

The Monsters, the Men, and the Spaces Between
in *The Island of Doctor Moreau*
and *Strange Case of Dr Jekyll and Mr Hyde*

by

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Declaration

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I would like to thank my supervisor, Professor Molly Brown, for cracking the whip when it was needed but also for inspiring me to persevere when times were tough.

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Sine quibus non

Abstract

In this dissertation I explore the dynamics of how the definition of the human is established and subsequently challenged in both H.G. Wells's *The Island of Doctor Moreau* (1896) and R.L. Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886).

Late nineteenth-century Europe was a time and place where an exploration of the definition of what it means to be human was particularly uncomfortable. The structures that upheld the then accepted conceptions of the human were under assault by new scientific discourses such as Darwinist theories of evolution, criminal anthropology and degenerationism. I show how the anxieties that these discourses inspired are reflected in the texts, and also examine how the communities in the texts act to reinforce the collapsing definition of what it means to be human.

Victorian efforts to resolve this crisis of identity were mainly rooted in attempts to classify the natural world and to find or create some form of stable categorical distinction between the 'human' and the Other, or the not-human. The nature of the Other varied widely but manifested in terms of species, race, gender and class, to name but a few categories. The mechanisms through which humans, both as individuals and as communities, created and maintained their 'humanity' is examined through the use of theories of the liminal, from Anton van Gennep ([1909] 1960) to Homi Bhabha (1994). The reasons for the fear of the liminal characters are explored through Julia Kristeva's (1982) notion of the abject – a phenomenon which arises in a confusion of the boundaries and distinctions between the subject and the object, the Self and the Other. Using Jeffrey Jerome Cohen's (1996) 'Monster Theory', I examine what the texts reveal about the society in which the authors were writing and what the appeal or horror of each monster's particular type of liminality might have been for contemporary readers.

In my conclusion I show that the fears and anxieties in Wells's and Stevenson's texts are still extant today. The monsters in the texts reflect changing conceptions of what it means to be human. By examining the nature of the fear that these monsters inspire, one can better understand both the readers of the time and the origins of the modern understanding of what it means to be human, what it means to be Other, and the realisation that, ultimately, perhaps we all exist somewhere betwixt and between.

Key words:

Abject

Anton van Gennepe
binary opposition
Charles Darwin
degenerationism
H.G.Wells
Homi Bhabha
J.J. Cohen
Julia Kristeva
Kelly Hurley
liminal
monster
R.L. Stevenson
Sandor Klapcsik
speculative fiction
Strange Case of Dr Jekyll and Mr Hyde
The Island of Doctor Moreau
Victor Turner
Victorian

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Chapter 1:

Introduction

‘It’s ill to loose the bands that God decreed to bind’ (Stevenson, [1886] 1962:2). These ominous words form the first line of the epigraph¹ to R.L. Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde*.² The narrative of *Jekyll and Hyde* is famously concerned with the disintegration of the bands that hold together Dr Jekyll’s psychic unity, but it is also about Jekyll’s desire to loosen the bands of societal obligation placed on him as a Victorian gentleman. The line from Stevenson’s epigraph could be read as a presentiment of the catastrophe that will result from Jekyll’s efforts to escape the social bands that define his position.

In this dissertation, I explore the dynamics of how a definition of the human is established and how it is subsequently challenged by the loosening of the bands that circumscribe this definition in both H.G. Wells’s *The Island of Doctor Moreau*³ (1896) and R.L. Stevenson’s *Jekyll and Hyde*.

Summaries of the texts and the reactions to them

The Island of Moreau tells the story of a Victorian gentleman trained in science, Edward Prendick, who is rescued after the shipwreck of the *Lady Vain* and then finds himself on board a ship filled with a menagerie of wild animals, their keeper, Montgomery, and M’Ling, Montgomery’s mysterious and disconcertingly animal-like manservant. Prendick and the animals are transported to an island ruled over by Doctor Moreau, a scientist who has been forced to move his experiments from London because they are too cruel. On the island, Prendick discovers that Moreau is using a mixture of hypnosis and vivisection to mould animals into the shape of humans, both physically and psychologically. These human/animal hybrids are called ‘beastfolk’. In time, the society on the island collapses and Moreau and Montgomery die in an uprising by the beastfolk. Prendick spends nearly a year surviving on the island as the only human. Eventually he is rescued and returns to London, but his

¹ The epigraph is a short, untitled poem addressed to a favourite cousin of Stevenson’s, Katharine de Mattos, *née* Stevenson (Linehan, 2003b:5n1).

² This text is hereafter referred to as *Jekyll and Hyde*. The edition of the text used for this dissertation was published in 1962 by Everyman (full reference in bibliography).

³ This text is hereafter referred to as *Island of Moreau*. The edition of the text used for this dissertation was published in 2010 by Gollanz (full reference in bibliography).

experiences on the island have traumatised him and he is haunted by the implications of Moreau's creations for the remainder of his life.

Island of Moreau casts a penetrating eye on the boundaries between humans and animals, and in doing so causes these boundaries to wither. This seems to have been the primary reason for the shudders of disgust with which the novel was met upon its publication. In 1898, a reviewer for the *Review of Reviews* attempted to provide a survey of Wells's body of work, assessing its literary merit. This unnamed reviewer states that he was 'disgusted' by *Island of Moreau*, because in his opinion it dwells too much on the 'unpleasant and horrifying', and therefore he decided to exclude the text from his survey (Raknem, 1962:36). This critic's refusal to acknowledge the literary value of *Island of Moreau* is not unique, and can also be seen in the initial reviews of the text that appeared soon after its publication in 1896. For example, Peter Chalmers Mitchell, a celebrated zoologist with whom Wells had studied and whom Wells considered a friend, wrote for *The Saturday Review*:

When the prenatal whispers of 'The Island of Dr. Moreau' reached me, I rejoiced at the promise of another novel with a scientific basis, [...]. But, instead of being able to lay my little wreath at the feet of Mr. Wells, I have to confess the frankest dismay. Mr. Wells has put out his talent to the most flagitious usury. (Mitchell, [1896] 1997:43)

Mitchell suggests that the book was written for horror's sake, and that it gratuitously resorts to physically unpleasant detail. He accuses Wells of having 'tasted blood' and unnecessarily seeking out 'revolting details' (Mitchell, [1896] 1997:43).

Other initial reviews of *Island of Moreau* were also far from complimentary. An anonymous review published in the columns of *The Speaker* suggests that the book celebrates indecency:

We need not go further into this delectable theme. Mr. Wells, as we have said, has talent, but he employs it here for a purpose which is absolutely degrading. (Unsigned review in *The Speaker*, [1896] 1997:50)

Like the others mentioned above, this reviewer does not point out exactly why Wells's book is so disturbing, but the 'thrill of horror' (Unsigned review in *The Speaker*, [1896] 1997:50) he admits to experiencing was probably due to the text's consideration of the borderline between man and animal, and the persistent revelation that this line is porous and frequently transgressed. Therefore, if *Island of Moreau* is degrading anything, it is the idea of the human itself.

A third review, published in *The Guardian* and also unsigned, suggests that the book is very nearly an act of blasphemy. The reviewer objects that the aim of the novel seems to be 'to parody the work of the Creator of the human race, and cast contempt upon the dealings of

God with His creatures' (Unsigned review in *The Guardian*, [1896] 1997:53). Ironically, a year after these reviews were published, Wells said in an interview that he felt that this particular critic seemed to be 'the only one who read it aright, and who therefore succeeded in giving a really intelligent notice of it' (quoted in Parrinder, 1997:52). Wells's son and biographer, Anthony West (1984:231), argues that Wells may have been grateful to the *Guardian* reviewer for crediting him with having some central idea to explore when he wrote the work, instead of seeing it as being merely written for the sake of excess, decadence and horror. Wells's appreciation of this reviewer's appraisal does suggest that he might have been disappointed by the overly 'sensitive' reactions to his text and was hoping that it would incite some profound debate about humanity's relation to other living creatures.

One reason for this horrified reception of *Island of Moreau* may have been Doctor Moreau's use of vivisection, the act of operating on living animals. In the late Victorian period, there was intense debate around the use of vivisection. Much of the debate centred around disagreements on whether animals feel pain as humans do, and whether it is humane to cause animals suffering. The moral climate in England at the time could not reconcile itself to the idea that the pursuit of knowledge justified using any means at hand, and especially not the vivisection of animals in laboratories. In 1876 the *Cruelty to Animals Act* sought to place limitations on this practice (Hamilton, 1991:21). The *Act* only allowed vivisection if it served the pursuit of 'physiological knowledge' or the 'alleviation of suffering'. Kimberley Jackson (2006:19) notes that the act required that 'bodily violence must be able to be reconciled [...] with the corresponding "body" of knowledge and lead ultimately to its fulfilment, its completion'. In other words, the fragmentation of the animal body was judged to be a necessary price only if it added to the wholeness of human knowledge.

Vivisection was also seen as a particularly Continental experiment in medical science that threatened to bring a moral contagion and 'inhumane' behaviour into England. Roger Luckhurst (2014:s.p.) explains that the image of the slightly mad foreign vivisector, uncaring about animal pain, was fixed in the minds of the English public by the testimony of an Austrian bacteriologist named Emmanuel Klein before a Royal Commission in 1875. Klein worked at Barts Hospital in London and professed utter indifference to animal pain, explaining that he rarely used anaesthetic. The media coverage of the case made Klein infamous and the public reaction contributed to the establishment of the Animal Cruelty Act only a year after his testimony. Moreau – a name which is certainly far more Continental than British – and his 'House of Pain', where he 'makes', 'wounds', and 'heals' are clearly inspired

by the public's fears of the horrors that the stereotypical foreign vivisector might commit. Nevertheless, despite the opposition to vivisection, at the time of the publication of *Island of Moreau*, the practice was still common in laboratories, and a regular topic in newspapers and street pamphlets. The fact that Doctor Moreau creates the beastfolk of the island through vivisection was therefore certain to evoke negative reaction.

Wells's scientific training and experience as a science journalist enabled him to identify the potential societal or religious impact of the advance of science in the late nineteenth century. In January of 1895, Wells (1975:35) published an essay in the *Saturday Review* titled 'The Limits of Individual Plasticity'. In it, he argues that through vivisection it is possible to imagine 'in the future, operators, armed with antiseptic surgery and a growing perfection in the knowledge of the laws of growth, taking living creatures and moulding them into the most amazing forms'. In *Island of Moreau*, Moreau echoes these words when he reveals the scope of his endeavours to Prendick, but adds that it is 'not simply the outward form of an animal [he] can change' (96). Moreau uses hypnosis and hormones to replace 'old inherited instincts' (98) with new suggestions. Thus he does not only mould the animals he experiments on into the form of man, but he also changes their natures into that which may be considered human. What Wells recognises is that the fragmenting animal body does not simply lead to a more complete and discrete human body of knowledge, or the knowledge of what it means to be human. The fragmenting animal body in reality reveals the tenuous difference between the animal and human and thus also confuses the definition of the human.

However, anxieties surrounding vivisection are not the only nineteenth-century anxieties surrounding the differences between humans and animals that Wells's text explores. The publication of Darwin's *On the Origin of Species* (1859), in which he lays down the foundations of his theory of evolution, and the consequent debate challenged the model of human centrality in the world, and destabilised the boundary between human and animal. The influence of Darwinism is undeniable in *Island of Moreau*. According to the coordinates given in the text, Moreau's island is located somewhere near the Galapagos Islands,⁴ which Darwin himself visited. In addition, Prendick, the protagonist, shares with an approving Moreau that he studied biology 'under Huxley' (21). Thomas Huxley was an advocate of Darwin's work, and Wells himself attended Huxley's lectures on zoology (Hurley, 1996:55).

⁴ The *Lady Vain* is lost 'about the latitude 1° S. and longitude 107° W.' (1). This lies to the west of the Galapagos Islands (approximately 1° S. and 91° W.).

Jekyll and Hyde is narrated by a respected London lawyer, Gabriel Utterson, who attempts to uncover the mystery of the relationship between his friend and client, Doctor Henry Jekyll, and a despicable young man known as Mr Edward Hyde. Hyde's association with Jekyll clearly distresses the elderly doctor, and Utterson tries to understand and sever the connection between the two men. Only in the denouement does the narrative reveal the details of their strange connection more precisely: Doctor Jekyll has developed a potion to separate the good from the evil in man, and, when Jekyll ingests this potion, Hyde is birthed as an alternate personality. In other words, Jekyll is transformed into Hyde. Throughout the novel, the transformation into Hyde begins to happen more frequently and easily, eventually without the catalyst of the potion. Jekyll is horrified at the prospect of being entirely effaced by Hyde and decides to take poison, thereby ending both their lives.

The early reviews of Stevenson's *Jekyll and Hyde* were far more approving than those that appeared in the wake of the publication of Wells's *Island of Moreau*. Andrew Lang ([1886] 2003:93) praised the book in the *Saturday Review*, commenting that Stevenson's 'little shilling work is like "Poe with the addition of a moral sense"'. An anonymous review in *The Times* of London ([1886] 2003:96) also praises the work:

Nothing Mr. Stevenson has written as yet has so strongly impressed us with the versatility of his very original genius as this sparsely-printed little shilling volume. ... Naturally, we compare it with the sombre masterpieces of Poe, and we may say at once that Mr. Stevenson has gone far deeper.

In a letter to Stevenson dated 3 March 1886, the poet and critic John Addington Symonds (1886 [2003]:98) praises the novel enthusiastically:

The art is burning and intense. The Peau de Chagrin⁵ disappears; Poe is as water. As a piece of literary work, this seems to me the finest you have done—in all that regards style, invention, psychological analysis, exquisite fitting of parts, and admirable employment of motives to realize the abnormal.

However, the effusive praise of *Jekyll and Hyde* does not obscure the sense of disquiet that the text aroused in its reviewers. The references to Edgar Allen Poe, who was known for his tales of mystery and horror, hint at the mystification and dread that the tale of Henry Jekyll inspired. Symonds ([1886] 2003:98) admitted to Stevenson that *Jekyll and Hyde* 'has left such a deeply painful impression on my heart that I do not know how I am ever to turn to it again'. Symonds ([1886] 2003:99) adds:

⁵ Honoré de Balzac's story (1831) of a man who is seduced by power when he is given a magic donkey's hide which grants him wishes, but shrinks and consumes his life with every wish.

I had the great biologist Lauder Bronton with me a fortnight back. He was talking about Dr Jekyll and a book by W.O. Holmes, in wh[ich] atavism is played with. I could see that, though a Christian, he held very feebly to the theory of human liberty; and these two works of fiction interested him, as Dr Jekyll does me, upon that point at issue.

The atavism and determinism that concern Symonds here are probably connected to the research of Cesare Lombroso, an influential Italian criminologist, who pioneered the science of criminal anthropology.⁶ Lombroso published *L'uomo delinquente* [*The criminal man*] in 1876, in which he theorises that certain humans are born criminal, that they are 'a revival of the primitive savage' (Lombroso, 1911:xii) and thus they possess an inherited proclivity for criminal behaviour. He argues that these born criminals, '*reo nata*', can be identified through their physiognomy, a highly popular practice during the eighteenth and nineteenth centuries that held that there is a direct agreement between an individual's inner character and the person's outward appearance (Wright, 2013:61). According to Lombroso (1911:xv), a congenital criminal possesses physical anomalies such as

...enormous jaws, high cheek-bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, handle-shaped or sessile ears found in criminals, savages, and apes, insensibility to pain, extremely acute sight, tattooing, excessive idleness, love of orgies, and the irresistible craving for evil for its own sake, the desire not only to extinguish life in the victim, but to mutilate the corpse, tear its flesh, and drink its blood.

This abnormal appearance and unnatural bloodlust can be seen in the figure of Edward Hyde. Throughout the text, Hyde is referred to in terms that highlight his atavistic nature. He is called 'ape-like' (56) and 'troglodytic' (13). Similarly, Lombroso's atavistic criminal has an 'irresistible craving for evil for its own sake' and desires 'not only to extinguish life [...] but to mutilate' – Hyde 'mauled the unresisting body' of Sir Danvers Carew and 'tasted delight from every blow' (56). It is no wonder that Andrew Lang ([1886] 2003:93) suggests that 'we would welcome a spectre, a ghoul, or even a vampire gladly, rather than meet Mr. Edward Hyde'.

Hyde thus represents a threat to the myth of humanity as the pinnacle of creation. Lombroso's theory of atavism could not have been conceived without Darwin's work on evolutionary biology. Joanna Bourke (2011:11) notes that, even though Darwinian arguments contribute to a forced reconceptualization of the relationship between humans and animals and the supposed radical differences between the two positions,

⁶ Wright (2013:73) notes that, although Lombroso's work has been discredited because it is deemed unscientific and racist, many of the connections Lombroso supposed between criminality and appearance remain implicit in modern thinking, both popular and scientific.

...humanism survived this attack [...] in part, by rejecting absolutist narratives of the human (the claim that people are utterly distinct from animals) and embracing relativistic ones (the idea of a continuum between the two states, with the fully human at one end and the fully animal at the other).

The body and savagery of Edward Hyde overturn this comforting interpretation of Darwinian thought. Hyde, as an evolutionary throwback living in the midst of respectable London society, even worse, living in the body of an esteemed Victorian gentleman – a paragon of respected society – shows that the germs of humanity's savage, ancestral past might come to life without warning and may be lying dormant in even the most venerable individuals.

In the closing decades of the nineteenth century, the European imagination was gripped by the prospect of the decline of civilisation and the devolution of man. The idea of degenerationism, as this fear of biological, social, and moral entropy came to be known, reversed the direction of the positive understanding of Darwin's theories which viewed evolution as a progression from simple organisms moving toward more complex, or 'higher', forms. Darwin's theories suggested a certain teleological explanation for evolution. Darwin (1859:489) emphasises that natural selection works 'solely by and for the good of each being' and that 'endowments will tend to progress towards perfection'. The human form, and more specifically, humanity itself, was considered the ultimate form. Similarly, Victorians saw human civilisation as also possessing a teleological paragon: that of European civilisation, which was believed to have 'evolved' as a modern society from the depths of savagery.

Degenerationism turned this narrative about by considering the troubling concept of regression, of (d)evolution from the higher forms to simpler, 'lower' forms (Hurley, 1996:65). The French psychiatrist Bénédict Morel was an influential figure in the development of the concept of degeneration. Morel's *Treatise on the Degeneration of the Human Species*⁷ (1857) looks for the causes of mental illness in heredity, and posited that organisms who become debilitated, for example, people subjected to modern pollutants such as alcohol or narcotics, may pass their defective qualities on as a genetic heritage. According to Morel (cited in Hurley, 1996:66), this genetic heritage eventually results in individuals who are prone, among other maladies, to epilepsy and hysteria. These unfortunate individuals then supposedly give rise to a third generation with a tendency toward insanity, and a fourth and final generation that would inevitably be congenitally condemned to subnormal intelligence and sterility.

⁷ Published as *Traité des dégénérescences physiques, intellectuelles et morales de l'espèce humaine et des causes qui produisent ces variétés malades*.

Writers on degeneration (Hurley, 1996:68) often use unmistakably Biblical language about the sins of the fathers being visited on their descendants, who are prenatally doomed because of their lost innocence. The suddenness of the decline is particularly terrifying to these authors; the inconceivable sweep of time required to produce human perfection could be undone in just four generations. H.G. Wells himself wrote an article called 'Zoological Retrogression' ([1891] 1975:158), in which he scoffs at the idea that man is the 'extreme expression' of evolution. He details the case of the *Tunicata*, a species colloquially known as 'sea squirt' that once possessed a tail which enabled it to propel itself vigorously through the water, but which has evolved to become sedentary and capable of little more than attaching itself permanently to underwater rock formations.

The initial reactions to Wells's narrative reflect this anxiety regarding man's possible degeneration into some earlier, more primitive organism. The complaint is not that Wells is shocking his readers with new concepts, but that he is reminding them of unpleasantly familiar concepts in unpleasantly exact detail. Wells's readers in all probability already suspected that there might not be a great difference between man and animal, but they did not care to be reminded of this unpalatable notion. The idea that man might devolve into a subhuman animal species was an anticipated misfortune that society sought to avoid contemplating.

Thus the late nineteenth century, when Wells and Stevenson's texts were written, was a time when an exploration of the definition of what it means to be human appears to have been particularly uncomfortable. The critic Kelly Hurley (1996:3) phrases this anxiety succinctly as 'the ruination of traditional constructs of human identity that accompanied the modelling of new ones at the turn of the century'. She argues that this 'ruination' of the certainty surrounding human identity in the nineteenth century was a consequence of Victorian scientific discourses such as '[e]volutionism, criminal anthropology, degeneration theory, sexology, pre-Freudian psychology – all articulated new models of the human as abhuman, as bodily ambiguated or otherwise discontinuous in identity' (Hurley, 1996:5).

The urge to classify: Keeping the Other at bay

Victorian efforts to resolve this crisis of identity were mainly rooted in attempts to classify the natural world and to find or create some form of stable categorical distinction between the 'human' and the Other, or the not-human. The nature of the Other varied widely, but

manifested in terms of species, race, gender and class, to name but a few significant categories.

The urge to classify and contain the world and the creatures living within the world has been with the Western world since its earliest recorded history. In fact, the histories of both theology and humanism have been impacted on by the same system of classification: the 'Great Chain of Being'. The paradigm of the 'chain of being' is a concept that can be traced back to the philosophies of Plato and Aristotle. Plato theorised an ideal 'form' of 'absolute good' that acts as the universal object of all human desire (Lovejoy, [1936] 1964:41). In Aristotle's writings, this ideal form became the source of all that is good, synonymous with a God which gives of its essence to all other things, with the 'beings' becoming less perfect the further they are removed from this absolute good. Aristotle warned that nature resists classification around strict boundaries, as it 'passes so gradually from the inanimate to the animate that their continuity renders the boundary between them indistinguishable; and there is a middle kind that belongs to both orders' (Lovejoy, [1936] 1964:56). Despite this warning, Aristotle nevertheless inspired future naturalists to place all animals on a single graded *scala naturae*, or ladder of being, according to their degree of 'perfection' (Lovejoy, [1936] 1964:58).

Macrobius, a Neo-Platonist philosopher writing in the fifth century CE, summarises the chain of being as follows:

Since, from the Supreme God Mind arises, and from Mind, Soul, and since this in turn creates all subsequent things and fills them all with life, and since this single radiance illumines all and is reflected in each, as a single face might be reflected in many mirrors placed in a series; and since all things follow in continuous succession, degenerating in sequence to the very bottom of the series, the attentive observer will discover a connection of parts, from the Supreme God down to the last dregs of things, mutually linked together and without a break. And this is Homer's golden chain, which God, he says, bade hang down from heaven to earth. (cited in Lovejoy, [1936] 1964:63)

Thus the paradigm of the chain of being supposes that everything in the universe can be ranked in an unbroken hierarchy moving from God, the infinite, at the pinnacle, to inanimate objects such as minerals and metals at the bottom. Beings are ranked based on how much 'spirit' – derived from the 'Supreme God' – they possess, in relation to how much matter constitutes their being. Hence, the ethereal angels outrank humanity on this chain and humanity, in turn, outranks all creatures on earth, as humans are assumed to possess more of the divine spirit than other creatures.

The chain of being was initially used only as a means of classifying the universe, with man positioned in it as the most ‘perfect’ animal. But, in time, it developed a more explicitly moral dimension as well, with beings higher on the chain being considered more pure, good and divine, while the bottom of the chain expanded to include all manner of diabolical beings, reaching a nadir with Satan itself (Brandt & Reyna, 2011:428). Therefore, the lower end of the chain became more aligned with evil or pollution – the beings positioned there were thought to have had their divine essences corrupted or diluted somehow – as well as with the animal. These beings at the lower end of the chain were thought to lack divine favour and were then set up in opposition to divinely favoured humanity. These inferior creatures were either subjugated in order to serve humanity or, if these beings were too dangerous to be subjugated, they acted as antagonists to humanity. The mythology surrounding the snake in the Garden of Eden serves as an illustration of a ‘lower’ being that thwarts mankind’s⁸ supremacy. The snake’s actions and motivations were attributed to unnatural and diabolical influence as, by defying mankind, it rebelled against the divinely appointed hierarchy of the cosmos.

Alexa Wright (2013:32) notes that the chain of being and its basic premise – that species are fixed and unchanging – were widely accepted until the eighteenth century, when there was a surge of interest in ‘classification and [...] sorting out what could and could not be classified as human’. Therefore, for more than two millennia, the existence of the chain of being provided comforting reassurance of man’s special place in the greater scheme of the universe and imposed an *a priori* order on the world that allowed humanity to assume that every mystery of nature would eventually be safely explained and contained within a structure that placed all beings in servitude to mankind.

Epistle I, Stanza VII of Alexander Pope’s ‘Essay on Man’ ([c.1733] 2007) echoes this sentiment, that there is a universal order to the world that places creatures of lower mental faculty in subordination to those in possession of greater faculties, and thus all creatures in subordination to humanity:

Far as Creation’s ample range extends,
The scale of sensual, mental powers ascends:
Mark how it mounts, to man’s imperial race. (Epistle 1, VII, 1-3)

⁸ I am aware of the disputed gender-neutral nature of the words ‘mankind’ and ‘man’, but decided nevertheless to use these words to avoid encumbering the text with neologisms and potentially muddying the clarity of the argument. Therefore, unless I make it clear that I mean these words in a narrower context, they are to be read as synonyms for ‘humanity’ or ‘humankind’.

The ‘ample range’ of this vast hierarchy is extended from the terrestrial realm to include the celestial in the next stanza:

Vast chain of being! which from God began,
Natures aethereal, human, angel, man,
Beast, bird, fish, insect, what no eye can see,
No glass can reach; from Infinite to thee,
From thee to nothing. – On superior pow’rs
Were we to press, inferior might on ours;
Or in the full creation leave a void,
Where, one step broken, the great scale’s destroy’d;
From Nature’s chain whatever link you strike,
Tenth, or ten thousandth, breaks the chain alike. (Epistle 1, VIII, 5-10)

What at first seems to be exultation inspired by a divinely ordered universe that especially favours humankind becomes, on closer reading, a revelation of the anxiety that this order inspired. If ‘one step’ of the chain were to break, if one link were to weaken, the whole cosmic arrangement of the ‘great scale’ would dissolve into incoherence. The implications of any questioning of the chain of being were thus potentially dire.

In the eighteenth century, the premise of the fixed nature of species prompted the project of the classification of the natural world according to the intrinsic physical characteristics of flora and fauna.⁹ Although the Swedish naturalist Carl Linnaeus, known as the father of modern taxonomy, reinforced this idea of a fixed universe with the publication of his *Systema Naturae* (1758), he wrote to a friend about his discomfort at identifying mankind, which he designated *Homo sapiens*,¹⁰ as a species in its own right. Regarding whether mankind and simians were truly and clearly different species, Linnaeus (1747) explains:

I seek [...] a generic difference between man and simian that [follows] from the principles of Natural History. I absolutely know of none. If only someone might tell me a single one! If I would have called man a simian or vice versa, I would have brought together all the theologians against me.

Thus, although he knew apes and humans to be more closely related than other different animals classified as one species, Linnaeus wished to avoid upsetting society by placing humanity in the same category as any animal, thereby undermining the superior position granted to humanity through the paradigm of the chain of being.

⁹ Even these terms already presuppose a definite, measurable split between plant and animal, a binary that Aristotle already questioned.

¹⁰ ‘Wise’ or ‘thinking man’.

Victorian society participated enthusiastically in the craze for classification. They too were haunted by a fear of that which threatened their sense of order or position at the top of the chain of being. This fear was reflected in their severe delimiting of expected and accepted behaviour of individuals, based on social stratification. The era can in fact be described as one in which the limits of human knowledge and achievement were expanded as never before, and simultaneously as one in which the desire to ensure that people behaved according to the categories assigned to them went to preposterous extremes.

