change as a person, according to Richard J. Walker, it is Basil who actually defaced him. He does this by, firstly, reducing him to his own artistic muse when he calls him "the one person who gives to [his] art whatever charm it possesses: [his] life as an artist depends on him;" (17) secondly, by creating the cursed painting, and, thirdly, by denying Dorian Gray the development of the character and desiring he would remain as innocent as he was at the time when the portrait was painted. Because of this, Walker states:

> Dorian is reduced in Basil's aesthetic imagination – overheated as it is – to a manner of painting, to "the curves of certain lines" and to the loveliness and subtlety of "certain colors." Dorian has no soul or worth of his own; he functions as the artist's muse or anima, and his value lies in his unconscious (and feminine) stimulation of the male artist's energy. Basil is not in love with Dorian but with his own image of Dorian, which is to say, his own "motive" in art.[29]

The roles for Dorian Gray's face in the real life and in the painting are interchanged, which ultimately leads to destroying his identity. The fatal consequences of being appropriated to an

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[29] Walker, 422.

art piece are, however, not shown only in the character of Dorian Gray, but also his fiancée Sybil Vane. When she fails to perform in the Shakespearian drama, she is denounced by the man she loves: "How little you can know of love, if you say it mars your art! Without your art you are nothing! I would have made you famous, splendid, magnificent. The world would have worshipped you," (85) which ultimately results in her committing suicide. The way Dorian Gray approaches her is in many ways parallel to his relationship with Basil. He cares nothing for the woman behind the actress, instead, he admires his own image of her. He even wishes to mould her into a piece of art: "I want to place her on a pedestal of gold, and to see the world worship the woman who is mine." (75) Nevertheless, his wishes prove not to be realistic once she misbehaves on the stage and disappoints him. As Lord Henry says, "As for a spoiled life, no life is spoiled but one whose growth is arrested." (73) Indeed, the growth of both Dorian Gray and Sybil Vane is arrested: one cannot change naturally due to the supernatural bond with the painting, the other is denied the growth by the person she loves the most.

Nonetheless, Basil is not the only influence that causes Dorian Gray's fall. It is Lord Henry who leads the young Adonis to the more sinful and hedonistic style of life and even prompts him to pronounce the ill-fated wish. However, Lord Henry denounces all influence as immortal for "to influence a person is to give him one's own soul. […] His virtues are not real to him. His sins, if there are such things as sins, are borrowed." (20) To act as a symbol for their influence, each of these men provide Dorian Gray with an item: Basil with the painting, and Lord Henry introduced him to the yellow book that fascinates him endlessly. While there is a sentence in the novel that reads, "Dorian Gray has been poisoned by a book," (140) Wilde changed it in the typeset and removed an additional clause: "and by picture." (247) That does not mean that the destructive properties of the painting are omitted in the story, as Dorian Gray himself is painfully aware of them:

> 'You told me you had destroyed [the painting].'
> 'I was wrong. It has destroyed me.' (150)

Overall, both men are responsible for Dorian Gray's fall and dehumanization: Lord Henry's yellow book poisoned him, Basil's doppelgänger painting stole his authentic identity. Each bears some fault in the loss of his face, while the story explores the consequences of finding the authenticity in artificial art instead of in the human being that inspired it.

Conclusion

When the literary doubles and doppelgängers came to be revived in the 19ᵗʰ century, the writers chose this motif to explore the identity of their characters. The Romantic search for the meaning of individuality is voiced by the desperate questioning of Frankentein's Monster: "Who was I? What was I? Whence did I come? What was my destination?"[1] The literary doubles and doppelgängers reacted to this question with a simple case of negation: answering who they truly are by stating who they are not. By struggling against a double, the character's true identity was explored. However, the folk belief still ruled supreme and thanks to that, meeting one's double ought to have proven fatal to the original. It was considered an omen of death. The 19ᵗʰ century tales of duality rarely end happily: Robert Wringhim hangs himself, Jekyll and Hyde likewise commit suicide, and Dorian Gray mysteriously dies after stabbing his portrait.