The novelist Sir Walter Besant (1897:5) comments that he might

...take pleasure in remembering that one who has lived through [Queen Victoria's] reign has been an eyewitness, a bystander, [...] an assistant, during a Revolution which has transformed [Britain] completely from every point of view, not only in manners and customs, but also in thought, in ideas, in standards; in the way of regarding this world, and in the way of considering the world to come.

Besant, as a progressive and liberal Victorian, took pleasure in this 'Revolution' because life under Victoria had become measurably gentler, more generous, and more civilized. Science was rapidly finding cures for medical problems for which there had been no sure solution for centuries; with new medical techniques, childbirth had become a less hazardous process for both mother and baby; and life expectancy was increased. Moreover, education was available to an unprecedented number of people; and many inhumane practices such as animal-baiting, the flogging of sailors and soldiers, and the transportation of convicts and public hangings were abolished or ameliorated (Paterson, 2008:xiv).

Yet, even though Besant was writing at the zenith of Victorian optimism about the future, which is perhaps best symbolised by the sheer scale of Victorian architecture and infrastructure and the speed with which these were developed, he admitted that some felt a need to slow down and limit the pace of human restlessness in scientific endeavours. Besant (1897:82) notes:

We are advancing in new directions which will lead the country into paths hitherto unsuspected, or contemplated with dread. I regard these steps without anxiety; that is to say, I recognise the dangers if these lines are pushed out *too far*. In all human efforts there is danger; if we always thought of the danger we should effect nothing. There is weakness, unworthiness, among the best of men; yet, with my countrymen, the prospect that opens out before them is so splendid that it makes one forget the danger. (my emphasis)

Darwin: The great blow to human vanity

The Victorians' extreme limitations on behaviour did not mean that the Victorian era was without any potential for change or did not achieve rapid scientific advances. The period was also one full of new and challenging ideas. One of the most notable of these was the theory of evolution, introduced to Victorian society by Charles Darwin, a theory which challenged the entire notion of what constituted humankind. Although his *On the Origin of Species* (1859), in which he lays down the foundations of the theory of evolution, does not explicitly include *Homo sapiens* in its argument, Darwin's theories were soon applied to human bodies and societies.

Darwinism denies mankind its biological singularity, not just by describing man as just one species among many, as Linnaeus does, but also by questioning man's origins. As I have noted, this paradigm challenges the model of human centrality in the world and concomitantly destabilises the boundary between human and animal. Although it is flatteringly phrased with regard to human pride, Darwin (1871:405) clearly articulates this decentring in *The Descent of Man*:

Man with all his noble qualities, with sympathy which feels for the most debased, with benevolence which extends not only to other men but to the humblest living creature, with his god-like intellect which has penetrated into the movements and constitution of the solar system—with all these exacted powers—Man still bears in his bodily form the indelible stamp of his lowly origin.

Furthermore, by describing the natural system as 'founded on descent with modification' and explaining that 'all true classification is genealogical', Darwin (1871:577) presupposes a common progenitor for all life.¹¹

This thesis reveals that nature does not allow for easy classification. A member of any species today is only the most recent iteration of a gradual evolutionary process. Very different species, from the aardvark to zooplankton and everything in between, have common ancestors. Thus, categories necessarily change over time. Even the idea of a species is an arbitrary and subjective one: how can an objective decision be made about how many varieties, and of what degree of variety, within a species allow for the classification of a new species? All these considerations serve as an assault on the notion of *Homo sapiens* as some form of supreme species, more evolutionarily advanced or even inherently unique. The reconsideration of how the 'human' was defined, necessitated by Darwin's theories, is a

¹¹ 'There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved' (Darwin, 1859:490).

central concern of this dissertation, as are the mechanisms through which humans, both as individuals and as communities, created and maintained their ‘humanity’.

The in-between and how to describe it

The formation of a definition of the human by establishing protective boundaries around the concept of the human and rejecting what does not fall within these boundaries is examined through the use of theories of the liminal. Liminality is derived from the Latin word *limen*, meaning a threshold or doorway. It is the in-between space between the outside, or unfamiliar, and the inside, the personal. When one is on the threshold between two rooms, one is in a sense simultaneously in both rooms and in neither, one is in the ‘between’. The liminal state is thus an inherently uncertain, and often contradictory, state that defies classical logic, which argues that a subject cannot be both A and not-A simultaneously.

A quality of the liminal is therefore that it exists in the space created between two centres, often two centres that exist in some form of hierarchy, where one is preferred over the other, as I have illustrated in Figure 1 (below).

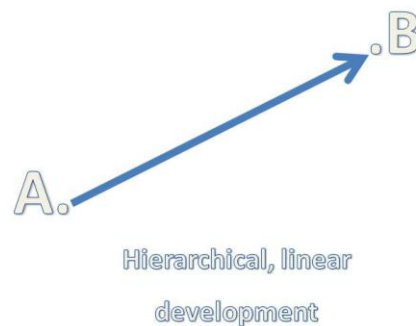


Figure 1: Original understanding of liminality

Consider the liminal state of an adolescent, existing between the more ‘stable’ states of the child, who is greatly circumscribed in its freedom of action in the world, and the adult, who enjoys significantly greater freedom in some senses, and is thus the preferred centre that the adolescent is moving toward. In fact, it is in relation to this sort of cultural rite of passage that the term liminality first arose within the discipline of anthropology.

In *Jekyll and Hyde*, Hyde is such a liminal being. He is simultaneously granted the advantages of being a gentleman (in that he is part of Jekyll's world) and also freedom from the obligations of being a gentleman (in that he stands outside of that world, free from the expectation of fulfilling the duties and displaying the manners of a gentleman). The beastfolk of Moreau's island are similarly liminal. These hybrid beings, moulded into the shape of the human by Moreau, exist in a space midway between the human and the animal, but they also do not clearly belong to either position. However, instead of being freed from obligation by this interstitial existence, as Hyde seems to be, the beastfolk become doubly enslaved. They are not granted any of the benefits of resembling the human, but at the same time they are punished if they surrender to their animal impulses. Prendick reflects that as animals, the creatures were happy, but as beastfolk, they are trapped in the laws of humanity which remain opaque to them (132-133).

In his seminal text *Les Rites de Passage*, Anton van Gennep (1909:11) outlines a three-part structure explaining the ceremonies of rites of passage such as coming of age and marriage. These phases are separation (*séparation*), transition (*marge*), and integration (*agrégation*). Later on in his work, Van Gennep's (1909:21) classification of the rites associated with each of these stages clearly highlights the central position of the transitional phase: he calls the separation rites 'preliminal', the rites associated with the transitional phase itself 'liminal', and the rites of integration 'post-liminal'. In the first stage the person undergoing the ritual, the initiate, is stripped of the social status that he or she possessed before starting the ceremony. The initiate is then inducted into the transitional or liminal period, and finally the initiate receives his or her new status and is re-assimilated into society. Regarding this liminal period, Van Gennep (1909:18) states that 'whoever passes from one [phase] to the other finds himself physically and magico-religiously in a special situation for a certain length of time: he wavers between two worlds'. The liminal state is therefore one of inherent cognitive and social uncertainty.

Early in the narrative of *Jekyll and Hyde*, Hyde tramples a young girl. He is soon surrounded by outraged bystanders and family members of the victim. By appearing to be a gentleman, but not apologising or offering any form of reparation for his assault on the girl, Hyde becomes an obviously liminal figure to the mob, who wish to harm him. The tension is resolved when Enfield, an acquaintance of Mr Utterson who witnesses the incident, convinces Hyde to write out a cheque to the family of the girl. The family is placated because it seems that by paying the money Hyde is finally acquiescing to the strictures of the social body and

is therefore no longer a threat to it. Hyde's payment is thus a ritualistic action that seems to reintegrate him into society (at least temporarily) and therefore apparently nullifies his liminal threat.

In *Island of Moreau*, new members of the beastfolk community are taken to the 'Sayer of the Law', a creature that threateningly demands that new members 'say the words' (78) of Moreau's Law. This Law, which Prendick thinks is 'mostly quite incomprehensible gibberish' (79), is a ritualistic articulation of the prohibitions against animal behaviours. The litany is meant to reinforce the 'shackles of humanity' on these newly reshaped creatures, and once they have completed the ritual, with the repeated rhetorical cry of 'Are we not Men?' (78), the new beastfolk are accepted into the community.

Another anthropologist, Victor Turner (1967:93), appropriated Van Gennep's notion of the liminal period to explain the position of an individual or group undergoing a transition between 'states'. He describes these states as 'any type of stable or recurrent condition that is culturally recognised' (Turner, 1967:94). In his essay 'Betwixt and Between: The Liminal Period in *Rites de Passage*', Turner (1967:95) focuses entirely on 'the nature and characteristics of transition'. I comment on some of the qualities he ascribes to individuals within the liminal period, and the liminal period itself. Firstly, the individual passes through a realm that 'has none or few of the attributes of the past or coming state' (1967:94). Importantly, once the individual is in a stable state once more, he receives 'structural' rights and obligations. This suggests that individuals in liminal states can be subject to radically different social obligations, or even no obligations at all. Similarly, the rights attributed to these individuals also undergo radical changes, if they are not revoked.. Therefore, subjects in the liminal stage are suspended from customary norms and ethical standards.

In *Island of Moreau*, this difference in individual rights can be seen in how Moreau treats his subjects. While they are in Moreau's laboratory, his 'House of Pain', Moreau does not care for their suffering at all. Moreau dismisses the idea that he should refrain from vivisection because of the agony it inflicts on his subjects. He tells Prendick that 'a mind truly opened to what science has to teach must see that [pain] is a little thing' (99) and that 'pain [...] is the mark of the beast' (101). Thus, when Moreau dips 'a living creature into the bath of burning pain' through his surgical torture, he hopes to 'burn out all the animal' (106) and create a truly human being. Once the animals have been transformed in the House of Pain, Moreau sets them loose to wander the island. As long as they refrain from transgressing the proscriptions

of the Law, they are safe from Moreau's further attention. Transgression of the boundaries circumscribed by the Law sends them back into a liminal state that will remove the protection granted to them by their newly acquired human status.

When Hyde first manifests, he is an entirely new creature and is not bound by any societal obligations. However, his liminal state is not ignored by those around him and over time he steadily becomes integrated into society and is expected to uphold its laws and norms. I have already explained how he is forced to make amends for his assault on the young girl. Over the course of the events described in *Jekyll and Hyde* he is compelled to acknowledge the supremacy of society's laws time and again. Hyde is obligated to request favours from those around him and these favours place obligations on him. Furthermore, once he realises he cannot safely remain a resident of Jekyll's house without raising questions, he is forced to obtain his own lodgings and furnish them. When Utterson inspects these lodgings, he is surprised to find them 'furnished with luxury and good taste' (21). Utterson supposes that Jekyll must have acquired these furnishings, but it is later revealed that it is in fact Hyde who possesses the discerning eye for furnishings of 'good taste'. Clearly, Hyde does not successfully remain a liminal figure that is absolved from the norms of behaviour as a Victorian gentleman, and his eventual integration with society seems inevitable.

Secondly, the subject of the ritual is also, while in the liminal period, 'structurally, if not physically, "invisible"' (Turner, 1967:95). Turner points out that society is not equipped to accept the existence of a being that is 'structurally indefinable'. The liminal individual is at once no longer classified and not yet classified (Turner, 1967:96). The liminal is then defined as 'the Nay to all positive structural assertions, but as in some sense the source of them all, and, more than that, as a realm of pure possibility from whence novel configurations of ideas and relations may arise' (Turner, 1967:96). Thus the ambiguity of the liminal subject's status threatens the stable structures and principles of society, and the liminal subject possesses a certain 'power' because of its existence outside the confines of societal obligation. Non-liminal individuals are threatened by the liminal subject's potential for the dissolution of structure, but, simultaneously, liminal individuals are also the source from which new structures may arise.

One way in which the threat of the liminal being to societal order is seen in *Island of Moreau* is the revenge of Moreau's final subject, a vivisected puma. She escapes her shackles before Moreau is entirely done with his experiments on her body – he remarks that he has 'worked

hard at her head and brain' (107). She is thus a truly liminal being when she escapes. She is no longer animal (she has convinced Prendick by her anguished cries that she is 'a human being in torment' (66)), but she is not yet human. The escaped puma eventually murders Moreau, and this act precipitates the collapse of order on the island.

In *Jekyll and Hyde*, Hyde does not cause a collapse on the same large scale, but his actions do lead to catastrophe for many greatly revered gentlemen. Hyde's volatile nature is exposed in his brutal murder of a Member of Parliament, Sir Danvers Carew. The respected Doctor Lanyon is unable to resist the opportunity of witnessing Hyde's transformation into Jekyll and this close brush with the liminal so disturbs the elderly doctor that he falls ill and dies soon thereafter. Finally, the eminent Doctor Jekyll is also completely ruined by his continued exposure to Hyde's liminal nature. Eventually Jekyll's bodily integrity is so compromised that Hyde is able to overpower Jekyll at will.

Lastly, since the liminal stage is described not just as 'betwixt-and-between' two points, but as a shift from one point to another, it possesses a temporal characteristic. The liminal phase occurs between two centres, and there is movement toward the resolution of the liminal stage. This resolution is not always a peaceful one, nor is it necessarily left to resolve itself. The liminal individual, which by nature splits, disorders, and undermines the concept of the unified, is an obvious danger to the established norms of society, and thus it cannot simply be ignored by society. Society is constantly working to reabsorb the liminal into stable, non-threatening structures. This assimilation of the liminal inevitably means the end of the liminal state and the integration, or alternatively, the destruction of the liminal individual. Although the societies in Wells's and Stevenson's texts move to nullify the threat posed to them by these liminal figures through either assimilation or destruction, in these two texts the liminal beings' disruptive threat does not disappear when they are destroyed. They thus continue to remain a threat to societal order. I discuss this in detail in Chapters 3 and 4.

The Location of Culture by post-colonial theorist Homi Bhabha (1994) has had a great impact on the conceptualisation of the liminal in the context of post-colonial and literary studies. Bhabha (1994:2) avers that there is a need to think beyond the narratives of 'originary and initial' subjectivities (such as 'race, gender, generation, institutional location, geopolitical locale, sexual orientation') and to focus on 'those moments or processes that are produced in the articulation of cultural differences'. He explains that the value of these liminal ('in-between') spaces lies in their functioning as a 'terrain for elaborating strategies of selfhood

[...] that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself' (Bhabha, 1994:2). Thus Bhabha echoes Turner's arguments, since Bhabha (1994:2) suggests that the liminal is more than just a border or no-man's land between ideas, individuals, or institutions. For him, it is a space where new discourses may arise to challenge the accepted cultural, ideological, and conceptual boundaries of the originary subjectivities or binaries: 'It is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated.'

Bhabha (1994:5) foregrounds another characteristic of the liminal when he considers the significance of a stairwell which leads from the boiler room to an attic in the artist Renée Green's site-specific work, *Sites of Genealogy*. He describes the stairwell as 'in-between the designations of identity', and explains that it 'becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower'. What is interesting here is that Bhabha (1994:5) recognises that the stairwell is not a static liminal space, but that it 'allows temporal movement and passage' and that this 'hither and thither [...] prevents identities at either end from settling into polarities'. The borderline between two seemingly fixed identities may consequently be seen as a site of conflict between these identities that prevents them from settling into simple polarities. According to Bhabha (1994:5), this borderline 'opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy'. Thus the liminal can also be described as a hybrid entity that is constantly fluctuating under the pressure of the binaries that surround it, but that does not necessarily conform to the commonly accepted hierarchy of those boundaries (as was argued before, the liminal subject is suspended from cultural norms). In addition, then, even though this interstice is under pressure from the surrounding structures, it exerts an influence on these structures in return which may 'confound our definitions of tradition and modernity; realign the customary boundaries between the private and the public, high and low; and challenge normative expectations of development and progress' (Bhabha, 1994:3).

In *Island of Moreau*, this confusion of the positions at either side of the liminal space is evidenced by a weakening of the human/animal binary due to the beastfolk's lack of specificity as either human or animal. As Prendick spends time in contact with the beastfolk, he becomes 'habituated to their forms' (112) and begins to think his own human self

‘ungainly’ (112). He observes an ox-like beastman and thinks to himself that he can no longer remember in what way the ox-man differs ‘from some really human yokel’ (115).

The delight that Doctor Jekyll feels when he first transforms into Edward Hyde in *Jekyll and Hyde* illustrates the excitement offered by the hybrid nature of Hyde’s liminal being. Jekyll describes his feelings as follows:

There was something strange in my sensations, something *indescribably new*, and, from its very *novelty*, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. (50; my emphasis)

The novelty and freedom from obligation that Jekyll revels in are clearly due to the excitement generated by the new possibilities offered by the liminal position Hyde occupies. However, as I show throughout this study, Hyde’s position is itself not fixed or stable and it is under continual pressure from the binaries between which it exists.

The sociologist and literary theorist Sandor Klapcsik (2012:9) argues that the cultural change of postmodernism necessitates a reinterpretation and diversification of the theory of the liminal. Bhabha’s consideration of the stairwell as a liminal space accomplishes just this, as it challenges Turner’s conception of the liminal phase as being only a linear movement between two centres, and as an essentially ephemeral phase. Klapcsik (2012:9) recognises that postmodern views on liminality question even the possibility of linear movement, ‘since linear processes can easily indicate the presence of a dualism, correlating with a hierarchized binary opposition’.

In *Liminality in Fantastic Fiction*, Klapcsik (2012:14), after considering the liminal aspects of a host of poststructuralist theories, offers his own interpretation of liminality, based on three distinct characteristics of the notion. Firstly, he views it as a constant oscillation, ‘crossing back and forth between social, textual, and cultural positions’. This oscillation thus links to the early conception of liminality as a shift between positions, but it is not a purely linear, one-directional shift. The movement to a different position can be retraced to the initial position, or even to an entirely new position that holds little resemblance to either of the original positions. Secondly, liminality is a space of continuous transference, ‘an infinite process toward an unreachable end’ (2012:14). This tenet of Klapcsik’s appears to stand in contradiction to the idea that the liminal space is inherently temporal, that it is inevitably moving to a stable resolution which will mean the end of the liminal phase. In viewing the

liminal as an infinite process, Klapcsik recognises that the liminal space may seem to collapse and resolve, but that the ostensible resolution is merely the next step in an infinite transitional process. This undermines Turner's assertion that the states on either side of the transitional phase are stable by subsuming them into an infinite process of change. Viewing the liminal state as a process of transference is an acknowledgement that a liminal individual does not simply cross over into a new position. The individual retains something of its previous position and thus carries across certain characteristics of a potentially opposing and subversive nature to the new position. Finally, Klapcsik (2012:14) sees liminality as the space created by transgressions across 'evanescent, porous, indefinite, ambiguous, [and] evasive borderlines', as I attempt to illustrate in Figure 2 (below), drawing on Klapcsik (2012:14). This accumulation of adjectives highlights the fact that the boundaries between cultural positions are commonly nigh-impossible to define exactly. It is only in transgressing boundaries that they come into definition. Similarly, the liminal space can be more clearly apprehended by considering how and when it crosses the boundary between differing positions. The liminal position exists on both sides of these boundaries, simultaneously defining and defying the borderlines themselves.

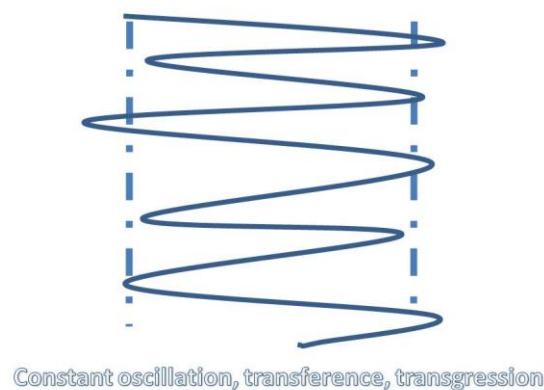


Figure 2: Klapcsik's view of liminality

When one considers individuals within liminal spaces, I believe there is most value in imagining the liminal space as both a binary and a spectrum moving from side to side in the space between the binary positions. In the example of the adolescent moving from the binary position of 'child' or 'young' to the position of 'adult' or 'old', one can also see the position of the liminal individual as placed somewhere on a spectrum between binary opposites. Obviously, in this example, the movement from 'young' to 'old' is linear and temporal, but

the place on the spectrum is necessarily relative to the other samples included in the spectrum. Thus a human child at the age of six would generally be considered ‘young’, but if a mayfly, with a lifespan of just under 24 hours, were to be introduced to the spectrum, the six-year-old would suddenly appear comparatively ancient. Similarly, the six-year-old would be placed far closer to the ‘adult’ binary position than a human infant, if it were to be introduced to the same spectrum. When an individual is called ‘old’ or ‘child’, or any of a myriad similar descriptors, the person is labelled thus in comparison to the entire set he or she is being considered in, and according to his or her distance from the average.

The protagonist of *Island of Moreau*, Edward Prendick, clearly illustrates an oscillation between the positions of human and animal throughout the novel. At the beginning of the narrative, Prendick is very comfortable and secure in his human identity. When he encounters members of the beastfolk, he is disturbed, because he senses their animal alterity. However, Prendick is often seen as less than human, first by the captain of the ship that rescues him, then later by the beastfolk of the island (who question his ignorance of matters that they consider essential to being human, such as Moreau’s Law), and finally Prendick even questions his own humanity. Before Prendick leaves the island, he attempts to re-establish his identity as clearly separate from that of the beastfolk, but his supposed success in this endeavour is undermined when he is rescued once again and returned to London. Prendick realises that he is ‘almost as queer to men as [he has] been to the Beast People’ (183).

Doctor Jekyll, in *Jekyll and Hyde*, goes further than conceptualising human identity as shifting back and forth between binary oppositions. Jekyll considers the human subject itself to be fluid and multifaceted. He realises that ‘man is not truly one, but truly two’, but continues to assert confidently that ‘others will follow, others will outstrip [him] on the same lines; and [he hazards] the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens’ (49). Thus Jekyll believes identity is composed of many wildly different, even contradictory aspects and the more closely it is examined the more it appears to splinter. This notion is consistent with Klapscik’s (2012:14) conceptualisation that borders are continually transgressed and are therefore porous and impossible to define.

I recognise that Victorian society was pre-occupied with erecting boundaries of behaviour that would prescribe what is allowed and what is not allowed for individuals in society, and more generally, how the ‘human’ is defined. The ‘human’ is therefore the ideal(ised) binary

position that all individuals are measured against and are meant to aspire to perfectly conform to. But what label is attached to the opposing binary, the position that delineates the anti-human? In *Island of Moreau* and *Jekyll and Hyde*, the answer to that question seems to be clear: what opposes the 'human' is the 'monster'. In these texts, the monsters at first appear to be clearly identifiable because they are considered as clearly opposing those figures that are most 'human' in the text. Thus, Hyde and the beastfolk are the 'monsters' whose mere existence pose a threat to the safety, on the level of both the physical and the existential, of the human characters. However, as Kelly Hurley (1996:28) so succinctly describes the 'fully human' characters in *Island of Moreau*, '[h]umanness is revealed as a merely discursive construct, a provisional category under erasure even at the moment its delineations are marked out'. The same can be said for the characters in *Jekyll and Hyde*. This interplay between the concepts of 'human' and 'monstrous Other' becomes the site where the nature of human identity is questioned and reformulated, and the characters in these texts, both those who appear outwardly monstrous and those who appear to be fully human, exist within this space as liminal entities. Therefore the monsters in the novels do not necessarily occupy a position fixed to the 'monster' binary on the spectrum, nor do their creators, or the other human characters, entirely conform to the 'human' binary position. All the characters, monster and non-monster, human and non-human, occupy constantly oscillating places between the two binary positions, and the boundaries of these binary positions only become clear in the unceasing process of their transgression.

I show that the human-monster binary is by no means stable in these novels, since the monsters at times defy their assigned role of monstrous Other because of their liminal natures, and that the humans themselves do not consistently conform to the nature of 'human' as it is defined in the texts. There are many examples of the failure to 'perform' according to the expectations of a character's apparent position as human or monster in the text. I have mentioned how the 'animal' Other figure of the puma begins to sound so exactly like 'a human being in torment' (66) that Prendick resolves to intervene in the torture because he is convinced that she is actually human. However, Prendick is not moved by the violence done to the apparently human figure of Montgomery's servant, M'Ling. When the crew of the *Ipecacuanha* and her captain assault M'Ling, Prendick advises Montgomery 'officially' that he will "do no good" (17) by interfering in his servant's beating. In *Jekyll and Hyde*, Hyde, is described by Jekyll as 'alone, in the ranks of mankind, [...] pure evil' (51), yet later Jekyll admits that Hyde's 'love of life is wonderful', adding: 'I find it in my heart to pity him' (61).

Conversely, Jekyll, whose life has been ‘nine-tenths a life of effort, virtue and control’ (51), recounts that he remembers ‘tasting delight from every blow’ (57) when Hyde attacks Sir Danvers Carew. In both novels, the liminal space created by this oscillating man-monster binary grants the monsters and their creators significant power because of their potential to change established structures and their ability to resist the limits imposed by society. I have already described how the beastfolk and Hyde are examples of hybrid creatures that carry with them the potential to establish new structures.

One could take the view that in each case, the power and potential of the monsters and their creators are ultimately defeated because, as liminal figures, they cannot conform to the strictures imposed by society. It appears that ultimately the potential for new structures to arise from the hybrid natures of Jekyll-Hyde¹² and the inhabitants of Moreau’s island is doomed not to be realised. Liminal beings cannot conform to the limitations imposed on the positions that society assigns to them. There is no space in which the liminal being, in particular the monstrous being, can exist without being perceived as a threat to the established structures of society, and hence resisted. Since society will only suffer the liminal figure’s existence as long as it is able to submit to the imperative to act in accordance with the role assigned to the ‘common’ human, the liminal figure will only be tolerated for as long as it succeeds in appearing to be non-liminal. Thus Jekyll-Hyde is forced to resort to self-destruction when threatened by the death penalty and public humiliation. It also appears to be the reason why the beastfolk voluntarily return to animal forms and behaviour, having found their liminal position too exhausting to maintain without Moreau’s enforcing it.

However, even though the creators and monsters in both texts die, society does not necessarily restore itself completely. In my dissertation I consider how the established community in each text attempts to enforce norms on the liminal beings, but also how the liminal beings change the perceptions of the characters they come into contact with, challenging the binaries that separate the ideal and the Other and perhaps even shifting the power structures around them.

Understanding how we react to monsters and why we should understand our reactions

¹² At many times in *Jekyll and Hyde*, the identities of Jekyll and Hyde are confused to such an extent that it becomes difficult to distinguish clearly which character is dominant at that moment. In these instances, and where I intend to refer to the body that Jekyll and Hyde share, I use the combined form ‘Jekyll-Hyde’.

I explore the reasons for the non-liminal characters' fear of the liminal characters (both the monsters and their creators) through the philosopher and psychoanalyst Julia Kristeva's notion of the abject – a phenomenon which confuses the boundaries and distinctions between the subject and the object, the Self and the Other. The place of the abject is where meaning collapses, the place where the 'I' is not.

Kristeva (1980:3) uses the example of common reactions to excrement or decayed food. She writes that the nausea, retching, and, in extreme cases, spasms of vomiting are protective actions that seek to violently expel the possibility of the Self becoming an Other, and she calls this reaction 'abjection'. The horror humans experience when confronted with the monstrous subject is reminiscent of this violent rejection which seeks to expel the threat of the Self's being corrupted by the Other. A good example of an encounter with the abject in literature can be found in Mary Shelley's *Frankenstein*. When Frankenstein's monster first draws breath and opens his eyes, Frankenstein, even though he has laboured for months to reach this moment, cannot bear to be in the room with his creation. He is horrified at the sight of it, because that monstrous being assembled from corpses is too similar to his own human self. Since Frankenstein recognises his Self in the creature, the creature draws Frankenstein to 'the place where meaning collapses' (Kristeva, 1980:2) and he starts to question not just his own humanity, but the nature of humanity itself. Similar reactions can be seen in *Island of Moreau*, when Prendick threatens to drown himself because he cannot bear the thought of becoming an animal, and in *Jekyll and Hyde*, when Doctor Lanyon is 'shaken to the roots' (47) and eventually sickens and dies because he witnesses the despicable Hyde transform into the respectable Doctor Jekyll. Abjection thus seems a natural response to the encounter with the monster, who is a figure that serves as a catalyst for destabilising the human 'I'. By seeking to understand the encounter with the abject in the depiction of the novels' monsters, I am able to posit what the nature of the ideal 'I', and consequently the ideal human, is for each text.

The critic Kelly Hurley (1996:4) situates the ambivalence of late nineteenth-century British Gothic fiction within the framework of Kristeva's abject. She describes the genre as 'convulsed with nostalgia for the "fully human" subject whose undoing it accomplishes [...], and yet aroused by the prospect of a monstrous becoming'. Hurley (1996:3) appropriates the term 'abhuman'¹³ to describe a 'not-quite-human' subject which is characterised by being in continual danger of becoming 'not-itself', and thus Other. She further avers that in this genre

¹³ Hurley (1996:3) admits that she borrows the term from supernaturalist author William Hope Hodgson.

the abhuman comes to destroy and replace a stable and integral human body. Consequently, this ‘fragmented and permeable’ abhuman body ruins the traditional conception of human identity as one of ‘unitary and securely bounded [...] subjectivity’ (Hurley, 1996:3). Hurley (1996:4) explains that, as the prefix ‘ab-’ suggests, the abhuman signals a movement away from the human and is thus a loss, but it is also a movement towards something new and unknown, and so contains both promise and threat. In *Jekyll and Hyde*, Hyde clearly represents such an abhuman figure, as he is constantly threatening to overpower Jekyll’s control of his own body. Much of the suspense and horror of the plot stem from the uncertainty of when this sudden transformation might overcome Doctor Jekyll. In *Island of Moreau*, the beastfolk are also monsters that showcase the fragility of human identity in their perpetual struggle against their own atavistic animal impulses. When they give way to these impulses, their human features start to fade and they begin to revert to their original animal natures.

One of the seven theses of ‘Monster Culture’, as set out by Jeffrey Jerome Cohen (1996:4), is that ‘the monster’s body is a cultural body’. Cohen (1996:4) explains that the monster ‘is born only at [its moment of creation’s] metaphoric crossroads, as an embodiment of a certain cultural moment – of a time, a feeling, and a place’. With this in mind, I intend to offer a brief examination of what the texts’ different approaches to the defeat of the monsters and creators and the inevitable collapse of the monsters’ liminal states reveal¹⁴ about the society in which the authors wrote, and of how the natures of the monsters relate to historical concerns at the time when the novels were written. I also consider what the appeal or horror of each monster’s particular type of liminality might have been for contemporary readers.

In Chapter 2, I consider how the binary opposition between the ideal, the ‘human’, and that which opposes it is established. I evaluate the opposition between the human and animal, but then also oppositions within the human itself, such as gender, racial and class difference. A final consideration of binary positions focuses on how the normative performative aspects of different binary pairs are established. I then evaluate how outcast characters are dealt with by the societies in the texts to consider how the Othered position is established in each of the categories I have identified.

¹⁴ Cohen (1996:4) avers that ‘the monster exists to be read: the *monstrum* is etymologically [from the Latin *monstrare* – to show, and *monere* – to warn] “that which reveals”, “that which warns”’.

In Chapters 3 and 4, I show how the Other refuses to remain fixed, which in turn destabilises the ideal Self. Chapter 3 focuses on how the binary opposition between the human and the animal is undermined, whereas Chapter 4 considers the hierarchy that emerges within the category of the human itself, and how that further destabilises the central Victorian concepts of identity.

Throughout the study I engage in detailed analysis of the two texts. *Jekyll and Hyde* and *Island of Moreau* are short texts, but they lend themselves to multiple rereadings of details. Some scenes in the texts are therefore considered from differing perspectives, especially when they are relevant to more than one binary pairing. Based on the division of the material into the different chapters, this means that, of necessity, some scenes are mentioned in more than one chapter and/or section. For instance, the puma that Moreau vivisects during Prendick's time on the island serves as an illustration of the shrinking border between the binary positions of the human and animal. I also argue that the puma concurrently demonstrates the conventional female position in opposition to Moreau's male position, but she eventually rises up to challenge the binary when she destroys Moreau. In *Jekyll and Hyde*, Hyde is believed to be guilty of many terrible crimes but only two are ever described in any detail. The first of these, where Hyde tramples a young girl, is particularly interesting, not just because the senseless violence that Hyde commits is described in animal terms that cast doubt on his humanity, but also because there is a crowd that witnesses the trampling and their reactions to the incident reveal many preconceived notions about race, class and gender.

Chapter 2:

‘Being the very model of a modern major genus’:

The ideal as opposed to the Other¹⁵

Both Wells’s and Stevenson’s texts establish that the characters who are generally accepted and respected by their society share a number of characteristics. In this chapter, I consider these characteristics closely to identify some of the features that function to define what Victorian society – as portrayed in each text – accepts as ideal and what it rejects as unacceptable.

The definition of the ideal is a definition of the human

A consideration of the human ideal must necessarily start with an acknowledgment that the ideal is *human*. Being classified as *Homo sapiens* is assumed to be the cardinal characteristic of the ideal. This classification is, of course, neither entirely clear nor easily definable. As Joanna Bourke (2011:8) notes, no matter what definition we choose for the human, ‘it excludes some creatures we want to include in the “human”, [just as it] excludes others’. Derrida (2004:66) argues:

None of the traits by which the most authorized philosophy or culture has thought it possible to recognize this “proper of man” [...] is, in all rigor, the exclusive reserve of what we humans call human. Either because some animals also possess such traits, or because man does not possess it as surely as is claimed.

The problematic aspects of the definition of the human are considered throughout this study, but in this section I highlight how the texts establish the protagonists, Edward Prendick and Gabriel Utterson, as approximating to the human ideal.

Jekyll and Hyde starts with the words ‘Mr. Utterson the lawyer was a man’ (1). Thus, from the outset, the text begins to define the centre of the self, placing the human at the summit of a hierarchical binary with that which is opposed to the human, still left unconsidered, at the bottom of the hierarchy, as the other binary pole. The name Gabriel Utterson has strong connotations of the human in a religious, Christian sense, as Gabriel means ‘man of God’ or ‘God’s able-bodied one’ (Hanks & Hodges, 1996). ‘Utter’, in the sense of whole or complete, reinforces the implication that Utterson is a man and indeed a son made in God’s image, like

¹⁵ With apologies to W.S. Gilbert and Arthur Sullivan, all chapter heading quotes are adapted from *The Pirates of Penzance* (1879).

the biblical Adam. The narrator specifies that ‘something eminently *human* beacons from [Utterson’s] eye’ (1; my emphasis). Thus, in the first paragraph of the novel, Utterson is introduced as an eminent example of the human. He then serves as a beacon to others in this regard. His friends are described as ‘those of his own blood’ (1), and therefore also as human. The other sense of ‘utter’, as in to speak or articulate, is further proof of Utterson’s humanity. Language has historically been seen as a key aspect in which humanity is differentiated from the rest of the animal kingdom – philosophers from Aristotle, in his *Historia Animalium* ([ca. 330] 1990), to Descartes ([1637] 1999) claim that only humanity is blessed with the power of speech. Utterson is very careful in what he says and often chooses to remain silent if he cannot offer the right words (8). By contrast, Hyde, who represents the Other to Utterson’s human Self, is ‘like a monkey’ (53) and a ‘troglodyte’ who ‘snarls’ and ‘snaps’ and uses broken speech (13).

In *Island of Moreau*, Prendick is desperate to define himself as a man in opposition to the beastfolk of the island that he is forced to inhabit. This shows how, as in *Jekyll and Hyde*, humanity is seen as the ideal, and whatever is not human is seen as inferior or even opposite to humanity. For example, when Prendick first arrives on the island and realises that strange experiments are taking place, he persuades himself that Moreau and Montgomery are experimenting on human beings and turning them into animals. This leads Prendick to the assumption that Moreau is in fact keeping him on the island as a potential candidate for his surgical experiments. Prendick is instantly horrified by this idea, and thinks of the beastfolk as men who have been somehow ‘infected with a bestial taint’ (50) by Moreau. Prendick flees from Moreau and Montgomery to avoid being ‘infected’ himself. When he has been cornered by his pursuers and has waded out to sea, intending to drown himself, he says to Moreau about the beastfolk that ‘they were men: what are they now?’ (89). Prendick’s horror at the threat of being made *less* human, like the clear description of Utterson as a human ideal at the start of *Jekyll and Hyde*, establishes that the human is seen as filling the superior position in the human/animal binary. A fall to the bottom, to the not-human, is such a terrifying prospect that suicide is preferable.

Speech is also associated with humanity and hallmarked as a sign of distinction and prestige in *Island of Moreau*, while a lack of speech is seen as a sign of inferiority and a bestial nature, just as it is in *Jekyll and Hyde*. When Prendick hears an animal being vivisected, the sound of its howling bothers him, but only when the sound becomes the noise of ‘a human being in torment’ (66) does he feel the need to intervene. Later, after he has met more beastfolk, he

comes across a 'simian creature' (72). He realises that he does not 'feel the same repugnance' (72) towards this creature as he feels towards the others. The reason for this seems to be the fact that, unlike the other beastfolk, the creature has a similar form to Prendick and can speak like him. When the simian creature sees Prendick, it says 'You' (72), and Prendick immediately concludes that 'he [is] a man, then ... for he [can] talk' (72). However, after trying to converse with the simian creature for some time, he stops referring to it as a man and concludes that the 'creature' is 'little better than an idiot' (74) because it cannot understand him perfectly, and some of its responses are 'parrot-like' (74). This shows both that humanity is identified with speech and that it is identified with superiority and intellect. Those who can speak are human and intelligent; those who cannot are established as the opposite: dumb brutes.

The ideal human is a male (and masculine) human

Within the position of the human, however, there are further hierarchical positions and one of the most prominent is the male/female binary in which the masculine holds the dominant position.

In neither *Jekyll and Hyde* nor *Island of Moreau* are there any prominent female characters, and those female characters that do exist are mostly given fairly minor roles that resemble little more than the stock characters and caricatures of popular conceptions of femininity. The description of the chambermaid who witnesses the murder of Sir Danvers Carew draws on the stereotype of a sentimental (lower class) woman, frail, with 'streaming tears' (18), who recalls how she fainted at the horror of the 'sights and sounds' (19) of the murder. The women who confront Hyde after he tramples the young girl – the 'screaming child' (5) who is never considered again – are described by drawing on a stereotype of women in a (lower class) mob, hysterical, 'wild as harpies' with 'hateful faces' (5). This description seems more filled with contempt for the women's wild and unrestrained reaction than for Hyde's lack of concern for the injured child. The *Island of Moreau* goes beyond describing female characters in animal terms: the only female characters are actual animals or human/animal hybrids. The female puma that Moreau vivisects in the novel eventually escapes and this spells his doom. Even though his murder by the puma seems a just retribution for his cruel experiments, it can also be plausibly read as reflecting fears of unleashed female potency at the time of the struggle for women's suffrage.

When male characters appear to display effeminate characteristics, other characters are shocked or angered by this behaviour. In *Jekyll and Hyde*, Poole, Jekyll's manservant, describes overhearing Hyde (who may in fact be Jekyll) walking to and fro in his study and recalls once hearing him 'weeping like a woman or a lost soul' (38). This effeminate act reinforces the Otherness of the individual behind the door and implies that Jekyll-Hyde has lost his sense of belonging in the world as a 'lost soul' (38), or even that women are not considered as beings who fit into respected categories. The implication is therefore that to be female or feminine is to be wayward and unbalanced.

Prendick, in *Island of Moreau*, thinks to himself that 'there is nothing so horrible in vivisection', 'especially to another scientific *man*' (44; my emphasis) such as he is. Yet he is irritated at his own sympathy for the vivisected puma, perhaps because he sees such an emotion as feminine or effeminate. Prendick recalls that the 'emotional appeal' of the puma's 'yells' grew upon him 'steadily, grew at last to such an exquisite expression of suffering that [he] could stand it no longer' (48). He views it as a failure of his own masculine character that he cannot 'stand' (48) hearing the suffering of the puma, as 'there is nothing so horrible in vivisection' (44). Moreau explicitly condemns sympathy with the pain of animals as effeminate. He tells Prendick that 'so long as visible and audible pain turns you sick, so long as your own pains drive you, so long as pain underlies your propositions about sin, so long, I tell you, *you are an animal*' (99; my emphasis). For Moreau then, sympathy is not just a feminine trait but also an animal trait that renders those who possess it subhuman. He believes that 'the study of Nature makes a *man* at last as remorseless as Nature' (101; my emphasis), which reinforces his view that a lack of empathy is to be desired and cultivated in a man.

The ideal man is an Englishman

A characteristic that is taken for granted as being superior in these texts is that of whiteness, or more specifically, Englishness. For example, in the first chapter of *Jekyll and Hyde*, Utterson's friend Enfield describes a troubling scene which he has witnessed, when Hyde tramples a young girl who is running to fetch a doctor (5). After seeing this incident, Enfield confronts Hyde. An angry mob soon forms, which includes the doctor whom the girl was running to summon. Enfield describes the doctor as a man of 'no particular age or colour' (5). This is significant because, like all other human beings, the doctor would have a specific colour. What Enfield means is that the doctor's colour is unremarkable, and one can assume that this is so because the doctor is white. This shows how whiteness is established as the

norm and thus as the correct, appropriate thing to be in Victorian society, as portrayed in *Jekyll and Hyde*.¹⁶

The fact that whiteness is seen as the norm and the centre of what it means to be human in *Jekyll and Hyde* is further established by the different ways in which Jekyll and Hyde are described. For example, Jekyll's hand is described as 'professional in shape and size [...] large, firm, white and comely' (54). Hyde's hand, by contrast, is 'lean, corded, knuckly, of a dusky pallor, and thickly shaded with a swart growth of hair' (54). Hyde is often described as apelike in the text (61-62) and this description of his hand as bony, brown and hairy reinforces the sense that he is subhuman. It also, however, links this subhuman quality to race. It is clear that Hyde's skin is darker than Jekyll's. The 'swart' hair on it reinforces this darkness of hue. Jekyll's hand is clearly attractive because it is larger than an animal's paw and therefore more human, but also because it is white, and therefore closer to the centre of humanity and superiority as perceived by his society.

When Prendick first encounters a member of the beastfolk community in *Island of Moreau*, he recognises its Otherness but describes it as a mixture of racial Otherness and animality as he has yet to discover the source of its alterity. When he gets his first good look at Montgomery's servant, M'Ling, Prendick notes that he has a 'black face' that 'shocks [him] profoundly' (12). Furthermore, the face is

a singularly deformed one. The facial part projected, forming something dimly suggestive of a muzzle, and the huge half-open mouth showed as big white teeth as [Prendick has] ever seen in a human mouth. His eyes were bloodshot at the edges, with scarcely a rim of white round the hazel pupils. (12)

In this description, the animal and racial Other becomes linked to monstrous deformity, which serves to further reinforce the apparent superiority of the white, English, human position by making the not-white, not-English, and not-human seem repulsive and misshapen. Later, when Prendick meets more of the beastfolk, they seem to him to be 'brown men' with their limbs 'oddly swathed' (32). As he describes them in terms of race, he puzzles over their origin, thinking that he has

...never seen men so wrapped up before, and women only in the East. They wore turbans too, and thereunder peered out their elfin faces at [him], faces with protruding lower jaws

¹⁶ The one specific thing that Enfield does mention about the doctor's origins is that he is Scottish. This shows that while whiteness is considered so normal and acceptable that it is not worth mentioning, being Scottish is seen as slightly Other. Enfield also makes the derogatory remark that the doctor is 'as emotional as a bagpipe' (5), a remark which suggests that to be Scottish is to be part of a stereotyped and inferior group, while to be English, as Enfield is, is normal and acceptable.

and bright eyes. They had lank black hair, almost like horse-hair, and seemed, as they sat, to exceed in stature any race of men [he has] seen. (32-33)

Here he attempts and fails to categorise the beastfolk in racial terms, which unnerves him, as this is central to how he manages to articulate his own subject position. Their otherworldly 'elfin' features, strange 'Eastern' costume and abnormally long bodies proclaim Otherness to Prendick. Because he views himself and those like him as the ideal, the beastfolk's apparent racial Otherness is portrayed as a wrongness as well, as is seen when he thinks them 'an amazingly ugly gang' (33).

Moreau admits that there were six 'Kanakas', which is a general term for workers from the Pacific islands (Koppel, 1995:2), on the island with him and Montgomery when he first started his experiments in vivisection. Moreau and Montgomery kept them segregated from their own house, instructing them to build 'some huts near the ravine' (102). He later disparagingly calls these huts 'shanties' (103). Moreau's dismissive attitude toward these workers, as demonstrated by his not considering them important enough to ascertain their specific origins and pushing them to the margins of the island, again signifies the inferior position of the non-European characters. It also shows how the human category is not unified and stable, as it becomes subdivided into those considered more human or less human.

The ideal Englishman is a gentleman

The possession of wealth, a respected profession and upper middle class status are also clear characteristics that classify an individual as fully human in *Jekyll and Hyde* and the *Island of Moreau*. Not having any of these things, by contrast, makes one inferior, despised and even subhuman.

The importance of class is made very clear at the start of *Jekyll and Hyde*, which, as I have mentioned, begins with the words 'Mr Utterson the lawyer was a man' (3). Mr Utterson's respectable profession is mentioned even before the fact of his humanity, showing how his respectability, which is described in the first few pages of the novel, rests on his (professional) class. It is mentioned on the first page of the novel that '[h]is friends were those of his own blood or those whom he had known the longest' (3). This is described as a sign of modesty, as Mr Utterson does not make friends in higher classes in order to advance himself socially. What is not described, but is clearly implied, is that he also does not make lower class friends. His position is therefore circumscribed by people of his own standing, showing that the borders of class are policed carefully.

The strictly policed nature of class is further shown when Utterson makes a visit to his friend Doctor Lanyon. It is stated that ‘These two [are] old friends, old mates at both school and college, both thorough respecters of themselves and each other’ (10). On the same page, it is established that Lanyon and Utterson are Jekyll’s two oldest friends. Lanyon and Jekyll have ‘a bond of common interest’ because they are both doctors, and though they are no longer close friends, Lanyon continues ‘to take an interest in [Jekyll] for old sake’s sake’ (10). This shows that it is the fact that these men come from the same station, have similar professions and similar backgrounds that makes them friends and leads them to see one another as worthy of respect.

Jekyll’s respectability is further reinforced when Utterson peruses Jekyll’s will. Jekyll’s name is written upon the will as ‘Henry Jekyll, M.D., D.C.L., LL.D, F.R.S., &c.’ (9). All of the titles behind Jekyll’s name establish that he fits into a number of respected categories and is therefore respectable. The ‘&c’ implies that these categories are those he is expected to fit into by nature of his class. The will states that, if Jekyll were to disappear for longer than three months, all of his possessions should go to Edward Hyde. As Utterson reads the will, he thinks to himself that it ‘offended him both as a lawyer and a lover of the sane’ (9). He meditates on how he currently dislikes Hyde for his ‘detestable attributes’ (9), as he has now discovered more about Hyde’s character after hearing of the trampling of the young girl. Moreover, he admits that even before hearing about the trampling incident, he disliked Hyde’s name when he read it in the will, because ‘his ignorance of Hyde [...] swelled his indignation [...]. It was already bad enough when the name was but a name of which he could learn no more’ (9). This shows that, even before hearing about Hyde’s strange behaviour, Utterson distrusts Hyde because Hyde has no titles behind his name and therefore Utterson cannot establish his class and background. Utterson is deeply unsettled by the idea that a man who was possibly not born into his class might enter it through inheriting his friend’s home and money.¹⁷

In *Island of Moreau*, there is a similar preoccupation with status and class. In the introduction to the novel, Charles Edward Prendick, the protagonist’s nephew, introduces Edward Prendick as ‘my uncle, [...] a private gentleman’ (1) before explaining that this uncle believes that he has spent time on an island where a madman has transformed animals into people. Charles introduces Edward as a gentleman to suggest to the reader that, despite the seeming preposterousness of Edward’s story, Edward is generally worthy of belief and respect because

¹⁷ The will is again discussed in relation to another issue, propriety, in the next section.

of his class. This implies that, if the tale of the island were told by anyone else, it would be acceptable to dismiss it. However, because Edward Prendick is a gentleman, it is assumed that he is more likely to be sane and reliable than others belonging to lower classes. The assumption reveals that the gentleman is seen as the ideal since he is located at the furthest remove from the category of the Other, which in turn suggests that those of lower classes are inferior to gentlemen, as the lower classes are less 'human'.

As the narrative of the novel shifts from Charles Prendick's introduction of his uncle to his uncle's actual narrative, it becomes clear how much of Edward Prendick's respectability and identity rests on class. After Edward Prendick is rescued by Montgomery, Montgomery asks him who he is, and Prendick replies with his name, adding that he has 'taken to natural history as a relief from his comfortable independence' (9). His pride in his idleness and comfortable wealth reinforces his apparently elevated status and respected class position. A certain kind of idleness was a recognised quality of the Victorian gentleman. As John Henry Newman ([1893] 2005:182) comments, a gentleman 'is too well employed to remember injuries, and too indolent to bear malice'. The poet Gerard Manley Hopkins (1883) wrote in a letter to a friend that 'if the English race had done nothing else, yet if they left the world the notion of a gentleman, they would have done a great service to mankind'. From sentiments such as these it is evident that being thought to be a gentleman granted individuals a great deal of prestige and respect in Victorian society. This respect can be seen in how Utterson and his company in *Jekyll and Hyde* are treated in London, and Prendick also carries some expectation of favourable treatment on account of his social position.

The ideal gentleman acts like one

In addition to a consideration of clear binary oppositions such as human/animal or male/female, this study also takes into account how notions of propriety are challenged throughout *Island of Moreau* and *Jekyll and Hyde*. For the purposes of this dissertation, 'propriety' is understood as the performative aspect of belonging to a particular group, whether that of Victorian gentleman or that of beastfolk. Being assigned to a certain position by one's race, gender or class, to name but a few designations, prescribes continual conformity on the part of an individual to the performative actions 'proper' to that position. Failure to conform to the expected norms of one's class, race, gender, or even species results in individuals' being censured by their communities, or, in instances of an extreme violation

of the norms of propriety, being cast out and denied the privileges associated with one's former position.

Lauren Goodland (2003:26) argues that the Victorian emphasis on the idea of the gentleman is inherently related to class issues, as it entrenched the political power of those in the upper classes and created a nebulous border that could be used to strangle middle-class aspirations:

The gentleman's aura was predicated on quasi-feudal appeals to social hierarchy. In the mid-Victorian period these traditional credentials were deliberately modernized, rationalized, and improved through, for example, civil service, public school and university reform. What described the gentleman was therefore both rationalized and empirical (the predictable outcome of an elite education) and thoroughly mystified (an indefinable tone ambiguously derived from blood, breeding, or both). In this fashion the character of the British gentleman became a powerful descriptive basis for a myth of disinterested governance by an Oxbridge elite, a crucial means by which upper-class and aristocratic power was maintained.

Goodland's (2003:26) identification of 'gentlemanly' behaviour as a means to maintain power implies that this behaviour was also seen as 'proper' and desired behaviour. Therefore, knowledge of what is defined as gentlemanly behaviour and conforming to this ideal identifies a character as belonging to a preferred and respected group. Individuals who seek society's acceptance should thus endeavour to conform to its codes of propriety. Those individuals who most successfully comply with this code are considered superior and are above suspicion of wrongdoing. Conversely, those individuals who either do not care to comply with the code, or do not have access to the upbringing, schooling or company that allows for the necessary understanding of the code are considered to be inherently suspect, often to the point of being seen as guilty until proven innocent of wrongdoing.

In *Jekyll and Hyde*, Utterson is consistently seen to comply with the precepts of gentlemanly behaviour. He is 'eminently human', but never allows this eminence to obtrude by finding 'its way into his talk' (3). This complies well with Newman's ([1893] 2005:181) definition of a gentleman, who 'is seldom prominent in conversation, and never wearisome' and 'never speaks of himself except when compelled'. Likewise, Newman ([1893] 2005:181) defines a gentleman as one who 'carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; – all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at their ease and at home'. Utterson is described as having 'an approved tolerance for others [...] and in any extremity inclined to help rather than to reprove' (3). He is such a perfectly reserved gentleman that he is baffled by the impulses of those who act in an ungentlemanly way. He

wonders ‘at the high pressure of spirits involved in their misdeeds’, but even though he wonders at their behaviour, his own ‘never mark[s] a shade of change in his demeanour’ (3).

Uttersson lives an ascetic lifestyle. He is ‘austere with himself’; for example, although wine is ‘to his taste’, he avoids it, and drinks ‘gin when he [is] alone, to mortify a taste for vintages’ (3). Moreover, he enjoys the theatre, but he has not ‘crossed the doors of one for twenty years’ (3). His self-denial shows that he is a character who respects the need for imposing limits on human drives and recognises the value of conforming to the expectations of society. He embraces what society considers virtuous, even when it conflicts with his own desires. Utterson follows a number of rituals which underline this conformity with socially imposed standards of behaviour; for example, every Sunday, he reads a volume of some ‘dry divinity’ until the ‘clock of the neighbouring church’ rings twelve, when he ‘soberly and gratefully’ (9) goes to bed. He appears relieved to reach the end of his Bible studies, which suggests that he does not enjoy the reading, but does it as a duty that behoves a sober gentleman.

For Utterson, that which does not obey the precepts of propriety is a threatening prospect, as it does not conform to the comforting, safe categories that ensure his own status and privileges. I have already discussed Jekyll’s will in relation to Utterson’s sense of class, but it is also relevant to the question of propriety. Utterson is offended when he reflects on the ‘eyesore’ (9) of Jekyll’s will, which as indicated above, stipulates that Edward Hyde should ‘step into Dr. Jekyll’s shoes’ in the event of Jekyll’s ‘disappearance or unexplained absence for any period exceeding three calendar months’ (9). As ‘a lawyer and lover of the *sane* and *customary* sides to life’ (9; my emphases), his sense of propriety is outraged, because he believes the document is ‘fanciful’, and thus ‘immodest’ (9). His dislike of the fanciful and immodest underscores that he is unnerved by anything that would tempt anyone to contravene social propriety. Dr Lanyon, an old friend of Dr Jekyll’s, uses the same adjective to explain his falling out with Dr Jekyll. Lanyon says ‘Henry Jekyll became too *fanciful* for me’ (10; my emphasis). For gentlemen, it seems, a fertile imagination and the cultivation of curiosity are apparently improper and potentially dangerous pursuits that must be avoided and condemned.

In *Island of Moreau*, the gentleman Edward Prendick has a similar contempt for those who delight in indulgence and excess, and thus overstep the limits of social convention. After Prendick is rescued by the schooner *Ipecacuanha*, he refers to the ship’s captain as a drunken ‘brute’ (16) and is disgusted by the ‘vile language’ that comes ‘in a continuous stream’ (18) from the captain’s lips. Prendick informs the reader that he finds this invective ‘hard to

endure' (18), but he maintains his composure as he is 'a mild-tempered man' (18), similar to Utterson in *Jekyll and Hyde*, who never changes his demeanour even when those around him act in ungentlemanly ways.

Prendick also takes care to present evidence of his own ascetic virtues and his contempt for those who do not share these virtues. He shows disdain for Montgomery, whom he describes as 'a very ordinary medical student' because Montgomery drifts 'incontinently', and thus without the gentlemanly quality of self-restraint, 'to the topic of the music-halls' (10) when recounting his time as a student in London. He takes care to cling to familiar limits even under extreme circumstances. When Prendick reaches the island, Moreau acknowledges him as a guest, although he only does so after establishing that Prendick shares some of the scientific credentials that Moreau values and is thus worthy of being a guest (35), and offers him 'a brandy flask and some biscuits' (37). Prendick gladly 'sets to work on the biscuits at once' but notes that he does not touch the brandy because he claims to have been 'an abstainer from [...] birth' (37), which shows his pride in keeping himself in check.