The thesis focused on the relationship between the double and the original's face since, by definition, they should share it. When Gilles Deleuze named his three roles of the face, he was speaking about cinematography. By doing so, he connected the appearance and the identity of the character in physiognomic spirit. Therefore, by stealing a face the doubles and doppelgängers effectively stole their victim's identity as well. The threat of doubles and doppelgängers lies in the jeopardizing the integrity of the ego, its autonomy and genuineness. The thesis used Deleuze's roles (i.e. individuating, socializing, relational) to determine whether it is possible to observe the disintegration of identity once the face has been doubled in the following novels: James Hogg's *Private Memoirs and Confessions of a Justified Sinner*, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, and Oscar Wilde's *Picture of Dorian Gray*.

The first point of inquiry was always to determine whether Deleuze's roles are adhered to outside this specific context, therefore, to find out whether the face – either before the doubling or of the other characters – followed the three roles. This proved to be the case in all three novels. Secondly, the compliance with the rules was compared to before and after the doubling. The individuating role, which was understood as the unique perceptible identity of the character that allows them to be described and recognized by other characters, cannot be fulfilled once there are two beings of the same face or once the face fails to distinguish the characters as who they are: Gil-Martin's peculiar ability to match not only the appearance but also the innermost feelings and ideas of his victims grants him the power to deny them the

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[1] Shelley, 125.

individuating role; as Hyde is de facto only a half of a person, his own face is denied even the faintest description in the novel – except for the scientific description later on; and Dorian Gray's forever youthful face eventually fails to allow him to be recognized as Dorian Gray in flesh. The socializing role regards the social status of the characters. Though Robert Wringhim does not have much of a favourable social standing at the beginning of Hogg's novel, he manages to become the heir to his father's castle only to accidentally sign it over, which further invalidates his right to bear the name Colwan. Hyde's social status is questionable at best as from the very beginning he is compared to a thing rather than a human being, nonetheless, he is frowned on by all respectable characters just because there is *something* unnerving about him. Dorian Gray's journey is the opposite from the other two as he starts as the beloved and upright member of society who is praised for his virtues, as he loses his face and in consequence his morality as well, he slowly becomes a persona non grata in the society. Last but not least, the relational role can be both used to assure communication between two characters but also the internal monologue between the individual parts of the character's identity – body and soul. In Hogg's *Justified Sinner*, Gil-Martin's shapeshifting is only possible through attaining the relational role of the face – by taking someone else's face, he is able to attain a deep understanding of them as a human being. However, Robert Wringhim's face becomes a source of terror to him and, consequently, he is unable to gaze in a mirror. As a victim of Gil-Martin, the relational role is annulled and the dialogue between body and soul becomes impossible. In *Jekyll and Hyde*, Hyde remains completely faceless, but it is the lack of Jekyll's face that makes them unable to communicate with Utterson before he is driven to the desperate act of suicide. Oscar Wilde's novel *The Picture of Dorian Gray* focuses on the development of the relational role of the face throughout the story. However, it is the painting that takes on the dialogue with Dorian Gray's soul rather than the body itself. The role is not completely denied as it is still fulfilled via proxy, however, it cannot be said that it is properly adhered to.

Although the three novels all elected different strategies in approaching the devices of duality, they all gave a substantial focus to the development of face descriptions. The use of doubles and doppelgängers truly resulted in metaphorical and even literal facelessness, which was caused by the denial of Deleuze's roles, and the death of the characters whose identity, social status, and ability to communicate was compromised during the plot events. Due to the 19th century's concern with the search of identity, this facelessness – especially in the relation to the Victorian mindset – could relate to the general dismay and anxiety that the technological advances and the collapse of the traditional institutions brought. The self-

division that Victorians felt could be compared to the struggle of a doppelgänger, supposed to be someone they are not, and as such ultimately without their own identity. While Victorians were supposed to be the moral models to the rest of the world, Britain continued to struggle with serious cultural, economic, and religious problems that created many schisms in society.

All three novels closely discussed in this thesis – James Hogg's *Private Memoirs and Confessions of a Justified Sinner*, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, and Oscar Wilde's *Picture of Dorian Gray* – dealt with their own range of society issues of the 19th century. *Justified Sinner* reacted on the religious issues of Presbyterianism, *Jekyll and Hyde* on the schism between the public and the private life in the Victorian society, and *Dorian Gray* explored the possibility of living a life of a work of art. The characters of all three are forced to walk the Earth faceless, a hopeless prospect that ultimately drives them to their unhappy endings.

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