In this section I have identified the most prominent shared features of what is considered to be the ideal human in both texts. The next section considers the characters who are constructed as different or opposite to the ideal upheld within the texts. It examines how these characters are constructed as inferior, and how society uses or deals with their apparent inferiority.

[Aside] An outcast figure serves a purpose

In his essay 'The Other Question: Stereotype, Discrimination and the Discourse of Colonialism', Homi Bhabha (1994:66) highlights that the ideological construction of Otherness is dependent on the concept of 'fixity', which he defines as 'the sign of cultural/historical/racial difference [...] a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition'. For Bhabha (1994:66), the 'stereotype' is the 'discursive strategy' that facilitates the identification of the Other. The stereotype 'vacillates between what is always "in place", already known, and something that must be anxiously repeated'. In other words, the stereotype identifies the Othered nature of an individual by relying on an existing, fixed cultural understanding of the qualities of the Other. The stereotype must be 'anxiously repeated' to strengthen this construct.

Cohen (1996:7) echoes this conception of the Other as a symbol of deviation. He describes the Other as

...difference made flesh, come to dwell among us [...] an incorporation of the Outside, the Beyond [...]. Any kind of alterity can be inscribed across (constructed through) the monstrous body, but for the most part monstrous difference tends to be cultural, political, racial, economic, sexual.

Following this model, I argue that cultural, political, racial, economic and sexual descriptions of the outcast characters in *Jekyll and Hyde* and *Island of Moreau* are often stereotypically Other and thus serve to solidify the understanding and classification of the category of the Other in the texts. As the category of the Other becomes more clearly delineated, it also serves to strengthen the opposing binary position of the ideal human. In this way, the stereotypes identifying the outcasts in the text may be seen as distasteful, but they are rarely considered threatening to established paradigms, since they act as negative definitions that serve to constitute what the ideal is by demonstrating its opposite. These categories do not remain distinct and eventually do come to resemble the ‘disorder, degeneracy and daemonic repetition’ that Bhabha describes. These destabilising aspects of the monstrous Other are discussed in Chapters 3 and 4, but in this chapter, I focus on how the Other is used to reinforce boundaries and binaries in *The Island of Moreau* and *Jekyll and Hyde*.

Animal is Other to human

In Stevenson’s text, Hyde is often described in ways that either question his humanity or deny it outright. When Utterson contemplates the puzzle of Hyde’s nature after meeting him in person, he concludes that Hyde ‘seems *hardly human*’ (13; my emphasis) and that there is ‘something troglodytic’ (13) about him. This description is probably a reference to the genus *Homo troglodytes* (cave-dwelling man), a mythical species of ape-like human that Carl Linnaeus described in his *Systema naturae* (1758). It might also refer to the common chimpanzee (*Pan troglodytes*). The negative animal descriptions of Hyde accumulate throughout the text to such an extent that Hyde comes to seem more animal than human – and is thus portrayed as Other: he cries out ‘like a rat’ (36), jumps about ‘like a monkey’ (37), murders Sir Carew with ‘ape-like fury’ (19) and plays ‘apelike tricks’ (61) on Jekyll.

Island of Moreau also has abundant examples of the human being described in terms of its opposition to the animal Other. When Prendick wanders around Moreau’s island for the first time, he observes three ‘human figures’ (54) that offend Prendick due to their strange ‘bestial-looking’ (54) appearance and ‘grotesque’ gestures (55). Although these creatures are human

in form and dress, each of them has ‘woven into it, into its movements, into the expression of its countenance, into its whole presence, some now irresistible suggestion of a hog, a swinish *taint*, the unmistakable *mark of the beast*’ (55; my emphases). That the animal features of these beastfolk are described as a taint, a contaminant, clearly shows that it is undesirable and disturbing to see the mark of the animal Other in the human and the diction thus reinforces the opposition between these two positions.

Furthermore, when recalling his first encounter with one of the beastfolk, named M’Ling, Prendick writes: ‘I had never beheld such a repulsive and extraordinary face before, and yet—if the contradiction is credible—I experienced at the same time an odd feeling that in some way I had already encountered exactly the features and gestures that now amazed me’ (10). Here M’Ling, who is a ‘complex trophy of Moreau’s horrible skill, a bear, tainted with dog and ox, and one of the most elaborately made of all his creatures’ (114), is described as a liminal entity. In this encounter, Prendick is unable to identify M’Ling as clearly man or beast, but somehow senses that he is both. This contradiction shows that species do not exist as completely discrete entities, but that they are connected through a Darwinian evolutionary model that does not consider the human as uniquely different from the animal. This would indeed be a blow to human vanity, as humanity was, for millennia, considered the pinnacle of creation.

The above descriptions of the Others in *Jekyll and Hyde* and the *Island of Moreau* show that the ideal Self is human. That which is not ideal is often described as bestial to distance it from the human and to protect the human from the taint of being Other.

Female (and feminine) is Other to man

In both texts, feminine characteristics are also used to reinforce the Otherness of the undesirable characters. As I have already mentioned, the crew of beastfolk that ferry Prendick to the island have delicate, ‘elfin’ (32) faces and they are ‘oddly swathed’ like women would be in ‘the East’ (32). The female creatures on the island appear to inspire a particular horror in him. He observes their ‘lithesome white-swathed’ (115) figures and feels ‘spasmodic revulsion’ (116) when he catches a glimpse of their slit-like pupils or notes that one of them has a ‘curving nail with which she held her shapeless wrap about her’ (116). The female beastfolk are also more mysterious because their animal origins are frequently more difficult to identify. Prendick can note the origins of a male ‘creature made of Hyena and Swine’ (113), but he struggles with to ascertain several females’ sources (113). The ‘Fox-Bear Witch’ (123), whom he can at least classify as an old woman ‘made of Vixen and Bear’ (113), is described as ‘particularly hateful (and evil-smelling)’ (113) to Prendick’s sensibilities. Finally, aside from being more Other because of their appearance and mannerisms, the female beastfolk are also more subversive and dangerous. The puma that escapes and eventually kills Moreau (146) is female, and the beastfolk ‘pioneers’ (173), who are the first to disregard Moreau’s proscriptions against animal – and thus indecent – behaviour following his death are, to Prendick’s surprise, ‘all females’ (173). They begin ‘to disregard the injunction of decency – deliberately’ (173). The strangeness and menace of female agency in the text underscore their Otherness and locate them even further from the male, human ideal.

As has been noted, *Jekyll and Hyde* has only a few female characters, and they are all portrayed as stereotypes of femininity, such as the fainting chambermaid and the fierce-tempered harpies. Hyde’s landlady is described as ‘an ivory-faced and silvery-haired old woman’ with ‘an evil face’ (20). The exact nature of this old woman’s evil is not explored, with the exception of the observation that her face shows ‘a flash of odious joy’ (20) when she hears that Hyde is wanted by the police. Her keen interest in her tenant’s predicament complies with the stereotype of a gossiping busybody, which is further highlighted as she divulges as much as she knows about Hyde to Utterson and an inspector from Scotland Yard before she even knows why they are calling on Hyde (20). While her behaviour may be described as unlikeable, it is hardly ‘evil’. I would argue that the evil Utterson sees in her stems in part from her association with Hyde, but also from her Otherness, which in this case is her femininity and, more specifically, the fact that she is a woman with power over a man, even if that man is Hyde. Even though she is aiding an officer of the law, her eagerness to

divulge what she knows about Hyde is portrayed as a fault. The landlady's 'evil' face is 'smoothed by hypocrisy' (20), which suggests that she is duplicitous in her dealings with Hyde. Her double-sided nature, a stereotype often attributed to women, also echoes Hyde's own eerie double-sidedness.

Furthermore, the landlady cannot be trusted because femininity is portrayed as untrustworthy. It appears to be framed in the novel as an emotional and unstable position that is opposed to the rational, trustworthy ideal of masculinity. This trustworthy ideal is embodied in Jekyll's manservant, Poole. On Jekyll's last night, Poole leaves Jekyll's house to ask for Utterson's aid but, unlike Hyde's landlady, he takes care to ensure that none of the happenings in Jekyll's house become public knowledge. Poole leaves instructions that the door only be opened if he knocks on it and, when a housemaid breaks into 'hysterical whimpering' (33), he shouts at her to 'hold [her] tongue!' (33), showing that he will not allow any female hysterics. In this brief interaction, the hysterical behaviour of the housemaid serves to establish her Othered position as a (lower class) woman. By contrast, Poole's ideal stoic, masculine reaction (supporting gentlemanly discretion) develops in reaction to it, illustrating how the deviation from the ideal creates an opportunity for the binary of male/female to be reinforced, with the masculine in the dominant, preferred position.

Black is Other to White

I have already noted some examples of the racially Othered position of blackness in *Jekyll and Hyde*. The 'dusky pallor' of and 'swart' hair (54) on Hyde's hand are compared unfavourably to Jekyll's 'white and comely' (54) hand. Dr Lanyon's account of the transformation of Hyde to Jekyll also describes Hyde's tenebrous pallor with terror. Lanyon witnesses Hyde take some concoction, and soon after Hyde seems 'to swell – his face suddenly black' (47). This blackness in a white man, even a despised and disturbing white man such as Hyde, is horrifying to Lanyon, who recounts that he leaps 'back against the wall, [his] arm raised to shield [himself] from that prodigy, [his] mind submerged in terror' (47). In this way Hyde comes to resemble a racial Other from which Lanyon feels an urgent need to distance himself. The motivations for this reaction are considered in Chapter 4.

M'Ling is the first of Moreau's beastfolk that Prendick encounters in *Island of Moreau*. On the island M'Ling is granted the unique privilege of being allowed to live with Moreau and Montgomery because he cooks and cleans for them. M'Ling is also the only one of the

beastfolk that ever ventures to the outside, human world. When Montgomery leaves the island to acquire supplies and get hold of more animals for Moreau's experiments, M'Ling accompanies him as his servant. Generally, Montgomery treats M'Ling well. In fact, he defends him by confronting the captain of the *Ipecacuanha* when the sailors mistreat M'Ling, and insists that 'that man of mine is not to be ill-treated' (16-17). All of this suggests that Montgomery sees M'Ling as a human companion. However, although M'Ling lives with the men on the island, he sleeps in a 'small kennel at the back of the enclosure' (114). This living arrangement suggests that M'Ling is an animal Other.

He is also Othered in another way. His name, which has been given to him either by Moreau or Montgomery, sounds like a mockery of an Asian name or at least like the European men's best guess at one. M'Ling's pseudo-Asiatic appellation thus also suggests a racially Othered position. The fact that they give M'Ling this Asian name suggests that they are keen to assign him to a racial group that was considered inferior to Europeans at the time of the novel's publication (cf. Cuvier, 1831:52, see also Wright, 2013:33). The name M'Ling might also connect to the pejorative sense of English words such as hireling or underling, denoting his inferior status as a servant. It could even mean 'Manling', which would demonstrate that he is seen as subhuman. In Mandarin (Miller *et al.*, 2008:143-144), the word 'ling' has several meanings. One of these is 'clever'. The cleverness of M'Ling might make him more desirable as a companion to Moreau and Montgomery, but he is never seen as equally clever or as capable as the actual men, even though he does human tasks. His name could even be taken to mean something like 'cleverish', or almost (but not quite) as clever as a human being. M'Ling is treated like a *Homo sapiens*, but one who is not quite as 'human' or 'wise'. Ling can also be translated from Mandarin as 'zero' (Miller *et al.*, 2008:144), a word which could indicate M'Ling's lack of worth in the eyes of men. Though Montgomery is usually kind to M'Ling, he is also often aggressive towards him. M'Ling follows Montgomery like a loyal pet, but Montgomery often tries to send him away. This leads the captain of the *Ipecacuanha* to say to Montgomery 'My men can't stand him. *I* can't stand him. Nor *you* either' (17; Stevenson's emphases).¹⁸

¹⁸ Aside from reading this as the captain's recognising that Montgomery finds M'Ling distasteful, it might also indicate that Montgomery has come to be held in the same despised and Othered category as his servant.

The inability of the men in the story to accept M'Ling as truly human reflects their need to Other him as less than human, and the name he has been given shows how easily the designation of 'less than human' connects with the designation of the racially Other.

The everyman is Other to the gentleman

Additionally, M'Ling serves to represent yet another stereotyped Other: the lower-class servant. In *Island of Moreau* the three gentlemen, Moreau, Montgomery, and Prendick, establish their upper-class and/or professional credentials through their similar backgrounds. They have all lived in London at some time, have studied the sciences, and have at least a basic proficiency in Latin and Greek (40, 90). Although Montgomery seems to have a less impressive history, as he was 'driven' out of London as 'a young medical student' (23), he still retains the distinction of 'his London days', even though they seem 'a glorious impossible past' (114) to him. He explains to Prendick that he has to travel to Africa to collect animals for Moreau 'once in a year or so' and when he does so he 'hardly [meets] the finest type of mankind in that seafaring village of Spanish mongrels' (114). Montgomery views himself as superior to the Spanish men because they are not of his class or race. Because they are not English and are not gentlemen, they are dismissed as 'mongrels' and not fit company for 'the finest of mankind' such as the three Englishmen.

M'Ling can, of course, not lay claim to any aspect of the Englishmen's shared history. He has been given a name, unlike the other beastfolk, who are only referred to by basic descriptors such as 'Silvery Hairy Man' or 'Swine Woman' (113), but he will always remain below the men on the island in terms of social hierarchy, because he lacks the 'traditional credentials' of an elite education and 'acceptable' blood and breeding that Goodland (2003:26) lists as tools used to maintain Victorian upper-class hegemony. The highest position to which M'Ling can rise in the social structure of the island is that of servant to the 'masters', Moreau and Montgomery. However hard M'Ling may try to be accepted as human, like the 'Spanish mongrels', he will never be 'the finest type of mankind' (114).

M'Ling is the 'most human-looking of all the Beast Folk' and has been trained 'to prepare food, and indeed discharge all the trivial domestic offices' (114) that are required on the island. Prendick's dismissal of M'Ling's duties as 'trivial' reveals the Othered position of class that M'Ling represents. M'Ling is given these duties because they are beneath the men of the island. Back in London, Prendick, living a life of 'comfortable independence' (9),

would have been familiar with having these domestic offices discharged by a servant of a lower class. Montgomery's sense of himself as occupying the superior position within the human-beast binary is similarly reinforced by M'Ling's 'strange tenderness and devotion' (114) towards him. Montgomery treats M'Ling's subservience and loyalty with a mixture of acceptance, demonstrated by pats on the head, and disgust, shown by beating M'Ling and pelting him with 'stones or lighted fuses' (115). The abuse that M'Ling receives in return for his service shows that the dutiful actions stereotypically ascribed to lower-class servants are accepted by the gentlemen in the story, but are not respected as a virtue and are therefore seen as undesirable in the ideal human. The ease with which Prendick accepts that M'Ling has been assigned this servant position shows that the presence of an individual who represents the lower-class Other comforts Prendick because this affirms his own, superior position.

In fact, after Moreau and Montgomery's deaths, when Prendick has come to view the beastfolk of the island with fear and suspicion, he still retains a servant. After initially driving it away by snapping a whip and threatening to pelt it with stones (163), Prendick soon realises that he cannot survive on his own and that he requires the assistance of this Dog Man to better his odds of surviving on the island after the fall of Moreau. The Dog Man is a stereotypically servile and docile servant and Prendick says that his 'tide of courage [flows]' (167) because of its presence. Prendick approves of the fact that the creature calls him 'Master' (166-7) and extends his hand so that the Dog Man may give it a 'licking kiss' (167). Prendick recognises that having an ally serves him well in his dire circumstances, but the fact that this ally also validates Prendick's sense of himself as superior to the 'lower-class' hybrids in the village is what grants him the courage to re-assert his dominance over the beastfolk.

I have already discussed Utterson's discomfort with the fact that Hyde is Jekyll's heir in *Jekyll and Hyde*. As with M'Ling and the Spanish 'mongrels' in *Island of Moreau*, a major mark against Hyde is the fact that he cannot claim a common history with distinguished gentlemen such as Utterson and the doctors Jekyll and Lanyon. Because Utterson cannot confirm that Hyde has any credentials that would grant him recognition as a gentleman, Utterson's 'ignorance of Hyde [swells] his indignation' (9). Hyde is assumed to be of a lower class because Utterson is unable to establish the details of his education or profession. Long before Utterson has any reason to suspect that there is anything unnatural or monstrous about Mr Hyde, it is the thought that a lower-class Other might be in a position of power over a gentleman such as Dr Jekyll that drives Utterson to investigate Hyde's origins. Utterson supposes that 'Master Hyde, if he were studied, [...] must have secrets of his own: black

secrets, by the look of him; secrets compared to which poor Jekyll's worst would be like sunshine' (15). This supposition reveals an assumption of moral degeneracy in the lower classes, which is a common stereotype. Even while Utterson admits to the possibility that Dr Jekyll, the ideal individual, might be guilty of some sin, he is certain – even after admitting his 'ignorance of Hyde' (9) – that a person who is not of the upper class must have a much darker history. Utterson's subsequent efforts to investigate Hyde and to sever 'this creature's' (15) ties to Jekyll are efforts to re-establish the hierarchy that ensures the primacy of gentlemen like Jekyll and Utterson himself in Victorian London.

Utterson's reluctance to accept Hyde's presence in Jekyll's testament is not the only example of society's desire to resist individuals' efforts to mix with those outside their proper class. When Hyde enters Jekyll's house, he always comes in through the laboratory door, which is at the back of the house and leads into a 'dingy, windowless structure' (22). Poole is quick to tell Utterson that although Hyde has a key, he never *dines* at Jekyll's house (14) and Poole sees 'very little of him on this side of the house' (15). The disapproval Poole shows for Hyde's unwelcome presence, even in the back of the house, is contrasted by his reception of Utterson, who is admitted through the front door 'into a large, low-roofed, comfortable hall, paved with flags, warmed [...] by a bright, open fire, and furnished with costly cabinets of oak' (14). Utterson himself speaks of it as 'the pleasantest room in London' (14). He feels welcome in this room because he is a gentleman and his presence there is both accepted and desired. Hyde's presence in a gentleman's house, even when entering through the back door, is unseemly enough to draw comment even from Jekyll's servants. The efforts to keep Hyde separate from spaces occupied by more respected members of society can be seen as efforts to keep an individual in his accepted, allocated place rather than allow him to move into a liminal space where rules do not apply to him and he may start to threaten the established order.

An un-genteel man is an Other

When individuals behave in ways that society cannot reconcile with the expected, proper behaviour prescribed for them due to their class, or when an individual refuses to conform to the norms assigned to those in a particular social category, society attempts to correct the individual, to push that individual into another class or category, or alternatively to destroy that individual. In *Island of Moreau*, both Moreau and Montgomery serve as examples of individuals that have been cast out due to non-conformity.

According to Montgomery, he is unwelcome in London society because he ‘made an ass’ of himself, playing himself out before the age of 21 (10). The exact details of his misbehaviour are never revealed. The closest Montgomery comes to explaining the reason for his being ‘outcast from civilisation’ (22) is when he admits to Prendick that 11 prior, he lost his head ‘for ten minutes on a foggy night’ (22). After this admission, Montgomery goes silent and, when Prendick prompts him to continue the tale, he says: ‘That’s all’ (23). This brief interaction highlights the power that the rules of propriety have over Montgomery even after a decade of exile. Despite the fact that Montgomery yearns to confide in someone – he tells Prendick that ‘[t]here’s something in this starlight that loosens one’s tongue. I’m an ass, and yet somehow I would like to tell you’ (23) – Montgomery holds his tongue. Prendick comprehends Montgomery’s reluctance and outlines the situation by telling Montgomery that it is preferable to keep his secret to himself, as there is ‘nothing gained but a little relief’ if Prendick keeps Montgomery’s confidence, but he adds: ‘If I don’t [...] well?’ (23). Evidently the consequences might be dire. Thus Montgomery keeps his secret to himself out of a need to cling to the tattered scrap of respectability that he still possesses. The threat of a scandal is so powerful that, even out in the wastes of the Pacific Ocean, he does not feel isolated enough to unburden himself of his shameful history. Although he has been cast out from polite society for transgressing the rules of propriety, he still retains some vestiges of the societal ideal. Montgomery’s reluctance to discuss his past and Prendick’s reluctance to hear about it show that they both seek to distance themselves from impropriety, even though Montgomery’s indiscretion is earnestly repented of and a decade old. Thus Montgomery serves as both an exemplum of propriety and a *monstrum*, or warning, of what happens when one oversteps the boundaries of propriety. The power of the rules of propriety is also seen in the fact that Montgomery is seen both by himself and Prendick as an eternal outcast from London society. This is despite the fact that Moreau has not forbidden Montgomery from returning to London, and he is not incapable of finding passage there. It appears that it is only the injunctions of social convention that ensure that Montgomery is so fully cast out that a return to London seems impossible to him.

Similarly, the beastfolk are so fully indoctrinated into Moreau’s Law that it becomes the basis of their society and they remain fiercely devoted to it even after Moreau’s death. The Dog Man who becomes Prendick’s faithful companion after the collapse of Moreau’s rule on the island tells Prendick that the other Beastfolk are saying that, now that ‘the Master is dead’, they ‘have no Master, no Whips, no House of Pain any more. There is an end’ (167). Still, the

Beastfolk admit; 'We love the Law, and will keep it' (167). The beastfolk of the island fear Moreau's Law and the consequences of transgressing it so deeply that, even after the master, his whip, and the laboratory where he applies 'corrective' torture are destroyed, they continue to cling to Moreau's proscriptions and prescriptions. The beastfolk have internalised the commands of the Law and they use it as a measure to distinguish between what is allowed and what is not, what is good and what is bad, what is the ideal (human) Self and what is the despised (monstrous, animal) Other.

Prendick makes use of the beastfolk's instilled sense of propriety in an attempt to re-establish order on the island. The Dog Man, who is particularly devoted to the law, says of those who break the Law: 'They are mad. They are fools' (167). This shows that he has a strong desire to Other the transgressors. The Dog Man also says with great satisfaction that Prendick will 'slay them all' (167), meaning all of the beastfolk that do not continue to follow and uphold the Law. Prendick tells the Dog Man that, in order for those who transgress to serve as better examples of the Other that must be rejected, he will not immediately punish the offenders so 'that their sins may grow, [...] let them live in their folly until the time is ripe. Let them not know that I am the Master' (167). Prendick means for his retribution to solidify the human/animal binary once again.

Although Doctor Moreau shapes the beastfolk community's concept of propriety, he is himself perhaps the epitome of the Otherness established by refusing to abide by propriety. When Prendick overhears the name 'Moreau', he immediately recognises it, although he cannot at first recall in what context he has heard the name. He puzzles over the 'unaccountable familiarity of the name Moreau' (41) until the sight of the fine brown fur on M'Ling's ear prompts his memory: '[T]here came surging into my head the phrase: "The Moreau – Hollows" was it? "The Moreau –?" Ah! It sent my memory back ten years. "The Moreau Horrors"' (42). He has so transgressed the London code of manners that his name has become irrevocably associated with horror. Prendick continues to recall that he first heard Moreau's name as 'a mere lad' (42), but he clearly recollects the account of a 'wretched dog, flayed and otherwise mutilated' (43) that escaped from Moreau's London laboratory. The incident and subsequent revelations of his 'wantonly cruel' experiments 'appealed to the conscience of the nation' (43). Since Moreau refused to 'purchase his social peace by abandoning his investigations', he was forced to continue his research far from England, having been 'simply howled out of the country' (43). The corrective mechanisms of society can once again be observed here. When he offends the country's conscience, he transgresses

the boundaries of moral propriety. Society then demands that Moreau repent and return to methods of research deemed proper and humane. When he refuses to compromise, he becomes a danger to society because he does not obey its rules and he must be exiled as a consequence. His violation of social norms and his refusal to ‘purchase social peace’ by acknowledging the necessity of the limits these norms impose on scientific endeavour are actions of such great import that the notoriety of his actions and the legend of his ostracism follow him to the ends of the earth.

The drive to police the actions of members of society and thereby delineate the borders of the acceptable can be witnessed in Utterson and his ‘distant kinsman’ (3), Richard Enfield, from the very start of *Jekyll and Hyde*. These two gentlemen’s friendship is ‘a tough nut to crack for many’ (3) as they seem to have very little in common. Observers of Utterson and Enfield’s regular ‘Sunday walks’ (4) note that they say nothing, look ‘singularly dull, and [...] hail with obvious relief the appearance of a friend’ (4). Nevertheless, the two men value these walks as ‘the chief jewel of each week’ (4) and go to great lengths to ensure that they are free to enjoy them. The apparent dullness of their conversation is therefore only a cover of propriety intended to disguise the true thrill of their dialogue. The reason for this enjoyment is that they use the time to gossip about any hint of scandal they might have come across during the past week. It is during a Sunday walk that Enfield relates the ‘very odd story’ (2) of Hyde’s trampling a young girl. On hearing that Enfield has an odd story to share Utterson delightedly exclaims “‘Indeed!’” and there is ‘a slight change of voice’ (4), presumably from the ‘singularly dull’ tone that he has been using up to that point. Utterson and Enfield enjoy sharing these stories because they reinforce their sense of security and stability in a logical world. By gossiping about transgressors, they are reinforcing their own understanding of propriety and ensuring that they are prepared to force those who contravene it to conform to or be expelled from their social circles. As Enfield describes his encounter with Hyde, Utterson interjects with disapproving “‘Tut-tut!’” (6) when he hears that a gentleman might be connected to the nefarious Hyde. When Enfield says he never asked any further questions after the matter was dealt with because of a rule of his – “‘the more it looks like Queer Street, the less I ask.’” (7) – Utterson approves, saying “‘A very good rule, too’” (7). In this way the gentlemen establish that they would reject those of their number that associate with unsavoury, inappropriate company while simultaneously distancing themselves from possible association with that company by embracing ignorance of the matter. Hyde functions here as

a stereotypical example of the ‘improper’ Other that creates the opportunity for Utterson and Enfield to fix themselves more securely to the ideal position of ‘proper gentleman’.

Enfield admits to an instinctive urge to drive Hyde out of proper society. He confesses to Utterson that he took ‘a loathing to my gentleman at first sight’ (5) and that he told Hyde that he ‘would make such a scandal out of [his assault of the girl], as should make his name stink from one end of London to the other. If [Hyde] had any friends or any credit, ... he should lose them’ (5). The crowd surrounding Hyde is described as ‘a circle of hateful faces’ (5) that mean ‘mischief’ (6). Enfield recalls that he saw one of the crowd turn ‘sick and white with the desire to kill [Hyde]’ (6). The crowd, including Enfield, mean either to force Hyde to acknowledge his culpability for her pain and atone in some way, which would reinforce the rule of manners, or to destroy him, whether literally or through social exile. Even so, Hyde is also protected from the community’s wrath by social convention. Hyde recognises the danger and defuses the situation by laying claim to the protection granted to gentlemen under the code of propriety that he has violated. He appeases the mob by saying “‘No gentleman but wishes to avoid a scene, ... Name your figure.’” (6). Hyde pays the child’s family ‘close upon a hundred pounds’ (6), which placates them, as it seems that Hyde acquiesces to the requirements of propriety and is therefore no longer seen as a threat to the social body.

After the murder of Sir Danvers Carew, Doctor Jekyll realises that he cannot control Hyde’s actions. Jekyll’s first concern is that his connection to Hyde, if discovered by society, might lead to his own banishment. Jekyll tells Utterson that he was ‘thinking of [his] own character, which this hateful business [Carew’s murder] has rather exposed’ (23). Jekyll decides to cut ties with Hyde entirely and, while Hyde disappears ‘out of the ken of the police as though he had never existed’ (26), Jekyll comes out of his ‘seclusion, [renews] relations with his friends, [and becomes] once more their familiar guest and entertainer’ (26). However, when Jekyll realises that he can no longer keep Hyde at bay, he shuts himself away from society. Jekyll writes to Utterson that he means ‘from henceforth to lead a life of extreme seclusion’ and that Jekyll’s door will, despite their friendship, be ‘often shut even to [Utterson]’ (27). Here Jekyll imposes the will of society on himself. Jekyll cannot guarantee that he can return to the old, safe and acceptable state of affairs. Because Hyde has transgressed the order of law and propriety, Jekyll cuts himself off from contact with society ‘to go [his] own dark way’ (27).

In this section I have shown some of the aspects and behaviours used to stereotype the undesirable Other in the texts and how the societies in the texts attempt to fix Othered

individuals into spaces where they serve to uphold and strengthen the construct of the Ideal/Other binary. It should be noted that even as I attempt to delineate the boundaries that distinguish between the ideal and the Other, the man and the monster, they blur, shift and undermine the notion of the solid fixity of the opposition. For example, even though Hyde is perpetually referred to in terms that describe him as hardly human and not at all gentlemanly, he does at times, even if only to save himself, act as a gentleman. Montgomery is expelled from society due to his contravention of the rules of propriety. He is a drunkard who constantly rages and swears. Yet he still serves as an example of good, admirable, moral behaviour, perhaps far more so than Prendick. Moreau's twisted morality, which gets him cast out of London because it threatens established norms, becomes the foundation of social order on the island. These inconsistencies accumulate and eventually threaten to destabilise the definitions of what it means to be proper, moral, and human. In this way the search for the borderline between the ideal and Other shifts the bounds and limits that are necessary in order to make these distinctions.

Thus, Victorian society in *Jekyll and Hyde* and *Island of Moreau* tries to create structure through defining the ideal and the Other. It constantly patrols the boundaries of these categories to enforce order. However, despite the strength of society's order, sometimes the Other becomes too difficult to define and control and begins to overstep boundaries. It strays towards the ideal, often through disguising itself as the ideal. At this point, the ideal frantically tries to distance itself, but at times does not succeed. Sometimes the ideal also becomes fascinated by the mysterious Other, and develops an uncontrollable desire to investigate the Other at the same time that it wishes to maintain a safe distance. It is at these points that the ideal becomes threatened by the Other and contaminated by it. This contamination leads to confusion and the disintegration of order and systems of classification. Out of this confusion new systems of classification may emerge, but in some cases, the contamination leads to the creation of perpetually unstable and liminal positions.

Chapter 3:

‘I know the scientific names of beings animalculous’

– but what are you?:

The monstrous non-human Other threatens the ideal/Other binary

In my previous chapter, I quoted Bhabha’s definition of ‘fixity’, on which the concept of Otherness depends. Bhabha (1994:66) states that fixity as ‘the sign of cultural/historical/racial difference [...] is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition’. Using Bhabha’s definition of fixity, I have explained how Victorian society as it is portrayed in *Jekyll and Hyde* and *Island of Moreau* tries to fix the Other in a position that is opposite and subordinate to the ideal. In explaining this process, I have showed how the Other strengthens the concept of the ideal, as the ideal position is fortified by continually disavowing the Other. This disavowal is achieved through incessant restatement of the Other’s inferior position and rejection – a repeated casting out – of the Other from spaces reserved for the ideal.

In this chapter and the next, I demonstrate how the presence of the Other does more than just reaffirm the concept of the ideal through its apparent fixity. The Other is also something which is, as Bhabha states, disordered. Instead of being a stable concept, the Other is a stereotype which ‘vacillates between what is always “in place”, already known, and something that must be anxiously repeated’ (Bhabha, 1994:66). In other words, it has to be continuously re-defined – defined repeatedly – as undesirable and daemonic. This redefinition is necessary because the Other’s nature is in fact not fixed but fluid, and it does not consistently comply with the characteristics ascribed to it.

According to Cohen (1996:7), when the Other refuses to remain at a distance from the ideal, it becomes monstrous. Cohen articulates this when he states that the monster is ‘difference made flesh, come to dwell among us’. Cohen (1996:vii) lists several examples of hated and feared difference that have made their way into formerly safe and familiar spaces in society. He describes how, in 1993, ‘Cincinnati voters amended the city’s charter to bar the city council from enacting or enforcing laws that give legal protection to lesbian, gay or bisexual citizens in seeking employment, housing and public accommodations’. Cohen also describes how, at the same time, Colorado was struggling with a similar ban, and Hawaii was debating the legality of same-sex marriage. The command of the U.S. armed forces was also debating

whether homosexual soldiers should be allowed to use the same dormitories and showers as their heterosexual comrades.¹⁹ Furthermore, Cohen (1996:viii) describes the case of the serial killer and cannibal Jeffrey Dahmer, whose case was followed by the press, which continually fixated on his ‘monstrousness’. Cohen describes how Dahmer’s father wrote a book called *A Father’s Story*, which examines the early life of Dahmer and the puzzle of how ‘a boy who as a child seemed so sweet and docile could turn out so terribly wrong’.²⁰ Cohen (1996:ix) concludes that the monster is ‘an uncertain cultural body in which is condensed an intriguing simultaneity or doubleness’. It is *both* the U.S. soldier who fights to defend the American ideals of freedom and democracy and the threatening gay Other whose sexuality is shunned and shameful. It is *both* the sweet and innocent child and the terrifying Other who murders and devours the innocent. To Cohen (1996:x), ‘the monster is best understood as the embodiment of difference, *a breaker of category*, and a resistant Other known only through process and movement, never through dissection-table analysis’ (my emphasis).

To summarise, the true monster is that which does not reliably remain in the category of the ideal or the Other and which can even exist simultaneously in both categories. Its existence is only revealed when it transgresses the border between categories. It cannot be pinned down, taken to pieces, analysed and understood, because it is always shifting and therefore resists being classified. For example, Hyde is only a lower-class Other to Doctor Lanyon until his monstrousness is revealed when he transforms into the respectable Doctor Jekyll. Lanyon is permanently scarred by the trauma of watching this Other transform into an ‘ideal’ member of society. One cannot come to understand this monstrousness by dissecting the characters or bodies of either the ideal Jekyll or the Other Hyde because their monstrous nature is uncovered only in the moment when the borders of the Self are violated. Their monstrousness becomes hidden again when these borders seem to be redrawn. Similarly, the puma in *Island of Moreau* is nothing but an animal Other until it transforms into something that can no longer be clearly categorised as animal but also cannot be seen as complying with the human ideal. At this

¹⁹ These fears may still be seen in modern-day reactions to the LGBT community. The President of the United States of America, Donald Trump, recently attempted to ban all transgender troops from the US Armed Forces (Redden, 2017).

²⁰ This contradictory attitude to perpetrators of murder or terrorism is also still prevalent in contemporary society. Dylann Roof, a young man who was given a death sentence in January 2017 for the murders of nine people, has been described as a ‘subhuman miscreant’ who belongs in a ‘pit of hell’ by families of his victims, but also as ‘a nice, handsome-looking boy’ by those who knew him as a child, and his principal remembered him as ‘cute, but quiet’, and added that ‘he never was in my office for trouble’ (Ghansah, 2017).

point the puma terrifies Prendick so intensely that he runs to the ocean and almost drowns himself in fear.

The reactions that Lanyon and Prendick experience can be explained as encounters with the abject. In establishing how the Other is connected to the abject, Kristeva (1982:1) explains that the object is a fixed Other that provides the subject, as a 'self', with 'someone or something else as support', allowing the subject to become 'more or less detached and autonomous'. She further explains that the object is 'opposed to I [as the self]' (Kristeva, 1982:1) and through its opposition 'settles me within the fragile texture of a desire for meaning' (Kristeva, 1982:1-2). Thus, the subject – the Self – is defined by what it is *not*. It defines itself in opposition to the object. This is a comforting opposition, because it supports the subject's sense of itself as a distinct self. The subject's familiar framework of meaning is established around this opposition. However, the abject, which shares the quality of being 'opposed to I', is 'the jettisoned object, [which] is radically excluded and draws me toward the place where meaning collapses' (Kristeva, 1982:2). This resonates with Cohen's description of the monster as 'a breaker of category'.

What causes abjection is that which

...disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a savior.... (Kristeva, 1982:4)

Thus the abject and the monster are of the same species; the monster evokes abjection and the abject reveals the monstrous Other. Both concepts denote a threat to comforting systems of classification which inevitably results in a terrifying collapse in meaning.

The disquiet caused by a potential collapse into disorder is witnessed in the reaction to Hyde after his assault on the young girl in the scene already mentioned. Enfield recounts seeing Hyde 'calmly' trampling the child and leaving her 'screaming on the ground' (5). When Enfield confronts Hyde about his assault, Hyde is 'perfectly cool and [makes] no resistance' but stares down the angry mob with 'black sneering coolness – frightened too, [...] – but carrying it off [...] really like Satan' (5). Hyde's unapologetic, unemotional reaction and lack of concern for the wellbeing of the child show that he does 'not respect border, positions, rules' (Kristeva, 1982:4). His coolness in a situation in which he should have been remorseful and shocked by his own behaviour is what causes the crowd to experience abjection as it recognises in Hyde an Other not dissimilar to the nature of the mob itself as an entity. Enfield

says that Hyde gives him a look that is ‘so ugly that it brought out the sweat in [Enfield] like running’ (5) and that the crowd, seeing the child ‘was not much the worse’, aside from being frightened, would normally have allowed that ‘to be an end of it’ were it not for ‘one curious circumstance’ (5). Enfield ‘had taken a loathing to my gentleman [Hyde] at first sight’ (5), as do the child’s family and the doctor for whom the child was sent.

Likewise, in *Island of Moreau*, Moreau details the terrible experiments he performs on the beastfolk, explaining that, before he took up ‘this extraordinary branch of knowledge’, it was only attempted by ‘tyrants, by criminals, [...] by all kinds of untrained clumsy-handed men working for their own immediate ends’ (97). As Moreau describes dipping ‘a living creature into the bath of burning pain’ (106), Prendick thinks to himself that he sees

...but a white-faced white-haired man, with calm eyes. Save for his serenity, the touch of almost beauty that resulted from his set tranquillity, and from his magnificent build, he might have passed muster among a hundred other comfortable old gentlemen. (108)

Even so, Prendick shivers and sits ‘for a time in a kind of stagnant mood, so weary, emotionally, mentally, and physically’, that he cannot think (108). Moreau is Kristeva’s ‘killer who claims he is a saviour’ and his words and actions unsettle Prendick just as those of Hyde unsettle Enfield, because neither can reconcile the idea of a gentleman, a symbol of the societal ideal, with the idea of a being having no respect for boundaries, laws or propriety.

Kristeva (1982:2) sees the abject as ‘perverse’ in all senses of the word. It is known by its disposition toward opposition and contradiction. It resists order and discipline. It deviates from what society considers as good, right, moral and proper. Kristeva (1982:15) explains that ‘the abject is perverse because it neither gives up nor assumes a prohibition, a rule, or a law; but turns them aside, misleads, corrupts; uses them, takes advantage of them, the better to deny them’.

In Chapter 2, I explain that Hyde takes advantage of the rules of society when he appeases the mob which is demanding that he pay for his assault on the young girl. He escapes their wrath by paying her parents a large amount of money, ‘close upon a hundred pounds’ (6), as compensation. Although this seems to restore societal order, Enfield still feels unsettled and unhappy about the state of affairs. Enfield calls it ‘a bad story’ and Hyde ‘a really damnable man’ (6). Enfield’s unease shows that he suspects that justice has not been served and that Hyde has managed to mislead and corrupt the rule of law. Enfield also seems to be unsettled because he suspects that the law has not succeeded in its aim of correcting the wrong that has occurred; Hyde shows no remorse and expresses no desire to change. It is possible that even

at this point, Enfield has an uneasy sense that Hyde's disregard for law and morality will lead to further unsettling events, as it does when Hyde murders the highly respected and respectable Member of Parliament, Sir Danvers Carew.

Moreau also has no respect for prohibitions. He tells Prendick that 'to this day [he] has never troubled about the ethics of [vivisection]' and has not heeded 'anything but the question [he] was pursuing' (101). This perverse, unethical approach to science is what causes Moreau's work to be sensationalised as the 'Moreau Horrors' (42). His experiments so threaten society that he and his 'wantonly cruel' experiments engender abjection and he is forced from London and 'simply howled out of the country' (43). An encounter with the abject is known by the intensely unpleasant physical unease it arouses. The loathing experienced during an encounter with the abject sets in motion abjection as a mechanism that attempts to defend the self against the disruptive potential of the abject. Kristeva (1982:2) asserts these defensive reactions may be discerned in the 'repugnance, the retching that thrusts me to the side and turns me away from defilement, sewage, and muck. The shame of compromise, of being in the middle of treachery'.

Reactions to Hyde in *Jekyll and Hyde* and the beastfolk in *Island of Moreau* can clearly be read as defensive reactions to the abject. Hyde inspires 'loathing [...] at first sight' (5) in Enfield and he makes the Scottish doctor turn 'sick and white with the desire to kill him' (5). Enfield admits that Hyde is not easy to describe:

There is something wrong about his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. (7)

Utterson's own first encounter with Hyde also emphasises the unease the man inspires. Even when viewing Hyde from a distance, Utterson thinks that 'the look of him' already goes 'somehow strongly against the watcher's inclination' (12). Utterson who tries to be fair, is puzzled when he attempts to account for his revulsion, his abjection. He mentions Hyde's being 'pale and dwarfish', but admits that his impression of 'deformity' is not based on any 'namable malformation'. Hyde's demeanour, an ambiguous mixture of 'timidity and boldness' (a mixture of supposedly effeminate timidity and more supposedly masculine boldness) and his essentially unmanly voice ('whispering' and 'broken') also bother him. Nevertheless, he can find no rational explanation of his revulsion '—all these [are] points against him; but not all of these together could explain the hitherto unknown disgust, loathing

and fear' (13) that Utterson feels. Doctor Lanyon is similarly struck by his reaction to Hyde due to the 'remarkable combination of great muscular activity and great apparent debility of constitution, and—last but not least—[the] odd, *subjective disturbance* caused by [Hyde's] neighbourhood' (45; my emphasis). The loathing that Hyde inspires in those he meets is a sign of their defensive reactions to that which threatens the boundaries of their selves, their experience of the world as subjects, not so much to an Other as to something that is not firmly in an Othered object position.

Prendick experiences the same sense of indefinable 'deformity' when he encounters the beastfolk of Moreau's island. As I mentioned in Chapter 2, when he recounts his first sight of M'Ling, he comments: 'In some indefinable way the black face thus flashed upon me shocked me profoundly. It was a singularly deformed one' (12). Other beastfolk are no less disturbing to Prendick. When he sees the faces of the beastfolk crew of the boat that saves him when he is abandoned by the captain of the *Ipecacuanha*, Prendick admits that there was 'something in their faces – I knew not what – that gave me a queer spasm of disgust' (32). He states that it is 'impossible' for him to 'describe these Beast People in detail' (112) and that he has a 'shivering horror of the brutes' (113).

Nevertheless, abjection does not involve only revulsion, but also fascination. Kristeva (1982:2) links abjection to '[t]he fascinated start that leads me toward and separates me' from what she calls the 'improper' and the 'unclean'. One is thus simultaneously repelled and attracted by that which poses a danger to one's sense of being as a subject. The fascination one experiences when faced with the abject is explained by its revelatory qualities. As the abject collapses meaning, '[t]he clean and proper (in the sense of incorporated and incorporable) becomes filthy, the sought-after turns into the banished, fascination into shame' (Kristeva, 1982:8). The violent rejection of the abject that the Self experiences when faced with this collapse – the 'time of abjection' (Kristeva, 1982:9) – serves as 'a time of oblivion and thunder, of veiled infinity and the moment when revelation bursts forth'. Kristeva (1982:9) sees this moment of revelation as evoking '*jouissance*', a joy or moment of ecstasy,

...in which the subject is swallowed up but in which the Other, in return, keeps the subject from foundering by making it repugnant. One thus understands why so many victims of the abject are its fascinated victims—if not its submissive and willing ones.

In *Jekyll and Hyde*, Utterson's initial idle bemusement at the mystery of Mr Hyde's presence in Dr Jekyll's soon becomes an obsession that sees him spend a 'night of little ease' with his 'toiling mind, toiling in mere darkness and obsessed with questions' (11). Utterson reflects that while previously the problem of Hyde has 'touched him on the intellectual side alone;

[...] now his imagination [is] also engaged, or rather *enslaved*' (11; my emphasis). Utterson experiences a 'singularly strong, almost an inordinate, curiosity' (11) about the mystery of Hyde (see the next section of this chapter for more detailed discussion of this). The rapid progression of Utterson's intellectual interest in Hyde to a state of excited and enslaved imagination shows Utterson finding joy in engaging with the abject as he pursues revelation. Utterson believes that knowledge of Hyde will banish the secrets shrouding Jekyll and, thus fascinated, he sets out to hunt Hyde even though he views the man with disgust, loathing and fear.

Prendick is also gripped with an awful urge to approach the abject. Prendick finds the cries of the vivisected puma so 'singularly irritating' that they 'altogether upset [his] balance', making him 'clench' his fists, 'bite' his lips, pace about his room and even stop his 'ears with [his] fingers' (48). Eventually, with his 'nerves quivering' (48), Prendick flees Moreau's compound to get away from the cries. Prendick's physical distress and urge to separate himself from the puma's pain are signs of an encounter with abjection. Upon his return to the compound, Prendick hears the same cries, but this time he believes it is 'not the cry of a puma' (66). The sound initially leaves him 'frozen' (66), but when he hears another 'gasp of anguish' he rises, 'and in three steps [...] crosse[s] the room, seize[s] the handle of the door [to the laboratory], and [flings] it open before [him]' (66). What he sees is so traumatic that Prendick again experiences abjection, 'trembling, [his] mind a chaos of the most horrible misgivings' (67). Prendick later tells Moreau that the puma is 'so cut and mutilated' that he prays he 'may never see living flesh again' (94). Prendick becomes the fascinated victim of the perverse '*jouissance*' (Kristeva, 1982:9) of encountering the abject to the extent that he feels compelled to confront it, just as Utterson feels an inordinate curiosity to behold Hyde's features. Prendick is both repelled and attracted by that which threatens his sense of Self. He chases after the puma, hoping for revelation, even as the puma terrifies and confounds him.

I have discussed how society attempts to continually reassert the differences between the ideal and the Other in *Island of Moreau* and *Jekyll and Hyde*. In this chapter of my dissertation, I explore why the need to constantly re-establish these binaries exists and suggest that it is because the Other constantly threatens to overstep boundaries and come too close to the ideal, thus becoming a monster capable of destroying the structures around which society organises itself. The borders established in the previous chapter fail, due to the liminal, transgressive nature of the monsters in the texts. To examine this failure, I consider how contact with the monstrous abject and curiosity about its nature eventually lead to an inability to keep binary

oppositions distinct. The contamination of the abject and the consequent collapse and commingling of the ideal and Other positions cause the collapse of order in the texts.

Hyde threatens the human/animal division

The distinction between the human position and its animal Other opposition is a boundary that is vigorously policed in both *Jekyll and Hyde* and *Island of Moreau*. The assumption of superiority and authority ascribed to the human position accounts for the anxiety experienced by individuals who feel that their claim to this position is being weakened.

This anxiety is the prime motivation behind Jekyll's actions in the text. He struggles to reconcile his 'impatient gaiety of disposition' with his 'imperious desire to carry [his] head high' (48). Jekyll regards and hides his 'irregularities' and 'concealed [...] pleasures [...] with an almost morbid sense of shame' (48). His disappointment at what he calls 'man's dual nature' (48) – that 'all human beings [...] are commingled out of good and evil' (51) – distresses him to such an extent that he applies himself to solving this problem through science. Jekyll's scientific discoveries allow him to hope that he might separate these two parts of man, to be 'housed in separate identities' so that 'the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path' (49). Jekyll's fears and aspirations are reactions to the abject. He becomes fascinated by his immoral impulses, even as he is disgusted by them and he seeks to separate himself radically from what he believes is an Other, inhuman self.

Jekyll's experiment is seemingly successful in this regard. He manages to transform himself into Edward Hyde, one on whom 'evil' is 'written broadly and plainly' (51). Hyde has no human sense of shame and he takes animal pleasure in the acts he indulges in with '*bestial avidity*' (53; my emphasis), while his 'conscience slumber[s]' because his own 'good qualities [are] seemingly unimpaired' (53). However, the constant interaction with the Other soon leads to a blurring of the boundaries of his subjectivity. One morning, after a night of 'adventures' (53), Jekyll, while still in a 'comfortable morning doze', catches sight of his hand, which, instead of its usual form, retains the primate-like appearance of Hyde's hand (54). Jekyll this experiences an encounter with the abject as his sense of Self comes under attack:

...terror woke up in my breast as sudden and as startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. (54)

Jekyll panics because his identity is under attack. Mentally, he still considers himself the ideal, upright Doctor Jekyll, but physically he cannot deny that he has become infected by the bestial usurper, Edward Hyde. Jekyll contemplates that this ‘reversal of [his] previous experiences’ is the ‘Babylonian finger on the wall [...] spelling out the letters of [his] judgement’ (54). He thus likens his predicament to that of King Belshazzar who summons Daniel to explain this vision, and hears that it is a warning that, if Belshazzar continues in his self-indulgence, he will become like his father Nebuchadnezzar, who, due to his pride and self-indulgence, was ‘banished from the society of men, his mind became like that of a beast’ (Daniel 5:21), and he fell to eating grass. Jekyll recognizes his self-indulgence in creating Hyde as a ‘brutish physical insensibility’ (56) and is frightened that he will degenerate completely into the animal-like Hyde. Jekyll’s oscillation from human to animal states of being terrifies him, because it reveals the flimsy, porous barrier that separates the positions.

However, yet again, Jekyll’s reaction is more complicated than just simple revulsion at the thought of becoming an animal. He becomes ‘the subject [that] is swallowed up’ (Kristeva, 1982:9) but he delights in the ‘exquisitely thin and icy’ feel of his blood as he contemplates Hyde’s deeds. Jekyll ‘project[s] and share[s] in the pleasures and adventures of Hyde’ ‘with a greedy gusto’ even as he worries that ‘the balance of [his] nature might be permanently overthrown’ (55). Nevertheless, he attempts to reassert this barrier, with only partial success. He bids ‘a resolute farewell’ to Hyde and for the space of two months, remains ‘true to [his] determination; for two months [he leads] a life of such severity as [he has] never before attained to, and enjoy[s] the compensations of an approving conscience’ (56). His rejection of Hyde temporarily allows Jekyll to re-define himself as the human ideal. However, he once again becomes the ‘fascinated victim’ (Kristeva, 1982:9) of the abject Other within himself when he is ‘tortured with throes and longings’ (56) and once again swallows the transformative draught that summons Hyde. This time, Jekyll surrenders completely to Hyde’s animal, ‘unbridled, [...] furious propensity to ill’ (56).

It is in Jekyll’s state of surrender to the animal Other that he murders Sir Danvers Carew. The murder of Sir Danvers Carew is presented like the attack of a brute or beast. Hyde stamps his foot, like an animal ready to charge. He brandishes his cane. Then he breaks ‘out of all bounds’ and clubs his victim ‘to the earth’ (18). He then tramples Carew with ‘ape-like fury’ and shatters his bones, ‘maul[ing] the unresisting body’ (56). Carew is left so ‘incredibly mangled’ (19) that it is unbelievable that a human could be responsible for this attack. The cane ‘with which the deed [is] done’ is referred to crudely as a ‘stick’ made ‘of some rare and

very tough and heavy wood' (19). This change of the cane, the respectable signifier of the human, gentlemanly ideal, to the stick used in an act of violent homicide again shows the flimsy barrier between man and animal, and the danger of unleashing the animal nature in man.

After the murder Jekyll once again resolves to keep Hyde in check. Jekyll treats the potential for the emergence of Hyde, a 'devil [...] long caged', to come 'out roaring' (56) as he would treat the potential threat of a wild animal. As if trying to lock the beast back in its cage, Jekyll locks the door and then grinds the key under his heel (57). Yet these measures are unsuccessful. The beast within Jekyll 'so recently chained down' begins to 'growl for licence' (58). As he sits on a bench in Regent Park, the 'animal within [him licks] the chops of memory' (58). Jekyll feels 'a horrid nausea and the most deadly shuddering' (58) as he feels the approach of this abject, inhuman part of his self. He looks down and sees his hand, which lies on his knee is 'corded and hairy' (58). He has once again crossed the border of the human and become Hyde. As he takes a cab home, he 'gnash[es]' his teeth (59) at the driver, and he begins to become more aware that his behaviour is foreign to that of Jekyll, his human self.

As Jekyll's behaviour becomes more unfamiliar to himself, the distinction between human and animal behaviour itself becomes harder to discern. Although Hyde is full of fury and the lust 'to inflict pain' (59), he is able to master 'his fury with a great effort of will' (59) and write convincingly to Poole and Lanyon, who believe that Jekyll pens the missives. Hyde becomes the master of their shared body and in so doing he inverts the hierarchy that installs the human as overlord over the animal. From this point on, Jekyll is the aberration and Hyde is the norm. Jekyll can only reclaim his erstwhile supremacy of the body 'under the immediate stimulation of [his] drug' (60). The human Self and the animal Other have become so intertwined and indistinguishable and the boundary between them so porous that the familiar is now unsafe, and every waking moment is filled with dread for Jekyll, who lives in horror at 'the thought of the brute that [sleeps] within [him]' (60). Jekyll's existence becomes mired in the abject – Stevenson writes that Jekyll has

... now seen the full deformity of that creature that shared with him some of the full phenomena of consciousness, and was co-heir with him to death [...] these links of community [...] in themselves made the most poignant part of his distress [...]. This was the shocking thing; that the slime of the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, should usurp the offices of life. And this again, that the insurgent horror was knit closer to him than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born. (61)

Hyde thus becomes simultaneously monstrous and familiar and Jekyll cannot push him away through his abjection. As Jekyll tries harder to distance himself from Hyde, Hyde only begins to surface more frequently. Hyde plays ‘ape-like tricks’, ‘scrawling blasphemies’ (61) in Jekyll’s own handwriting. The two become more confused and the line between them is yet more dimmed. Jekyll and Hyde become progressively more confused about what is Other and inferior and what is Self and ideal. In ‘Henry Jekyll’s Full Statement Of The Case’, the final chapter of *Jekyll and Hyde*, Jekyll writes that Hyde resents ‘the dislike with which he [is] himself regarded’ (61). Having previously written that Jekyll is ‘the elderly and discontented doctor’ (55), he writes of Hyde that ‘his love of life is wonderful; I go further; I, who sicken and freeze at the mere thought of him, when I recall the *abjection*²¹ and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him’ (61; my emphasis).

Jekyll thus both admires and despises Hyde, and becomes conscious of his own inferiorities. Hyde is at the same time no longer willing to be considered inferior. Jekyll also feels passion and pity, as well as hatred towards Hyde. The confusion of the boundary between superior Self and inferior Other culminates when Jekyll refers to events where both he and Hyde are responsible for actions of their body in the first person, ‘I’ and ‘me’. He also refers to them both in the third person. For example, on the same page (60), Jekyll writes: ‘I was able to wear the countenance of Jekyll’ and ‘[i]t was always as Hyde that I awakened’ (60), showing how he has become simultaneously connected to and separated from both identities. Jekyll-Hyde does not sign the letter with either name, showing how the Self and Other have collapsed and commingled entirely. The distinction between subject and object has disappeared. Hyde and Jekyll are co-heirs to death even as they share life. Hyde and Jekyll are always already born and struggling to be born. Jekyll and Hyde have come to dwell in the threshold between human and animal, Self and Other.

Hyde’s liminal nature and its effect corrupt more than just Jekyll’s subjectivity. I have already examined how, when he first meets Hyde, Utterson attempts to find a reason for the repugnance and enmity that Hyde inspires. Utterson contemplates how Hyde seems ‘hardly human’ and ‘troglydotic’ (13), and then concludes that Hyde disgusts him because of ‘the radiance of a foul soul that thus transpires through, and transfigures, its clay continent’ (14). These words suggest that Hyde’s liminal nature, along with its concomitant potential for

²¹ Stevenson’s use of the term here intriguingly anticipates Kristeva’s use of the term.

disruption, causes fear and abjection because he seems to infect that which he comes into contact with. It appears that Hyde inspires abjection because those who meet him fear that they will be corrupted with the sub-human, and thus bestial, taint he carries.

I would like to return to the scene where Hyde tramples the girl. It is the first example of the anxiety that Hyde inspires due to this bestial taint. His actions are described in strangely animal terms. It is easy to imagine a large wild animal trampling a child, but not a small, 'dwarfish' (13) human like Hyde. He is said to move not like a human, but 'a juggernaut' (5), an inexorable force of nature. Witnessing a human behave in this bizarre way creates abjection in Enfield and the Scottish doctor. They are shocked to see a human charging about like a wild beast. They feel 'loathing', they 'sweat' and they 'turn sick and white' (5) as they look upon him. The crowd of concerned onlookers are infected by the same abjection. However, even as they feel abjection towards Hyde they begin to adopt aggressive and animal-like behaviour that seems to echo his brute mannerisms. The crowd experience a strong 'desire to kill him' (5) even though his crime does not warrant such a severe penalty. The disproportionate desire that they have to kill Hyde is, like his desire to kill Sir Danvers Carew, not 'morally sane' (56), when he has given them nothing but 'pitiful [...] provocation' (56). Instead, it is an irrational, savage bloodlust. The instinctive and animal nature of this desire is reflected in the depiction of the women in the mob as 'wild as harpies' (5), to the extent that these women themselves evoke abjection in Enfield, who feels disgusted by their 'hateful faces' (5), as well as by Hyde. This shows how Hyde spreads his animal taint around him, polluting the nature of those he encounters by provoking their reactions to his own monstrous nature. Characters react to Hyde as vulnerable prey or voracious predators, and thus Hyde threatens the border between the human and animal through his very presence.

As already mentioned, after Utterson hears about Hyde, he develops a fascination with him and his nature, one which draws him ever closer to the revelation of the monstrous Edward Hyde's connection to the respectable Doctor Jekyll. Utterson, like Enfield and others, begins to act in an uncharacteristically animal fashion. He dreams of Hyde as if Hyde is a terrifying predator. In his dream, he sees Hyde stalk through 'a nocturnal city' and 'glide more stealthily through sleeping houses' (11) such as Jekyll's. He imagines Jekyll, his friend, lying defencelessly 'asleep', only to have his door opened and 'the curtains of the bed plucked apart' by a 'figure to whom power [is] given' (11). After this disturbing nightmare, which shows Hyde preying on a vulnerable Jekyll, Utterson decides that, rather than allow his dear friend to be tormented, he must hunt Hyde down, in a frighteningly predatory and potentially

deadly adult version of the children's game of hide-and-seek, reflected in his thought: "If he be Mr. Hyde, [...] I shall be Mr. Seek" (12).

Utterson patiently lies in wait for Hyde outside the door to Jekyll's dissecting rooms. He makes 'nightly patrols' as he stalks Hyde up to as late as 'ten o'clock, when the shops [are] closed, the by-street [is] very solitary, and, in spite of the low growl of London from all round, very silent' (12). As Utterson listens to the feral sound made so ominously by the city, his attention is 'sharply and decisively arrested' by the sounds of footfalls that 'suddenly spring out' (12) from the clatter of other noises. The description of Utterson waiting for Hyde is rather like a description of a predator sniffing the air and listening carefully, waiting in ambush for its prey. Hyde's reaction when Utterson steps out of the darkness and lays a hand on his shoulder is also much like that of a frightened animal: he shrinks back 'with a hissing intake of the breath' (12) and then 'snarl[s]' before, 'with extraordinary quickness' (13), he wriggles away and flees into Jekyll's house. This predator and prey relationship continues to develop. After Hyde murders Sir Danvers Carew, he is seen as a wild and animal-like murderer. At the same time, Jekyll becomes conscious that as long as he is in Hyde's form, he is 'the common quarry of mankind, hunted, houseless' (58).

When Utterson is summoned to Jekyll's home by Poole, Poole is alarmed because his master seems to have been replaced by a 'masked thing like a monkey' (37) that is hiding in the dissecting rooms. The 'masked thing' is Hyde, hoping to avoid discovery. When Utterson enters the house, he sees Jekyll's servants behaving like hunted creatures. They are 'huddled together like a flock of sheep' and break into 'hysterical whimpering' (33). Utterson feels a strong distaste for this unrestrainedly animal-like behaviour and says that it is 'very irregular, very unseemly', though he himself is conscious at the same time of 'a wish to see and touch his fellow creatures' (33). Utterson, in that moment very much a predator, despises this display of animal weakness and yet feels the same urge to flock together with those of his species as he recognises, with a 'crushing anticipation of calamity' (33), the danger that Hyde carries. This shows how, at the same time that Hyde spreads fear and elicits abjection, he also spreads his animal taint. Though Utterson cannot pinpoint the nature of the danger Hyde poses, it may well be that he fears how Hyde may disrupt his sense of self. When Poole leads Utterson to Hyde, he tells Utterson: "[C]ome as gently as you can. I want you to hear, and I don't want you to be heard. And see here sir, if by any chance he asks you to go in, don't go" (34). These words indicate an intense curiosity or even *jouissance* (Kristeva, 1982:9) but also a fear of contact or contamination. Upon hearing Poole's advice, 'Utterson's nerves [give] a

jerk that nearly [throws] him from his balance' (34). Utterson's nervous reaction indicates that he, like Poole, is anxious about having his sense of Self challenged or overthrown by an encounter with Hyde. This shows a fear of the abject. Even though Utterson finally has his prey within his grasp, he is cautious about losing himself completely in the pursuit of it.

Eventually, Poole persuades Utterson that Hyde may have murdered Jekyll. Utterson decides that he must 'make certain' of this possibility and prepares to break down the door to the dissecting rooms to discover the truth. Poole picks up an axe and advises Utterson to arm himself with a kitchen poker. The lawyer takes 'that rude and weighty instrument' (36), approaches the locked door and cries: "'Jekyll [...] I demand to see you [...] if not of your consent, then by brute force!' (38). From behind the door comes a voice, pleading for mercy. Believing the voice to be Hyde's and not Jekyll's, Utterson wants to break down the door. There is 'a dismal screech, as of mere animal terror' (39) as the fine door 'of excellent workmanship' (39) is chopped down. The 'besiegers, appalled by their own riot' (39) enter the room to find an orderly scene of neatly set out papers and tea (that quintessentially English marker of civilised interaction) already set out. They also find Jekyll-Hyde, 'the body of a man sorely contorted' (39), twitching on the ground. As the men explore the room, they come to a cheval-glass mirror 'into whose depths they [look] with an involuntary horror' (40) and see 'the fire [...] and their own pale and fearful countenances stooping to look in' (40).

This final encounter with Hyde's animal taint is significant because it shows Utterson, the ideal man, reduced to the level of a savage animal through his pursuit of Hyde. Utterson becomes a fierce predator hunting down frightened prey. Just as Hyde's human cane becomes a heavy stick when he murders Carew, the mundane human implement, the kitchen poker, becomes a 'rude and weighty' instrument with which to use 'brute force' in this scene. Utterson and Poole reduce the fine door 'of excellent workmanship', which represents civilized refinement, into kindling. After seeing 'the body of a man sorely contorted' they become conscious of how they themselves have been contorted: they are 'appalled' at their own behaviour and see themselves reflected in the mirror as similar to cavemen 'stooping' around a fire. The way in which the boundaries of the human and the animal collapse in this scene is shown most clearly by how Utterson becomes the predatory figure of his own nightmares. Utterson initially fears that Hyde will break into Jekyll's house and disrupt his peace. However, disconcertingly, Utterson ultimately becomes the brutish figure he envisions sneaking into Jekyll's home, while Hyde takes on the role of the refined private gentleman, quietly preparing for a cup of tea, only to be assaulted in his home by a beast-like barbarian.

After this violent episode Utterson discovers Hyde's papers and reads them. These papers and Lanyon's account of his meeting with Hyde comprise the final chapters of the book and thus there is no further mention of Utterson in the text. The fact that Utterson's animal-like behaviour is the reader's final impression of the respected lawyer shows how completely and irrevocably the boundary between human and animal collapses in the text.

The beastfolk threaten the human/animal division

In *Island of Moreau*, the collapse of the human/animal binary is no less disturbing. Prendick's conception of himself as the human ideal, and thus superior to an animal Other, is threatened from the moment that he flees the wreck of the symbolically named *Lady Vain*. From this point, it becomes clear that he has been maintaining only a vain pretence of conforming to the human ideal.

The first challenge to the solidity of the binary and the connotations attributed to the positions of human ideal and animal Other is the threat posed to Prendick's sense of Self by the possibility of having to resort to cannibalism. Prendick states that he and the other two survivors in the lifeboat are 'already thinking strange things and saying them with [their] eyes' on the first day in the lifeboat, but that it is only on the sixth day that Helmar, a fellow survivor, gives 'voice to the thing [they] all [have] in mind' (5). The thought of this necessity is so upsetting to Prendick that he refuses to name it explicitly even in his account of his trials. He claims that he valiantly stands out 'against it with all [his] might' and that he is 'rather for scuttling the boat and perishing together among the sharks' (5). He would rather allow animals – sharks and other predatory fish – to eat them than behave like an animal by eating a person. Despite Prendick's claim to this noble ideal, he quickly agrees to the proposal of drawing lots to determine the victim when it seems that the other survivors will claim him if he does not participate voluntarily. His capitulation in consenting to cannibalism shows how easily and quickly his sense of humanity is undermined by 'necessity' in the face of adversity. The situation ends in a brutish struggle for survival when the survivors disagree on the results of the draw and two of them end up falling overboard and 'perishing together among the sharks' (5). As Prendick watches his companions sink 'like stones' he remembers 'laughing at that and wondering why' (5). This absurd outcome also renders his attempts to remain true to the human, civilised ideal absurd.

When Prendick awakens on the *Ipecacuanha* after being rescued by Montgomery, he looks at his body and no longer sees it as an example of the human form but as a 'dirty skin purse full of loose bones' (7). Prendick's experience of degradation due to 'all the business of the boat' (7) has so unsettled his sense of Self that he feels he no longer fits together into a proper human form. This again illustrates how flimsy the concept of the human ideal is. Without the protection of civilization, when human bodies are subjected to the tribulations of life without comfort and security, they become like the bodies of the beastfolk, resembling a random assemblage of parts that do not fit into any particular category. In fact, His description suggests that he feels he has deteriorated so far that he does not even see himself as animal, but rather as inanimate.

When Montgomery nurses Prendick after his days of starvation in the lifeboat, Montgomery gives him a mysterious 'dose of some scarlet stuff, iced' that tastes 'like blood', and makes him 'feel stronger' (8). Montgomery also informs him that he has injected 'some stuff' (8) into his arm while Prendick lay 'insensible' (8). This treatment, when considered in light of Moreau's discovery of 'astonishing facts in connection with the transfusion of blood' (42) and his disturbing experiments with animals, suggests that the 'scarlet stuff' and the mysterious 'stuff' injected into Prendick by Montgomery, Moreau's understudy, could actually be animal blood. This ominous possibility would mean that Prendick is in fact literally more animal than he realises. Even if the 'stuff' were to be some entirely innocuous medicine, the multiple injections he receives suggest multiple transgressions of the physical borders of his body and foreshadow the further breaking down of boundaries that is to come.

His other experiences on the *Ipecacuanha* further assault Prendick's sense of his human superiority. When he thanks Montgomery for saving his life, Montgomery says that he only did so because he was 'bored, and wanted something to do' (22). Prendick hears that Montgomery 'injected and fed [him] much as [he] might have a specimen' (22). These words lower Prendick to the level of an animal. However, he does not meekly accept his own insignificance. He believes Montgomery has saved his life out of providence, that Montgomery has 'come out of Immensity merely to save [his] life' (21). Montgomery firmly contradicts this notion, stating that it is 'chance, [...] just chance' and that 'everything is [chance] in a man's life. Only the asses won't see it' (22). Montgomery not only removes Prendick's claim to his own exceptionalism by denying that some deity or perhaps personified nature itself is working to ensure his survival, he also implies that Prendick is as foolish and unworthy of special treatment as a donkey. Furthermore, the crew of the *Ipecacuanha* do not

acknowledge Prendick as an equal, let alone a respected gentleman. Prendick is ignored by the crew until he interferes in an argument between the captain and Montgomery. The captain looks at Prendick in surprise and says ‘It’s Mister – Mister–?’ (26). Prendick supplies his name, and the captain roars: ‘Prendick be damned!’ (26). Prendick’s name and identity thus clearly mean nothing to the captain. The crew also make it clear that he is worth even less to them than the menagerie of animals chained on the deck of the ship. The animals have use as ‘merchandise’ or ‘curios’ (14), whereas Prendick has no access to his resources and his fare is unpaid (18). Prendick thus becomes acutely conscious of how his humanity means nothing to the crew.

When the *Ipecacuanha* finally reaches Moreau’s island, Prendick’s sense of Self is dealt a further blow. Moreau says he will not have Prendick on the island and the captain also refuses him, ordering Prendick ‘overboard’, and adding that ‘this ship ain’t for beasts and cannibals, and worse than beasts, anymore’ (27). Prendick is clearly shown once again that he is lower than an animal in importance and estimation. He is left with no recourse and he feels a ‘gust of hysterical petulance’ (28) but offers nothing more than weak resistance when he is hauled to the gangway and he is once again cut adrift in the half-flooded dinghy of the *Lady Vain*. Prendick reflects how easily ‘hunger and lack of blood corpuscles take all the manhood out of a man’ (28). His experiences, before even reaching the island of Moreau and his beastfolk, have entirely unsettled his faith in the fixity of his position as a human and made him understand that this designation can easily be rendered worthless or even be revoked. Thus, for the second time Prendick faces the prospect of starving at sea, but this time he is utterly alone, and is actively cast away by his fellow men. He reacts by succumbing to illogical, animal rage. The tears run down his face as he strikes ‘with [his] fists at the water in the bottom of the boat, and [kicks] savagely at the gunwale’ (30).

When they see that Prendick has no hope of survival on his own, Moreau and Montgomery reluctantly take pity on him and allow him onto the island. Here, Prendick comes into contact with the beastfolk, who induce an even greater crisis of doubt in his human designation due to the abjection they inspire. He complains about M’Ling to Montgomery, saying: “‘He’s unnatural [...]. There’s something about him [...]. Don’t think me fanciful, but it gives me a nasty little sensation, a tightening of my muscles, when he comes near me. It’s a touch – of the diabolical in fact’” (47). What Prendick feels when M’Ling is nearby is clearly abjection in the form of physical unease due to ‘the in-between, the ambiguous, the composite’ (Kristeva, 1982:4) nature of M’Ling’s existence.

In Chapter 2, I employed the example of the vivisected puma to highlight the gender binary established in *Island of Moreau*. However, the puma also serves to demonstrate the unstable boundary between the human and the animal. The sense of physical unease that Prendick feels when he encounters M'Ling on the ship also disturbs Prendick throughout his time on the island. When he enters Moreau's dwelling and Moreau begins to work on the puma, Prendick and Montgomery both feel empathy for the 'sharp, hoarse [cries] of animal pain' (46) that Moreau's work elicits from the vivisected puma. Prendick thinks of the puma as a 'poor brute' (47) and Montgomery winces and swears each time they hear the puma howl. The empathy that these men feel for the puma's distress is a connection of fellow feeling, understanding and compassion that suggests greater kinship with the animal than that shown toward Prendick by his fellow humans when he is in dire straits. The fact that the pain of the animal elicits greater sympathy than the plight of a human shows how the primacy of the human is undermined. Prendick and Montgomery cannot help feeling connected to the puma, which also shows that the categories of animal and human are not so distinct. Prendick's abjection and empathy lead to such a disturbance of his sense of Self and a blurring of boundaries that the world begins to seem 'a confusion, blurred with drifting black and red phantasms' (48).

On Prendick's first solo foray into the island, he comes across 'a rustling amidst the greenery' (51) by the side of a stream. At first he cannot distinguish what it is until, to his shock, he sees that it is 'a man, going on all fours like a beast!' (51). Prendick is so 'greatly disturbed at the apparition' of this 'half-bestial creature' (52) that he wishes he were armed. The abjection caused by seeing 'a man go on all-fours and drink with his lips' (52) is so strong that he feels the need to defend his sense of humanity or potentially even destroy this creature that carries a bestial taint. When Prendick discovers the mutilated body of a rabbit, he experiences another intense encounter with abjection. He calls the dead rabbit an 'unpleasant thing [...] covered with shining flies, but still warm, and with the head torn off' and he stops 'aghast at the sight of the scattered blood' (53). He sees the death of this animal and the violation of its bodily integrity as an immediate threat to his subjectivity, perhaps because its scattered body reminds him of his own fears of having his body invaded and its wholeness destroyed. He thrusts himself 'violently – possibly even frantically – through the bushes, anxious to get a clear space about [him] again' (53). Prendick seeks to radically separate himself from the rabbit's carcass, which draws him 'toward the place where meaning collapses' (Kristeva, 1982:2). He flees back to Moreau's enclosure on the beach. His need to clear a space about himself illustrates how his brushes with abjection have drawn him too close to the boundary between

the human and animal and his subjectivity is threatened because he is starting to realise that the border is not solid and might indeed disappear entirely if he draws too close to it.

In his flight, Prendick stumbles across three beastfolk that have been constructed from pigs. Even though he still feels threatened and anxious at the prospect of discovery, he falls victim to the lure of the '*jouissance*' (Kristeva, 1982:9) of observing these 'grotesque *human figures*' [my emphasis] (54) from hiding. After ruminating on their appearance for a while, Prendick realises that what disturbs him about these '*bestial-looking creatures*' (54; my emphasis) is their 'utter strangeness and yet [...] strangest familiarity' (55). They are 'human in shape, and yet human beings with the strangest air about them of some familiar animal [...] a swinish taint, the unmistakable mark of the beast' (55). He finally realises that it is the presence of their animal natures in their seemingly human bodies that inspires his abjection. Up to this point he has not been able to identify the reason for their strangeness – the balance of the human and the animal aspect is elusive. What disturbs and threatens Prendick is their liminal nature. They are not only animal, but human as well, and the fact that they can simultaneously occupy both these positions shows that these two categories are not as clearly and comfortably separate as he would like to believe.

While fleeing 'the true animalism of these monsters' (55), Prendick once again encounters the creature he has seen drinking on all fours. He is still unable to clearly discern the beastman's nature. He wonders 'what on earth [is] he – man or animal?' and calls the creature 'the Thing' (56). Prendick searches for a weapon, even an uncivilised one such as 'a stick' (56), to keep this beastman away from his own body. Even though the 'Thing' seems to lack the courage to attack him, he feels threatened by it, because it seems to defy categories and to violate boundaries that he feels should be secure. The beastman 'vanish[es] into the dusk', 'swallowed up' by 'blue shadows' (57). The oncoming darkness and liminal moment of dusk (between light and dark) comes to represent the disappearing borders of Prendick's world as everything around him 'melt[s] into one formless blackness' (58). As he tries once again to reach Moreau's compound, Prendick has yet another confrontation with the beastman, a 'shapeless lump' (58), moving in the darkness. He is most disturbed by its shapelessness. Because the creature is neither human nor animal, he has no frame of reference that would inform his reaction to it. Prendick becomes desperate to classify the creature and repeatedly calls it a 'Thing'. Kelly Hurley (1996:29) notes that 'the epithet is repeated eight times as Prendick flees in panic from the "Thing" through the gathering darkness'. Hurley (1996:29) argues that this is significant:

As he witnesses the collapse of the crucial opposition between animal and human, Prendick's only recourse is to a signifier – Thing-ness – which has no proper signified [...] The Thing-ness of the anomalous entity spills over and infects each term of the opposition it confounds, evacuating “the human” of its meaningfulness, and thus stripping Prendick of his own human identity.

Prendick's flight from this monster is therefore a flight from both the physical threat it poses to his life and the metaphysical threat it poses to the category of the human.

Prendick hurries on, fearfully seeing ‘one black shadow [...] leap into another’ (59) as he runs from the ‘lurking shadows’ moving to ‘follow him’ (60). He is entirely consumed by his terror and his abjection in relation to the ‘Thing’. When he hears a twig snap behind him, he turns around to see something standing ‘erect’ (60) behind him. The black form stands up straight and silent, but does not attack. Prendick, however, reacts to it like a wild animal. He ‘completely [loses] his head with fear’, gives ‘a wild cry’ (61) and runs. As the beastman catches up to him, he uses a lump of rock and strikes with all his might (62), severely injuring the creature. Even in defending his humanity, Prendick is so infected with the taint of the abject that he behaves more and more like a wild animal, while the creature that pursues him conversely seems more calm and upright. In this way, the human and animal boundaries become compromised as the Other approaches the human, and Prendick, as the human, does everything he can to defend himself from contamination by the Other, even if that means further compromising his position as a human by behaving like a beast. After ‘the terror of that chase’ (61), he finally gets back to Moreau's house. Prendick is ‘in a state bordering on hysterics’ and demands that Montgomery explain the meaning of what Prendick has seen to him, asking: “[W]hat was that thing that came after me? Was it a beast, or was it a man?” (64). In response, Montgomery offers nothing but vague platitudes, telling him that “[i]t's nothing so very dreadful” (64) and gives him more ‘dark liquid’ (65) which puts him to sleep.

When Prendick awakens, he hears the puma screaming again, but as I have already mentioned, this time, he believes that it is ‘no brute’, but ‘a human being in torment’ (66). He flings open the door to see ‘something bound painfully upon a framework, scarred, red, and bandaged’ (66). He interprets what he sees on the basis of his expectation: Prendick is convinced that the current subject of Moreau's awful attentions is a human being, and this leads him to the assumption that the scientist is in fact keeping him on the island as a future victim of his surgical experiments. He is horrified by the idea that Moreau and Montgomery are turning humans into animals and that they plan to visit this, the ‘most hideous degradation it [is] possible to conceive’ on him, and to send him ‘a lost soul, a beast, to the rest of their Comus

rout' (66). Convinced that being an animal would degrade him terribly from his superior human position and terrified of becoming an amorphous, monstrous 'thing' consigned to the liminal space between signifiers, Prendick again decides to escape this place where meaning collapses.

Prendick looks around for a weapon again and tears a piece of wood with a nail in it from a deck chair. He tries unsuccessfully to wound Montgomery with it, and then runs away. He hides in 'a cane break' (66) until he hears Moreau and Montgomery coming to find him, accompanied by a staghound. He snatches up his stick and runs towards the sea, contemplating drowning himself. It is then that he becomes temporarily distracted by a simian member of the beastfolk, who persuades Prendick to come with him to the valley where the beastfolk village is located. However, before long Montgomery and Moreau track Prendick to the village. Moreau orders the beastfolk to "'Catch him!' Hold him!'" (84). Prendick sees 'a narrow gap in [a] wall of rock' (83) and 'clamber[s] up the narrow cleft' (84). He reaches a plateau and runs until he gets to 'a dark thick undergrowth' (84). He hears the beastfolk behind him roaring 'like excited beasts of prey' (84) and continues to run until he falls into a ravine. His desperate, headlong flight from capture in this chapter, which is called 'The Hunted Man', demonstrates how precipitously the dominant human ideal may slip into the hunted animal Other, and how Prendick becomes contaminated by the taint of the beast by becoming like an object of prey, even as he runs from bestial contamination.

Finally, Prendick reaches the beach and walks into the water, having nowhere else to run. When Moreau asks Prendick what he is doing, he replies says that he intends to drown himself to avoid being 'infected with some bestial taint' (89), as he believes the beastfolk have been. He looks at the beastfolk 'trying to understand' him (89) and believes that they are trying to 'remember something of their human past' (90). So that the beastfolk may not understand what they are saying, Moreau explains in Latin to him that the beastfolk are not humans turned into animals, but animals that have been vivisected in 'a humanising process' (90). Prendick again shows how thoroughly the boundary between human and animal has been confused through his disbelieving reply: he laughs doubtfully and counters that it is 'a pretty story [...]. They talk, build houses, cook. They were men' (90). After a fuller explanation of Moreau's endeavours and the offer of a revolver so that he may protect himself, Prendick considers that the scientist may be telling the truth and retreats from the water, thinking: 'They may have once been animals. But I never before saw an animal trying to think' (93). This episode shows both how desperate Prendick is to maintain the boundary between the human and the animal

and how thin this boundary is. He is determined to believe that only men can perform human activities, such as thinking, talking, building and cooking, and that men who have been 'degraded' to an animal form must be more capable than animals 'uplifted' to a human form. He is also only concerned about the beastfolk when he believes that they have been men, and therefore he can relate to their plight. Once he is convinced that they are merely animals that have come to resemble men and not the reverse, he is mollified. However, the fact that there is no easy way to determine the exact nature of the beastfolk's hybridity once more shows that the boundary between human and animal is porous and poorly defined.

When Prendick and Moreau return from the beach, Moreau explains the motivation behind his experiments with vivisection. First, he shows Prendick the vivisected puma, which Prendick assumed to be a vivisected human being, and then draws an admission from Prendick that the thing he sees in the laboratory is 'after all, only the puma' (94). Moreau argues that the example of the vivisected puma proves the 'plasticity of living forms' (96), saying that 'it is a possible thing to transplant tissue from one part of an animal to another, or from one animal to another, to alter its chemical reactions and methods of growth, to modify the articulations of its limbs, and indeed to change its most intimate structure' (97). Prendick unwillingly acknowledges this, but insists that such physical transformations would not be enough to turn an animal into a human. He says: "'These things – these animals *talk!*'" (98). Moreau counters that 'the possibilities of vivisection do not stop at a mere physical metamorphosis. A pig may be educated. The mental structure is even less determinate than the bodily' (98). Prendick is horrified by the disappearing border between human and animal and, even though he has been presented with ample evidence that Moreau is capable of successfully manipulating the 'plasticity' of the animal form, Prendick '[fails] to agree with him' (98). He disagrees with Moreau even in the face of overwhelming evidence because he comes to realise that the fact that the beastfolk are not humans infected with the 'bestial taint' is not as reassuring as he believed at first. The beastfolk may not be examples of the human Self becoming the animal Other, but they are still deeply disturbing because they exemplify the Other being subsumed into the Self to such an extent that it becomes impossible to identify from which side of the binary these creatures originate. Prendick resorts to denial because he attempts to defend his subjectivity.

Moreau goes on to explain that he has chosen 'the human form as a model' (98) in most of his experiments. Prendick, who fears the loss of his superior and stable position as a human being, considers Moreau's choice 'a strange wickedness' (98). He does not elaborate on the

nature of this perceived wickedness, but it is implied that he feels that it would have been safer and more acceptable if Moreau had chosen to turn one animal into another. Since such a transformation would not necessarily have been less painful for the vivisected animals, Prendick seems to think Moreau's choice wicked, not because of the suffering that it demands of the animals, but because it disturbs the division between the human and the animal. This is a distinction much more important to Prendick than the divisions between different kinds of animals. His revolted reaction to the nature of Moreau's experiments shows how the destabilisation of the human/animal hierarchy challenges Prendick's stable sense of superiority.

The instability of this boundary is further illustrated when the Ape Man persuades Prendick out of the water the first time that Prendick wades into it preparing to drown himself. The Ape Man holds out a hand to Prendick. He then counts his five fingers aloud and 'grin[s] with immense satisfaction' (73) when Prendick does the same. When Prendick asks for food, the Ape Man invites him to eat 'man's food' (73). When Prendick reaches the village of the beastfolk, he enters one of the huts. In the blackness, he can see only 'featureless silhouette[s]' (77) and a 'shapeless mass of darkness' (77), which further reflects his fear of formlessness. The Ape Man announces: "It is a man [...] a live man, like me!" (77). Another voice says: "He comes to live with us [...] He must learn the Law" (78). Prendick is made to chant the Law, a litany created by Moreau that consists of a seemingly endless list of rules, such as these:

Not to go on all-Fours; *that* is the Law. Are we not Men?
Not to eat Flesh nor Fish; *that* is the Law. Are we not Men?
Not to chase other Men; *that* is the Law. Are we not Men? (79)

The fact that the Ape Man feels the need to introduce Prendick to a human society and has to teach him the laws of humanity undermines Prendick's own sense of superiority and humanity. He imagines that he is obviously human and superior to the beastfolk, but they see him as something that is uneducated in the ways of men, and that needs to have restraints put on him by the Law so that he can be human, demonstrating that to them, humanity is a fluid category that can be assigned to or removed from an individual, and not something inherent and stable.

It is made clear through the chant of "Are we not Men?" that Prendick's right to call himself a man will be questioned if he does not conform to the Law. Prendick thinks that the Law prohibits everything from 'the maddest, most impossible, most indecent things one could well

imagine' (79) to simple 'acts of folly' (79) such as clawing at bark, which he believes no human would actually do. However, as the Law is chanted, it becomes obvious that Prendick has already violated several of its prohibitions. He goes on 'all-Fours' when he falls out of his hammock (65) and certainly eats fish and flesh, such as mutton (9). Prendick is also guilty of animal behaviour such as 'gnawing' at his food (77). The Law is also broken by Moreau himself when he orders the beastfolk to chase Prendick (84). In addition to being mindful of the proscriptions of the Law, Moreau and Montgomery must constantly consciously avoid doing anything 'undignified' (92) that might lead the beastfolk to question their humanity. This, too, shows that humanity and animality are not stable categories that one is inherently included in or excluded from; rather, the two are in many ways similar and easily blurred.

Prendick thinks the Law 'the insanest ceremony' (78), but participates in it anyway. He claims that this is because he is afraid of 'white teeth and strong claws' (80) that might attack him if he does not participate. However, he also states that he and the beastfolk are all filled with a kind of 'rhythmic fervour' (79) as they recite it. He claims that 'superficially the contagion of these brute men was upon me, but deep down within me laughter and disgust struggled together' (79). Prendick views the Law as ridiculous and something that he participates in only superficially, but, in fact, the Law is to a great extent a set of human norms that Prendick tries to conform to every day. This incident shows that humanity, even back in civilized London, can be seen as defined by animals conforming to a set of absurd laws and expectations out of a fear of being denied access to the privileges associated with the category of 'human'. It is perhaps this underlying knowledge that fills Prendick with a sense of unease and 'disgust' (79). Hurley (1996:28) contends that the repetition of the phrase "'Are we not Men?'" is an

...iteration of belief in such a stable construct as the human identity, and in one's own possession of that identity, [and that this iteration] can make it so. The question is framed as a rhetorical one whose answer is "yes," but the text answers "no": there are no "men" in *Moreau*, only grotesque abhumans whose numbers include the protagonist Prendick and other "fully human" characters. Humanness is revealed as merely a discursive construct, a provisional category under erasure even at the moment its delineations are marked out.

Prendick is certainly disgusted by the idea that the concept of the human can be defined and fixed by these obviously inadequate and sometimes 'insane' proscriptions. He is also sickened by the fact that the beastfolk do indeed come so close to being human that they can be mistaken for 'fully human'. He himself mistakes them as such many times before Moreau

explains their provenance to Prendick. The Law serves to symbolise the disappearing space between the positions of human and animal, which accounts for Prendick's abjection.

After performing the litany of the Law with the beastfolk, Prendick seems to become initiated into their fold in more than a superficial way. When one of the beastfolk, referred to as the Leopard Man, breaks the prohibition against eating 'Fish' and 'Flesh' by hunting a rabbit, the Leopard Man himself becomes hunted by the island's inhabitants. Moreau and the beastfolk pursue the fleeing Leopard Man to return him to the 'House of Pain' for punishment. Prendick participates in the hunt and he finds the Leopard Man hiding in 'the half-darkness under some luxuriant growth' (130). In the chapter 'Doctor Moreau explains', Moreau tells Prendick that he believes humans are driven by 'intellectual desires' (101) rather than by 'pleasure and pain' (101). However, when Prendick finds the Leopard Man 'in a perfectly animal attitude, with the light gleaming in its eyes, and its imperfectly human face distorted with terror, [Prendick realises] again the fact of its humanity' (130). He himself has been hunted by Moreau and the beastfolk, and has known terrible suffering on the dinghy of the *Lady Vain*. He realises that soon the creature will be seen by other, and that the Leopard Man's pursuers will 'be overpowered and captured, to experience once more the horrible tortures of the enclosure' (130). Knowing this, Prendick decides to shoot the creature and give it a merciful death, even as Moreau yells at him not to kill it. This incident, during which Prendick's abjection abruptly changes to compassion, once again reveals the lack of a true division between the human and the animal, as it becomes clear to Prendick that both are driven by fear and pain.

The beastfolk, whom Prendick begins to call the 'Beast People' (131) following the Leopard Man's death, seem to him to show 'a quite *human* curiosity about the dead body' (131; my emphasis). As he watches the Beast People carry the corpse of the Leopard Man out to sea, he describes the revelation that comes to him after witnessing the island community, both human and animal, unite to deal with one of their number that transgresses the Law: 'A strange persuasion came upon me that, save for the grossness of the line, the grotesqueness of the forms, I had here before me the whole balance of human life in miniature, the whole interplay of instinct, reason and fate, in its simplest form' (132). Following this thought, Prendick realises that he has up to this point been fixated on the horror of the vivisection employed in Moreau's House of Pain, but he has not considered 'the pain and trouble that [comes] to these poor victims after they [have] passed from Moreau's hands' (132). Prendick reflects that 'before they had been beasts, their instincts fitly adapted to their surroundings, and happy as living things may be. Now they stumbled in the *shackles of humanity*, lived in a fear that never

died, fretted by a law they could not understand' (133; my emphasis). Thus, as Prendick begins to feel more akin to the beastfolk, he also begins to see that the human is not only similar to the animal state, but also perhaps inferior and more of a punishment than a privilege. After this incident, the Law begins to represent the possibility that the beastfolk have been infected with the folly of humanity, rather than the humans with the taint of the beast.

Prendick's experiences on the island do not just threaten the idea that humans are distinct from and superior to animals in their mastery over base instinct. These experiences also threaten the idea that humans are more powerful than animals and therefore deserving of being their masters. When Moreau explains the motivations behind his experiments, he makes it clear that he views humans as superior to animals. He speaks of how his experiments 'fall short' of the 'ideal of humanity' (105). Yet even as he proclaims the superiority of humanity, Moreau contradicts this notion. For example, he describes the only one of his experiments that was not created with the human form as template:

It was a limbless thing with a horrible face that rolled around on the ground in a serpentine fashion. It was immensely strong and in infuriating pain, and it travelled in a rollicking way like a porpoise swimming. It lurked in the woods for some days, doing mischief to all it came across, until we hunted it. (105)

Moreau describes how the creature killed a man who was in the hunting party. When the man's body was found, Moreau discovered one of the barrels of his gun 'curved into the shape of an S, and very nearly bitten through' (105). It took several men to hunt and finally kill it. Moreau views this creature as a failure and says that 'it wasn't finished' (105). However, the creature was clearly intelligent enough to hide from humans, strong enough to bend metal, and fast enough to travel significant distances despite moving like a porpoise on land and being in immense pain. This shows that it was equal to, if not better than, humans in several ways. It is possible that Moreau himself can perceive this, and fears the creature's potential rather than truly seeing it as inadequate. The 'limbless thing' is a being that tests the 'extreme limit of plasticity in a living shape' (101) – Moreau's professed aim with his experiments – and as such inherently poses a threat to the borders that define the difference between species. It is a truly liminal being and Moreau knows that it cannot be made to conform to the strictures of his island society that place the human above the animal; its existence threatens the hierarchy he attempts to maintain. Therefore he must set out to destroy it to contain the threat posed by its liminal nature.

The creature recalls the snake in Eden, both by its serpentine nature and its rebellion against its maker. The snake was punished for persuading Adam and Eve to extend their potential by

eating the fruit of knowledge. Moreau may fear this creature because it threatens to reveal to the other beastfolk that they have potential beyond what Moreau has allowed them to use. The very existence of such a powerful creature threatens the notion of human superiority. Though the beastfolk never make mention of the serpentine creature, it appears that they do suspect the possible superiority of animals over humans. The bestial origin of Moreau's creatures continually threatens to overcome the 'human ideal'. Moreau complains that 'the things drift back [to their animal forms] again, the stubborn beast flesh grows, day by day' (104). Prendick himself observes one of the beastfolk go on all fours to drink water. Despite Moreau's insistence that these animal traits are signs of regression, they may as well be signs that the beastfolk recognise some of their animal characteristics as superior to the human norms that have been imposed on them. When the beastman drinks water on all fours, for example, his action is obviously faster and more practical than the more human action of trying to cup water using one's hands or searching for a vessel. As the beastfolk begin to experiment with their animal possibilities, the superiority of the human position is in ever greater danger of being undermined.

This is particularly evident after Moreau is killed and the beastfolk begin to rebel against the Law and the remaining humans on the island. After Moreau departs to hunt the escaped puma, Montgomery takes M'Ling out to search for Moreau. The beastfolk begin to behave with 'gestures and a furtive carriage' (140) that alarm Montgomery. Two Swine Men appear with blood-stained mouths and, when Montgomery cracks his whip at them, they charge unexpectedly. M'Ling, who is armed with 'a light hatchet' (141), abandons it immediately when Montgomery is attacked. In its stead he grapples with a Swine Man and gets 'his teeth in its throat' (141). Prendick concludes that 'teeth [are] *his* weapons when it [comes] to fighting' (142; my emphasis). The speed with which M'Ling discards his human weapon and the effectiveness of his attack using claws and teeth cast doubt on the supposed superiority of both the human form and the implements derived from human ingenuity. After Moreau's corpse is discovered, M'Ling forsakes Moreau's enclosure to live with the beastfolk in the village. M'Ling instinctively resorts to his animal strength and decides to join his more animal fellows after Moreau's invincibility proves to be a lie. M'Ling seems to realise that a battle of strength is coming between the beastfolk and the humans, and that animal strength will prove superior.

However, M'Ling does not consistently rely on these instincts. Despite his having decided to live with the beastfolk, when Montgomery is attacked, M'Ling defends him with a human

instrument. He falls to the superior strength of a stronger and more animal member of the beastfolk, a 'Wolf Brute' (154). M'Ling is found with 'his neck bitten open, and the upper part of [a] smashed brandy-bottle in his hand' (154). Montgomery dies of his injuries soon after, showing that he too is unable to defend himself from superior animal strength, even though he has a pistol for defence. Likewise, Moreau is armed with a revolver when he pursues the puma, but he is bested by it. Although he manages to fatally wound the puma, it overpowers him and 'batter[s] in his head' with the 'fetters' (146) still attached to its limbs. Thus is the human finally proven inferior to the animal in strength, as Moreau's hand is no longer 'the Hand that wounds' and 'the House of Pain' (79) is gone. The puma liberates itself and the beastfolk of the island with the very 'shackles of humanity' (133) that Moreau has inflicted on it. After the fear of human strength and punishment from human hands are gone, the beastfolk begin to revert to their animal roots more swiftly.

The nature of their transformation further challenges the division between the animal and the human and the notion of human superiority. When Moreau explains his conception of the differences between humans and animals to Prendick, he states:

“...so long as visible or audible pain turns you sick, so long as your own pains drive you, so long as pain underlies your propositions about sin, so long, I tell you, you are an animal, thinking a little less obscurely what an animal feels.” (99)

Furthermore, Moreau is frustrated by the first beastfolk he creates, because he claims that they are 'without courage [...] fear-haunted, pain-driven things [...] no good for man-making' (102). After Moreau is dead, the beastfolk declare: “‘We have no Master, no Whips, no House of Pain any more. There is an End. We love the Law, and will keep it, but there is no pain, no Master, no Whips for ever again’” (167). According to Moreau's classification of the difference between human and animal, the beastfolk are at their most human at this point, as they have had the courage to destroy Moreau and Montgomery and are no longer haunted by fear or driven by pain. Yet almost immediately after this the beastfolk begin to behave less like humans. They hold things 'more clumsily, [drink] by suction, [and feed] by gnawing' (173). The rapid reversion of the beastfolk suggests that, rather than preventing them from becoming fully human, the threat of pain is what keeps the beastfolk human. Although they emancipate themselves from fear and pain, the beastfolk do not become more human. Instead they give themselves the freedom to be animal again. The transformation of the beastfolk refutes Moreau's theory that pain drives the animal and intellect inspires the human. The beastfolk's abandonment of their humanity again challenges the notion that humanity is superior to animality.

Moreau claims that he chooses the human form as his template because the human form ‘appeals to the artistic turn of mind more powerfully than any animal shape can’ (99). Initially, Prendick seems to hold the same view, as he cannot look at the beastfolk without considering the many ways in which they fail to conform to the human form. He sees the beastfolk as ‘distorted’ (35) creatures with ‘the clumsiest movements’ (34). He is struck by ‘the disproportion between the legs of these creatures and the length of their bodies’ (112). However, over time, Prendick becomes ‘habituated to their forms’ (112) and at last he even begins to concur with the beastfolk’s suggestion that his own long thighs are ‘ungainly’ (112). He becomes ‘habituated to the Beast People’ (115) and things that once ‘seemed unnatural and repulsive speedily bec[o]me natural and ordinary’ to him (115). When he sees one of the clumsy bovine creatures ‘treading heavily through the undergrowth’ (115) and recognises that there is no difference between the creature he now observes and his memory of a peasant ‘trudging home from his mechanical labours’ (115), the reader realises that Prendick has lost his formerly firm grasp of the difference between human and animal because of his prolonged exposure to the liminal beastfolk. Their constant transgression of the border between man and animal weakens the definition of humanity and shows it to be flawed and arbitrary.

Prendick is aware that his own motivations are driven far more by ‘pleasure and pain’ than ‘intellectual desires’ (101), as Moreau claims human motivations ought to be. He is enslaved by the ‘imperious voices of hunger and thirst’ (164) and often struggles to function when he is hungry or tired. For example, after he is told that he is to be cut adrift from the *Ipecacuanha*, he is ‘alternately despairful and desperate’ (28). He stands around docilely, overwhelmed by his misery and fear of being lost at sea once again, or surrenders to the irrational ‘impulse to laugh at [his] miserable quandary’ (28). As he awaits his fate, Prendick feels ‘all the wretcheder for the lack of a breakfast’ and thinks that ‘hunger and a lack of blood corpuscles take all the manhood from a man’ (28). He also runs from Moreau and the horror of being turned into an animal when he is hungry and tired, but after being brought back to Moreau’s house is filled with a sense of ‘animal comfort’ (65) from food and drink and initially has ‘only the vaguest memory’ (65) of the worries that previously troubled him. He therefore becomes aware that there is not such a great division between the human and the animal as he and Moreau would like to believe. Prendick is driven by the same instincts that apparently drive the beastfolk.

Additionally, Prendick is forced to realise that he is a less capable creature, whether human or animal, than many of the beastfolk of the island. This first becomes evident when Prendick

tries to flee from Moreau and Montgomery and realises that he knows ‘no way of getting anything to eat’ and is too ‘ignorant of botany to discover any resort of root or fruit that might lie about’ (70). He also has ‘no means of trapping the few rabbits’ (70) on the island. By contrast, the beastfolk manage to gather food with no help from Moreau and Montgomery and successfully hunt the rabbits, though they are forbidden from doing so. In fact, Prendick is so pathetic that the beastfolk struggle to believe that he is human and was not recently ‘made’ (118) by Moreau as they were. The Ape Man says that Prendick asked for things to eat because he did not know how to find food (119) and the other beastfolk laugh at his ignorance. Prendick is struck dumb by this challenge to his humanity and the Satyr, the Ape Man’s companion, observes that “‘he says nothing’” and asserts that “‘Men have voices’” (119). This exchange reveals that it is possible for men to fail to conform to the requirements of being human, which shows that being human is a performative exercise and that the requirements by which humanity is measured may be meaningless.

Before Moreau’s death, Moreau tells Prendick that he once made a beastman out of a gorilla, but viewed him as a failure because he had a habit of ‘squatting up in a tree gibbering’ (104). Moreau also admits, however, that this beastman was ‘quick to learn, very imitative and adaptive’, and ‘built himself a hovel’ which was ‘rather better’ than the ‘shanties’ (103) of the Kanakas that he brought onto the island. After Moreau and Montgomery die, Prendick is forced to beg food and shelter from the beastfolk (164). Having once been annoyed by the Ape Man’s assumption that ‘on the strength of his five digits’, he is Prendick’s equal (172), Prendick comes to realise that he is ‘an extremely unhandy man’ (178) and that his ‘lack of practical sense’ (176) makes him less capable of constructing human dwellings than this former primate.

As Prendick’s sense of human superiority is proven false, Prendick lets go of the idea that he should be separate from the beastfolk. His abjection subsides as he becomes subsumed in their liminal natures and the distinction between human Self and animal Other becomes irrevocably blurred. He spends ‘ten months [...] as an intimate of these half-humanised brutes’ (170), and during this time he becomes ‘half-humanised’ himself. He sees the other creatures as ‘cripples and maniacs’ (80) at first, but then ‘loses faith in the sanity of the world’ (133) at large. He also breaks his arm and becomes just as ‘painful and stiff’ (103) as the beastfolk. He soon falls in ‘with these monsters’ ways’ (170) and observes ‘strange changes’ (175) in himself. When Montgomery falls to an assault by the beastfolk, Prendick already sees Montgomery’s human weapon in animal terms, comparing the firing of the pistol to a ‘pink tongue’ licking

out (154). After nearly a year of living with only the beastfolk as company, Prendick no longer sees his own habits and tools as human. He views his way of throwing stones as ‘a trick’ (170) and describes the other beastfolk’s fear of the ‘*bite* of [his] hatchet’ (170; my emphasis). As the beastfolk begin to talk less, he himself loses his taste for talking to the Ape Man, believing that this creature has ‘the distinctive silliness of man’ (172). Likewise, the beastfolk grow hairier and Prendick’s own hair becomes long and matted (175). He gives up watching the beach and trying to build rafts – an activity that he is so hopeless at, despite his ‘litter of scientific education’ (176), that, when it fails, it inspires a misery ‘so acute, that for some days [he] simply mope[s] on the beach and stare[s] at the water and [thinks] of death’ (176). Prendick adopts ‘the practice of slumbering in the daytime’ so that he can be on his guard at night, and calls his dwelling a ‘den’ (178). His eyes also develop ‘a strange brightness, [and] a swift alertness of movement’ (175). Thus he becomes virtually indistinguishable from the beastfolk, which finally erases the difference between himself and them, and consequently between human and animal.

It is only when the Hyena Man kills Prendick’s loyal St Bernard companion that Prendick begins to feel the need to separate himself from the beastfolk again and his abjection, in the form of ‘spasms of disgust’ (180), returns. He sees that the Hyena Man is ‘not afraid and not ashamed; the last of the human taint [has] vanished’ (177), and feels the need to escape the island and to make himself distinct from the beastfolk again. A boat with two dead men in it drifts to the shores of the island. Prendick tethers the boat, equips it with food and uses it to escape. However, when Prendick is picked up by a brig, he realises that he is ‘almost as queer to men as he [was] to the Beast People’ (183). He thinks that he may have ‘caught something of the natural wildness of [his] companions’ (183). He is perpetually filled with ‘such a restless fear as a half-tamed lion cub may feel’ (183) and even considers that he is ‘not a reasonable creature, but only an animal tormented with some strange disorder in its brain’ (185). Prendick is as unable to prove that he is fully human to other humans, even to himself, as he is unable to prove himself fully human to the beastfolk. He has become a perpetually liminal being and the safe, distinct categories of human and animal have become impossible for him to achieve or maintain.

However, the collapsing boundaries of Self and Other and infection with the monstrosity of liminality are not phenomena confined to Prendick alone. Even the unruly crew of the *Ipecacuanha* fear the possibility of becoming infected by the animal nature of liminal beings. This fear is evident in their treatment of M’Ling. The captain complains that he had ‘clean

respectable crew' (17) before M'Ling came aboard, implying that M'Ling is tainted or polluted in some manner and that this pollution has spread. The captain says that he 'understood [M'Ling] was a man' (17) when he sold him passage on the ship, but has now resolved that 'he's a lunatic. And he [has] no business aft' (17). M'Ling's movement on the ship comes to symbolise the constantly oscillating movement of the liminal being shifting between two binary positions. He does not know where to settle on the ship. Montgomery does not want him in his cabin, and the crewmembers do not want him on deck, even though a host of animals are kept caged there. M'Ling cowers when Montgomery rages at him, saying 'you have no place here ... Your place is forward' (13). M'Ling replies that 'they ... won't have me forward' (13). His lack of a place or category on the boat symbolises his liminal position as a human/animal hybrid, but it also sheds light on the liminality inherent in the human condition. When the ship's captain gets into a temper and knocks M'Ling unconscious, he stands in the hatchway between the cabins and the deck and staggers, 'in serious danger of either going backwards down the companion hatchway, or forwards upon his victim' (15). This swaying between backward and forward positions symbolises humanity itself swaying on the evolutionary scale between animal and human positions. Prendick's repeated references to the captain as a 'brute' (16, 26) show how animalistic this man's drunken behaviour appears. The captain is extremely territorial, refusing to allow M'Ling on deck. The captain sleeps 'on the floor of his own cabin' (20) like an animal and seems to lack full powers of speech. He repeats the same limited set of words such as 'Blasted Sawbones' (16-17) and 'Mister Shut Up' (26-27) over and over. He 'yawp[s] with exultation' (15) when pleased and 'roar[s]' (26) when upset. He makes the animalistic threat that he will 'cut out M'Ling's insides' (18). The captain thus seems to be constantly on the border of brutish and animalistic behaviour even as he acts to avoid being contaminated by M'Ling's liminal nature. M'Ling's presence does not cause the crew to become animal, but merely reveals their inherently liminal and partly-animal, 'hardly-human' natures. In doing so, M'Ling destabilizes the clear boundaries between the human and animal on the ship, and this is why the crew experience abjection when they encounter him.

The destabilization of the human/animal boundary also profoundly affects the behaviour and perceptions of Montgomery. Montgomery admits to Prendick that, as Prendick himself comes to do near the end of his time on the island, he has come to regard the beastfolk as 'almost normal human beings' (114). In humanity he sees strange animalistic beings, such as 'Spanish mongrels' (114). The crew on board the *Ipecacuanha* seem to Montgomery to be 'unnaturally

long in the leg, flat in the face, prominent in the forehead, suspicious, dangerous and cold-hearted' (114). He feels more 'vicious sympathy' with some of the beastfolk's ways (114) and in fact does 'not like men' (114). After Moreau's death, Montgomery reacts much as the beastfolk do. Prendick supposes that Montgomery is 'greatly disturbed' (148) as he was 'strangely under the influence of Moreau's personality' (148) and it has never 'occurred to [Montgomery] that Moreau could die' (148). Montgomery begins to drink heavily and decides to give the beastfolk liquor as well. He declares to Prendick: "'We're on the edge of things. I'm bound to cut my throat tomorrow. I'm going to have a damned good bank holiday tonight'" (150). Montgomery speaks about being on the edge of violence and dissolution of order on the island, but his words are also a comment on the lack of stability in the human condition as the boundary between human and animal is approached. Montgomery is an example of this lack of stability. Montgomery calls out "'M'Ling old friend!'" and starts off 'at a kind of quick trot' (151) to M'ling and three other beastfolk. Prendick watches 'the five figures melt into one vague patch', each 'howling at his own sweet will' (151). At this point, it seems as though Montgomery has become indistinguishable from the beastfolk. The human and the beastfolk around him all become one mass of confusion. Without Moreau to establish boundaries for them and to act as the paragon of the human ideal – at least as Moreau himself defines it – the inhabitants of the island all seem to collapse into a state of chaos.

It is after the death of Montgomery that Prendick abandons Moreau's enclosure and begins to dwell among the beastfolk. In this process, he cannot help but turn into one of the beastfolk, as explained above. When he finds a way to escape the island, it initially appears as though binaries and hierarchies will be restored to the text. Prendick regains his sense of abjection towards the liminal beastfolk and remembers them as 'horrible nondescript' (181) creatures. However, this abjection turns out not to be the sign that boundaries are restored, but that they are collapsing yet further. He cannot persuade himself that the men and women around him are not in fact merely 'still passably human, Beast People, animals half-wrought into the outward image of human souls' (183). On Prendick's return to human society, the taint of the beast thus spreads beyond himself, Montgomery and the *Ipecacuanha*, from the supposedly safely contained horrors of an isolated Pacific island to the heart of the British Empire and from there to the whole of humanity.

The beastfolk's attempt to maintain the Law and its proscriptions can be read as an attempt to prolong their liminal existence and perhaps even establish a new position located somewhere between the positions of human and animal. The steady degeneration that Prendick witnesses

in his time with the beastfolk as they return to their original animal state casts doubt on the sustainability of this new position. In the introductory chapter of the novel, Prendick's nephew notes that the island is visited three years after Prendick manages to return to London by the 'HMS *Scorpion*' and that the landing party finds 'nothing living thereon except certain curious white moths, some hogs and rabbits, and some rather peculiar rats' (2). The suggestion is that the beastfolk either annihilated one another or devolved so completely that only swine and rats remain. However, there is a third, more threatening possibility: it may be that the beastfolk community successfully established a hybrid position from which they were able to devise some way of escaping, carrying their destabilising, destructive potential into our world.

Chapter 4:

‘I’ve a pretty taste for paradox’:

The monstrous human Other threatens the ideal/Other binary

In Chapter 3, I considered how the human position is undermined by the existence and actions of characters who complicate any clear distinction between the category of *Homo sapiens* and other species. This chapter shows how the hierarchies *within* the definition of the human also serve to undermine the category’s stability, as humanity becomes a relative quality that can be revoked, even when dealing with those who do not display animal traits. Both texts show that the deepening complexity of the understanding of the human position causes the boundaries that define it to become blurred and insubstantial.

Hyde threatens the masculine/feminine division

Katherine Linehan (2003a:204) notes that the conspicuous absence of women in important roles in the lives of the male characters in *Jekyll and Hyde* and the ambiguous descriptions of Dr Jekyll’s illicit adventures after sunset have led many critics, from Gerard Manley Hopkins to Vladimir Nabokov, to speculate that ‘the shadowy Mr. Hyde [is] an expression of underground sexual appetite on Jekyll’s part’.

In ‘Dr Jekyll’s Closet’, Elaine Showalter ([1990] 2000:192) posits that these sexual appetites are homosexual in nature:

The male homosexual body is [...] represented in the narrative [of *Jekyll and Hyde*] in a series of images suggestive of anality and anal intercourse. Hyde travels in the “chocolate-brown fog” that beats around the “back-end of the evening”; while the streets he traverses are invariably “muddy” and “dark,” Jekyll’s house, with its two entrances, is the most vivid representation of the male body. Hyde always enters it through the blistered back door, which, in Stevenson’s words, is “equipped with neither bell nor knocker” and which bears the “marks of prolonged and sordid negligence.”

The signs of homosexuality in the novel might not seem as explicit to all readers as they do to Showalter, but it does seem that the buildings in *Jekyll and Hyde* are to some extent representative of the bodies of the people who live in them. These buildings tend to reflect the genders of these bodies, and how these bodies are expected to behave in the spaces that society has assigned to them.

For example, on one of Utterson and Enfield's regular walks, the following comparison appears in a description of Jekyll's neighbourhood:

The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone. (4)

As I have stated, there are no women in important roles in *Jekyll and Hyde*. This extract explains that absence by implying what is expected from women in Victorian society as it is represented in the text. Unlike the men in the text, women should not be active and involved characters moving through the world with their own agency. Women are expected to be like this line of shops; men should be able to obtain what they want from women when it is convenient, and women should be passively open for inspection, inviting and willing to please, but also submitting to the restrictions of convention.

Women who behave as expected are openly or implicitly praised for their behaviour. For example, the maidservant who sees Sir Danvers Carew being murdered faints and only notifies the police of the murder three hours later when she awakens again. Nobody reprimands the young woman for her passive behaviour in response to the murder or her delayed notification of the police, probably because her naïve and passive actions are seen as those suited to her sex. The maidservant is not remonstrated with, because she is acting as the expected Other. In her frailty, naïvety and lack of fortitude in the face of violence, she reinforces her own position as an inferior, female Other, while also strengthening the superior position of men as the 'ideal'. In the same case, a man would have been expected to intervene at once to display his courage and willingness to face danger in order to protect the innocent or exact retribution on the guilty, whichever may have been required. Utterson exemplifies these virtues when he storms into Jekyll's private rooms the moment he comes to suspect that Jekyll has been murdered by Hyde. Furthermore, before witnessing the murder, the young woman, who lives 'alone in a house', goes to sit 'down upon her box [...] under the window', feels 'at peace with all men' and thinks 'kindly of the world' (18). The young woman's actions and emotions imply that she is content with her position as a subordinate. The house and her position in it imply that she is a woman who stays in her 'box': she keeps to herself and remains inside after dark instead of going out and is therefore restrained and contained, as a young woman should be. Sir Danvers Carew, Hyde and Utterson, by contrast, move about late at night without suffering social disapprobation.

By contrast, women who do not keep to their position of subservient Other are maligned for it, either explicitly or implicitly. For example, shortly after this maidservant is introduced, Utterson goes to find Hyde's house. Unlike Jekyll's home, it is in 'a dingy street' with 'a gin palace, a low French eating-house [and] a shop for the retail of penny numbers' (20). In this street, Utterson observes 'many women of different nationalities passing out, key in hand, to have a morning glass' (20). He thinks disparagingly of these 'blackguardly surroundings' (20). From Utterson's derogatory description of the street, one can conclude that he disapproves of the women there, because they do not remain restrained and subordinate or stay in their houses as women of his own class are expected to do. Instead, they read sensational books, which may include explicit details of sexual or violent scenes, mix freely with people of different nationalities, drink liberally when they wish to and have control over their own movements and homes. The lack of order and discipline seen in this dingy street unnerves Utterson, because it transgresses boundaries that he would prefer to remain inviolate.

What is also implied is that these key-carrying women have control over their own movements and bodies. The fact that they go into bars for a 'morning glass' (20) and keep their keys close by so that they can quickly re-enter private areas suggests that many of these women are possibly prostitutes and may use their bodies for their own financial gain, rather than to remain the obliging property of husbands. The neat, pretty and restricted houses in Jekyll's street thus seem to imply restricted movement for the women who live there and for their bodies, while the motley assortment of apartments, stores and taprooms in Hyde's street implies a freedom of movement which allows the female Other to escape her assigned place of subordination and to become more free and empowered. Utterson is unsettled because allowing women personal freedom threatens to break down the binaries of his society and the hierarchy that allows men power over women.

As I have explained in Chapter 2, Utterson is also unnerved by Hyde's landlady, whom he encounters after accompanying the police to Hyde's residence after Hyde murders Sir Danvers Carew. Though the landlady's 'manners [are] excellent', her face is described as 'evil' (20). No explanation of why she has an evil air is given, other than the brief 'flash of odious joy' (20) that she shows when hearing that Hyde is in trouble with the authorities. She is able (and willing) to tell the police that Hyde has recently come and gone from the house and was there for 'less than an hour', as well as that 'his habits [are] very irregular, and he [is] often absent' (20). When Inspector Newcomen, the police officer who accompanies

Utterson, enters Hyde's rooms he sees evidence of Hyde's trying to flee and is 'delighted' (21). However, Newcomen's delight is not odious to Utterson, unlike the landlady's joy. This suggests that the landlady unsettles Utterson because she is not like the women in Jekyll's home, whose movements are ordered and controlled by his respectable butler Poole. Instead, the landlady is a woman with knowledge of and control over a man's movements. She therefore does not remain fixed in the subordinate, Othered position that Utterson would probably prefer her to occupy. Instead, she threatens the binary divisions of controlling male Self and controlled female Other through her power over Hyde, and thus threatens the hierarchies that govern Utterson's society.

However, worse than a woman who does not remain in her subordinate Othered position is a man who voluntarily gives up his superior position as a member of the dominant gender and thereby risks stepping into the position of a female Other. This is the error that Henry Jekyll falls prey to when he succumbs to the allure of the freedom to indulge his desires and surrenders his body to Edward Hyde. Though it is never explicitly stated in the text, critics such as Nabokov and Showalter have argued that it is implied in *Jekyll and Hyde* that Doctor Jekyll's circle of friends fear that the relationship between the titular characters is tainted by the Victorian taboo against homosexuality. This possibility is menacing because it threatens society by destabilising the binary between the male and female, removing the female position entirely, and therefore making it unclear who should be the powerful, dominant Self and who should be the subordinate, submissive Other.

The possibility that Jekyll is involved in a homosexual relationship with Hyde is first hinted at when Enfield describes to Utterson what he knows about the connection between Jekyll and Hyde. Enfield explains that he has seen Hyde enter Jekyll's house and come out with a cheque signed by Jekyll, and emphasises that "a man does not, in real life, walk into a cellar door at four in the morning and come out of it with another man's cheque for close upon a hundred pounds" (6). Enfield then admits that he fears that the connection between Jekyll and Hyde has something to do with "Blackmail [...], an honest man paying through the nose for some of the capers of his youth" (6). Enfield tells Utterson that he calls Jekyll's home "Blackmail House", but says that "even that, you know, is far from explaining all" (6). Enfield's careful speech shows that he is concerned about the idea of one man's having access to another man's house, especially in the late night or early morning. He is also suspicious of the idea of men's having financial transactions involving large sums at such hours, possibly because there is a chance that male prostitution is involved. Showalter ([1990] 2000:194) also

notes that the reference to Jekyll's residence as 'Blackmail House' on 'Queer Street' would have homosexual connotations to contemporary readers of the novel. She points out that the critics Miller and Veeder have established that the word 'queer' and its more modern homosexual implication had become English slang by 1900 and that the word 'blackmail' originated in sixteenth-century Scotland, where 'it was generally associated with accusations of buggery' (Showalter, [1990] 2000:195).

The extent to which this possibility bothers Enfield is revealed by Enfield's fixation on Jekyll's house. As discussed before, this house is situated in a neat and pretty street, which is full of houses described as being like 'rows of smiling saleswomen' (4). I have already argued how the nature of the houses in this street mimics gender and is indicative of the sexual norms of the time. This makes it seem possible that Jekyll's house, as Showalter claims, is intended as a symbol of his conformity – or lack thereof – to the norms of sex and gender. Enfield comments that he is somewhat uncomfortable discussing the house, saying 'the more it looks like Queer Street, the less I ask' (7). The use of the word 'Queer' here is carefully ambiguous, as it had come to refer both to troubled circumstances, particularly debt, and to homosexuality by the time of *Jekyll and Hyde*'s publication (cf. Showalter, [1990] 2000:195; see also Onions *et al.*, 1959:1639), but it is likely that Stevenson, gagged by Victorian rules of reticence about alternatives to heterosexuality, intended the word to hint at the threat of homosexuality. Enfield notices how most of the houses in Jekyll's street form a neat line, but 'the line is broken' (4) by Jekyll's house, showing that Jekyll is an outlier. Enfield thinks this house very odd and describes

...three windows [...] on the first floor, none below; the windows are always shut [...].
And then there is a chimney, which is generally smoking; so somebody must live there.
And yet it's not so sure; for the buildings are so packed together about that court, that it's hard to say where one ends and another begins. (7)

Enfield's description suggests that he is disturbed by the secretive nature of the house. The reference to the smoking chimney recalls the axiom that 'there's no smoke without fire', and therefore hints that there are rumours of strange things happening in Jekyll's home. Enfield's statement that the buildings of Jekyll's home are so tightly packed that one cannot identify the boundaries between them also suggests his frustration at not being able to identify the nature of the relationship between Jekyll and Hyde. It also implies that he thinks that the two are far too close and that their intimacy undermines the boundaries that should govern the interactions between men.

The extent to which the unspoken threat of homosexuality bothers the characters in the text can also be observed by the anxious thoughts that Enfield's words provoke in Utterson. After Utterson hears Enfield's suspicions, the first question Utterson asks is: "“You are sure he used a key?”" (7). This shows that he too is disturbed by the idea that Jekyll would allow another man the right to penetrate his home at will. During the night that follows Enfield and Utterson's walk, Utterson is troubled by nightmares. He dreams of

...a room in a rich house, where his friend [Jekyll] lay asleep, dreaming and smiling at his dreams, and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled and, lo! There would stand by his side a figure to whom power was given, and even at that dead hour he *must* rise and *do its bidding*. (11; my emphasis)

This dream is filled with imagery of boundaries being crossed and personal spaces being violated. This may imply that Utterson fears that Jekyll has allowed the borders of his body to be breached in ways that are regarded as shameful by Victorian society. It may also suggest a deeper insecurity about positions of power. In the dream, it is clear that Hyde is the dominant actor who makes demands of Jekyll's body, and Utterson may subconsciously fear that Jekyll not only engages in homosexual sex, but submissively allows himself to be dominated and penetrated. This undermines Jekyll's position as superior and masculine as his actions comply with those expected of the feminine Other. Utterson's fears are further illustrated later, when he interrogates Jekyll about his relationship with Hyde. Jekyll tells Utterson: "[Y]ou do not understand my position [...] my *position* is a very strange one" (17; my emphasis). It is the fact that Utterson does not understand Jekyll's 'position' in his relationship with Hyde that disturbs the lawyer. Perhaps sensing Utterson's suspicions, Jekyll says: "[I]t isn't what you fancy; it is not so bad as that" (17), but his friend remains suspicious. He worries that Jekyll's possible homosexual actions threaten the binary positions of dominant male and submissive female, but also that Jekyll goes so far as to allow the binary to break down further by taking the position of a female Other and letting another man, of a lower, and thus inferior, class have sexual power over him.

After waking from his disturbing dreams, Utterson decides that he must set eyes on Hyde, as it may allow him to 'see a reason for his friend's strange preference or bondage' (11). It is likely that he is subconsciously driven to discover why Jekyll might have some attraction to Hyde and what the nature of this attraction is. When Utterson does manage to meet Hyde, he thinks that Hyde has 'a murderous mixture of timidity and boldness' (13). He also thinks that Hyde has 'a husky, whispering' (13) voice. These characteristics seem to be a mixture of those

expected from the dominant male and the submissive female Other. Utterson feels an abject 'disgust, loathing and fear' (13) towards Hyde, which he struggles to account for. Hyde represents a breakdown in the sexual order to which Utterson is accustomed. Hyde's body disturbs the lawyer, because, to his mind, it represents homosexuality, which further signifies the collapsing of the binaries of male and female, penetrator and penetrated, dominator and dominated, and precipitates them into a chaos without structure or clear meaning.

The danger of such a collapse of structure and its link to homosexual leanings is demonstrated by the death of Sir Danvers Carew, who is murdered about a year after Utterson's first meeting with Hyde. The maidservant who witnesses the murder describes the scene as follows:

"The older man [Sir Danvers] bowed and accosted the other [Hyde] with a very pretty manner of politeness. It did not seem as though the subject of his address were of very great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way [...] then all of a sudden [Hyde] broke out in a great flame of anger."
(18)

When Jekyll-Hyde refers to the murder in his last letter to Utterson, he writes that Sir Danvers Carew gave him nothing but 'pitiful provocation' (56), but does not explain what this provocation was. It is therefore unclear what Sir Danvers speaks to Hyde about. It is also unclear what the older man is doing walking close to the Thames in the middle of the night. The circumstances seem suspicious, and there is a chance that Sir Danvers is in fact searching for a male prostitute and mistakes Hyde for one. The results of this possible mistake may be an expression of the fear of the consequences of flouting society's rules through homosexuality.

Sir Danvers's death is particularly violent. The maidservant describes seeing Hyde 'trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway' (19). When Jekyll-Hyde describes his actions, he says that he 'mauled the unresisting body, tasting delight from every blow' (56). Jekyll-Hyde seems to take a kind of sexual pleasure in the violence that he enacts on Sir Danvers's 'unresisting body'. This violence could be an expression of the fear that transgressing the boundaries of the body in ways that society does not approve of could lead to that body's collapse, humiliation and destruction.

The murder of Sir Danvers may express fear not only of physical destruction but also of social destruction. When Enfield tells Utterson of his unwillingness to discuss Jekyll and Hyde's relationship, he says:

“You start a question, and it’s like starting a stone [...] away the stone goes, starting others; and presently some bland old bird (the last you would have thought of) is knocked on the head in his own back garden, and the family have to change their name. No Sir, I make it a rule of mine: the more it looks Queer Street, the less I ask.” (7)

The ‘bland old bird’ that Enfield refers to can be seen as Sir Danvers, an eminently respectable man, a knighted member of parliament, whose life is lost, and whose reputation may also be lost, due to association with Hyde. The policeman who calls Utterson to identify Sir Danvers’s body is terribly shocked to discover his identity and says: ““Good God, sir! Is it possible?”” (19). Because of Sir Danvers’s high position, his death is also ‘resented as a public injury’ (26). The idea that a respected member of society such as the ‘aged and beautiful’ (18) Sir Danvers Carew, with his ‘innocent and old-world kindness of disposition’ (18), could be murdered by the apparently lower-class, unbalanced, ‘particularly small and particularly wicked’ (19) Hyde provokes the fear that those at the very apex of society and power can be destroyed by society’s lowest members. The strange circumstances of Sir Danvers’s death further betray a fear of the societal imbalance brought about by the disturbance of order and collapse of the gender binary caused by homosexuality.

After Sir Danvers’s death, Jekyll writes to Utterson, saying: ““If I am the chief of sinners, I am the chief of sufferers too. I could not think that this earth contained a place for sufferings and terrors so *unmanning*”” (28; my emphasis). After receiving this letter, Utterson experiences another encounter with the abject. He feels ‘disquieted and fearful’ and begins to avoid Jekyll’s house, thinking of it as ‘that house of voluntary bondage’ (29). The references to sin, unmanning terrors and bondage all suggest the possibility that Jekyll refers to homosexual acts, and that Utterson suspects him of submitting to Hyde’s homosexual dominance (29). When Utterson later reads Jekyll’s final letter, he finds more to suggest homosexual tendencies. Jekyll-Hyde’s letter mentions that from a young age Jekyll suffered from ‘irregularities’ (48) which he ‘regarded and hid [...] with an almost morbid sense of shame’ (48).²² This led to ‘a perennial war between [his] members’ (48) and he often ‘laid aside restraint and plunged in shame’ (48). These phrases suggest that Jekyll’s attempt to divide himself into two parts is partly motivated by a desire to rid himself of homosexual desires. This effort, and its ultimate failure, are once again described in metaphors that relate to architecture. Jekyll hopes that his two sides can be ‘housed in separate identities’ (49). He experiments on himself, despite knowing that drugs which can shake ‘the very fortress of

²² Linehan (2003b:70n47:35-48:4) indicates that an early manuscript of the text has Jekyll admitting that ‘from an early age [...] he] became in secret the slave of certain appetites’.

identity' (50) are terribly dangerous. He fantasises about how Hyde will 'pass away like the stain of breath upon a mirror' (52), while 'in his stead, quietly at home, trimming the midnight lamp in his study, a man who can afford to laugh at suspicion, [will be] Henry Jekyll' (53). However, as Hyde begins to encroach on Jekyll's existence, Jekyll fears that the 'incongruous faggots' (49) of his identity are forever bound together. After Sir Danvers's death, Hyde becomes 'hunted, houseless' (58) and Jekyll becomes 'the cavern in which [Hyde] conceals himself from pursuit' (55), but also Hyde's 'city of refuge' (57). When Utterson goes through Jekyll's house, looking through all the 'dark closets' (39) of his home in the search for his body, it suggests that all the secrets of Jekyll's true self are being discovered. The collapse of Jekyll's doors reflects how he and Hyde have collapsed into one muddled Self in death, and perhaps how they have both lost any true respectable identity, and become a 'dreadful shipwreck' of selfhood, due to their refusal to respect the boundaries of society and to limit themselves to a respectable identity.

The beastfolk threaten the masculine/feminine division

Wells's text does not appear to address the collapse of the male position, but it does reflect anxiety about the true nature of femininity and fear of unleashed female agency. During Prendick's time on the island, the only subject that Moreau is actually described as dipping into the 'bath of burning pain' (106) through his process of vivisection is the female puma. In Chapter 2, I showed how she demonstrates the male-female binary. In this chapter, I argue that she also challenges, and eventually destroys, this opposition. This puma is 'bound painfully upon a framework, scarred, red and bandaged' (66). The puma's condition can be read as a symbol of the ways women suffered due to being bound by the framework of Victorian society. This framework or structure stripped women of power and defences and allowed them to be controlled, manipulated and harmed by powerful men. In disenfranchising women, society bound them into the position of female Other.²³

The women's suffrage movement in Britain, which began in the early 1850s, was becoming more powerful around the time that *Island of Moreau* was written and published. Societies for women's suffrage were burgeoning, and in 1897, just a year after publication of Wells's text, the National Union of Women's Suffrage Societies (NUWSS) was established. It began

²³ This idea is supported by Montgomery's comparison of Moreau's laboratory to 'Gower street – with its cats' (64) which is probably a reference to prostitutes; women persecuted by men and the law, as the beastwomen in *Island of Moreau* are.

as an association of seventeen societies, but by 1913 nearly five hundred regional suffrage societies had joined. The NUWSS was a peaceful association, but many of the women within it were frustrated by the lack of change brought about by peaceful protest. This frustration led to the establishment of the much more militant Women's Social and Political Union (WSPU), which was founded by Emmeline Pankhurst in 1903 (Myers, 2013:s.p.).

The puma-woman in *Island of Moreau* can be read as an expression of the Victorian fear of women who refused to accept their subordinate and vulnerable positions. When Prendick first hears the puma screaming, he is disturbed, as Montgomery also admits to being, by his 'want of nerve' (48). This is partly because Prendick wants to maintain his male stoicism and guard against showing feminine empathy, but there are other reasons for his anxiety as well. The 'emotional appeal of those yells [grows] upon him steadily' (48), and leads him to think that 'it is when suffering finds a voice and sets our nerves quivering that this pity comes troubling us' (48). His emotions overwhelm him until 'the world [is] a confusion' (49) and he does not know what to think of Moreau, his experiments, and the island community the scientist has established. This interlude can possibly be seen as an expression of the dread that the plight of women, once they 'find a voice' through their societies and movements, may become impossible to ignore and that society may no longer be able to deny their suffering. This 'emotional appeal' is a threat because submitting to it would necessarily mean an uncomfortable re-examination of the rules and structures of society, potentially casting the comforting male-dominated world into 'a confusion' without any legitimate boundaries left to give it structure.

About six weeks after Moreau commences the vivisection of the puma, Prendick hears 'the puma victim begin another day of torture' (136). The puma greets Moreau's entry into the laboratory with 'a shriek almost exactly like that of an angry virago' (136). Prendick's use of 'virago' is noteworthy. The word originates from the Latin *vir*, meaning man. The term has come to be seen as an insult, used in a derogatory manner to describe violent and bad-tempered women, but in archaic usage the word was complimentary, describing a woman of masculine courage, strength or spirit (Onions *et al.*, 1959:2360). Thus a virago is already a challenge to established gender expectations of personality, as it denotes a female Other displaying some of the 'virtues' attributed to the dominant male position. The word is one that would in all likelihood have been applied both positively and negatively to suffragettes. The derogatory use of the word expresses a fear of women who behave like men and therefore destabilise the male/female binary opposition.

Following her angry shriek, the puma-woman makes a desperate escape, bursts out of the laboratory and knocks down Prendick, who is standing in the doorway, as she flees. He recalls nothing but ‘an awful face rushing upon [him], not human, not animal, but hellish, brown, seamed with red branching scars, red drops starting out upon it, and lidless eyes ablaze’ (136). The puma flings Prendick out of her way, breaking his forearm in the act, and runs along the beach and into the jungle. Moreau pursues her, armed with a revolver. Prendick’s abject horror of this ‘great monster’ (136) contrasts with the reluctant pity he feels for the puma while she is bound to the surgical framework. While she is bound, she is pitiful, but once she is free, she is monstrous. His reaction again illustrates the male fear of the potential pandemonium that unleashed female power may wreak.

Montgomery enters Moreau’s laboratory to investigate how the puma escaped, and returns in shock. He tells Prendick that the puma is “‘a strong brute [...]. It simply wrenched its fetter out of the wall’” (138). ‘Pale’ and ‘anxious’ (138), Montgomery decides to go after Moreau to help him rein in the rampaging puma. The puma’s strength and her determination to break the structure that holds her back terrifies Montgomery, as he realises that he and Moreau cannot control the beastfolk as they once believed they could. The puma’s strength and successful rebellion is a testament to the strength and rebellious potential of the other oppressed beastfolk, and possibly also to the strength or rebellious potential of the suffragettes, who could also become determined enough to destroy their fetters and to break out of their places of containment, thereby threatening the boundaries which controlled Victorian society.

Montgomery and Prendick later discover the puma, shot dead, next to Moreau, who also lies dead, with his ‘face downward’, one hand ‘almost severed at the wrist’ and ‘his ‘head [...] battered in by the fetters of the puma’ (146). This graphic description of his death is interesting because it so clearly suggests that his power over the beastfolk of the island is broken. Moreau’s injuries recall the beastfolk’s chant: “‘*His* is the Hand that makes/ *His* is the Hand that wounds/ *His* is the Hand that heals’” (79). In death, Moreau’s *hand* is destroyed and ‘almost severed’. Symbolically, this suggests that the hand of the Law is broken. It may also suggest the possible power of furious feminists who seek to break the hand of Victorian Law. Moreau’s downward-turned face suggests his future obscurity and also perhaps the obscurity of patriarchy if suffragettes are allowed to triumph. The fact that it is the fetters, still attached to the puma, that batter in Moreau’s skull suggests the fear that one day unfair laws and

restrictions imposed on women will be turned against the men who impose them, causing hierarchies to break and collapse just as Moreau's bones break.

As soon as the Ape Man hears that Moreau is dead, he asks: "Is there a Law now? [...] Is it still to be this and that?" (144). The beastfolk initially claim that they "love the Law, and will keep it" (167), but that there will now be "no pain, no Master, no Whips for ever again" (167). However, the death of Moreau causes the observance of the Law on the island to start fading almost at once. This shows another fear of Victorian society: the suffragettes claimed to want only equality and an end to the persecution of women rather than to overthrow the government, but there was a fear that the weakening of patriarchal rule would actually and inevitably lead to the downfall of all hierarchies and structures, leading to ungovernable chaos.

This threat is embodied not only by the single puma-woman, but the behaviour of the beastwomen of *Island of Moreau* in general. When Prendick first begins to pay attention to the female beastfolk, he thinks that they are 'less numerous than the males, and liable to much furtive persecution in spite of the monogamy the Law enjoy[s]' (112). He also thinks that they have 'an instinctive sense of their own repulsive clumsiness,' and display, 'in consequence, a more than human regard for the decencies and decorum of external costume' (116). In addition to this, he notices that some of them are 'passionate [votaries] of the Law' (113). Thus, Prendick initially sees many supposedly stereotypical features of the female Other in these woman beastfolk: they are *subjected* to sexual acts, rather than their instigators, they are modest and accepting of the idea that their bodies are inferior or distasteful, and they are submissive to rules created by others.

However, after Moreau's death, the female beastfolk and Prendick's perceptions of them begin to change. Prendick watches the beastfolk and remarks that

...some of them – the pioneers, I noticed with some surprise, were all females – began to disregard the injunction of decency – deliberately for the most part. Others even attempted public outrages upon the institution of monogamy. The tradition of the Law was clearly losing its force. (173)

Thus, the female beastfolk become bold and immodest, aggressively sexual and unwilling to be controlled by the Law. Whereas before Prendick views the beastwomen as passive victims of 'furtive persecution', now he believes they are the active perpetrators of 'public outrages'. Even though, presumably, the actors in these sexual liaisons are still male and female, he now perceives the male position as submissive, which undermines it as the superior position.

Hurley (1996:123) argues that 'Prendick aligns female sexuality with [...] the forces of disorder and changefulness' and that this is an attempt on his part to 'identify abhumanness especially, even exclusively, as the property of the female [...]. The male, who looks on her and desires her at his peril, then emerges by contrast the more fully human'. Hurley (1996:123-124) adds that

...when the male subject is confronted with the fact of his own liminality, his own abhumanness, his own bodily fluctuability, he will attempt to keep this fact at bay by insisting that only the female body is chaotic and abominable, never his own.

This argument accounts for Prendick's particular 'spasmodic revulsion' (116) in reaction to the actions of the female beastfolk. However, as he seeks to distance himself from the beastwomen, he also undermines the human/animal boundary. By seeking to place the female beastfolk further away from his own human position, Prendick has to acknowledge tacitly that the male beastfolk are located somewhere on a spectrum closer to humanity, which in turn places the human position on the same shifting, liminal spectrum and therefore subverts his efforts to separate himself clearly from the animal position.

In defying the Law, the beastwomen destabilise the structure of society on the island and threaten to cause anarchy. They also threaten the laws of Prendick's society because their actions undermine the binary between the male and the female, especially so because they take on their stereotypically male, rebellious behaviour before the male beastfolk do the same. The female beastfolk seem to embody a fear felt by many during Victorian times: that women hid beneath their submission and modesty a desire to rebel, and that if they were not controlled, they would instigate anarchy. As has previously been indicated, concern about women who want to upset the 'natural' order was seen in the debate surrounding women's suffrage. Granting women the right to vote was perceived as a potential threat to the privileged male position. Altick (1973:54) avers that there were two reigning assumptions that kept women confined to the domestic sphere: '[T]he female brain was not equal to the demands of commerce or the professions, and women, simply by virtue of their sex, had no business mingling with men in a man's world.'

Women were therefore viewed as biologically inferior and their involvement in male affairs was viewed as a potential source of pollution that would taint both the masculine and feminine domains. Yet again, however, this supposedly clear separation of duties was regularly transgressed. Women of the lower classes were obligated to work in order to help support their families, often labouring beside their husbands in mills and factories (Altick, 1973:57).

Thus the stability of the economy and of society as a whole depended on women's being allowed to work in new industries, even as rhetoric about the 'proper' place of women pressured them to remain confined to the home and to perform duties relating to the management of the domestic scene, including being primarily responsible for child-rearing.

The law persisted in treating women, regardless of their social position, as second-class citizens throughout the nineteenth century. Even Queen Victoria refused to champion the cause of equal rights; in her regal third-person style, in a letter dated 29 May 1870 to Sir Theodore Martin (quoted in Martin, [1901] 2012:69-70), she writes:

The Queen is most anxious to enlist every one who can speak or write to join in checking this mad, wicked folly of Women's Rights, with all its attendant horrors, on which her poor, feeble sex is bent, forgetting every sense of womanly feeling and propriety. [...] It is a subject which makes the Queen so furious that she cannot contain herself. God created men and women different – then let them remain each in their own position.

Victoria's plea is a clear effort to maintain the boundary that separates the positions of male and female. She continues to warn against the consequences of women abandoning their submissive, subordinate natures to become monstrous Others that threaten the established order of gender relations: 'Woman would become the most hateful, heartless, and disgusting of human beings were she allowed to unsex herself; and where would be the protection which man was intended to give the weaker sex?' (Martin, [1901] 2012:70)

Those agitating for women's suffrage were therefore seen as going against the natural and the religious order of the world, an order that was believed to be the foundation of civilisation. In *Island of Moreau*, this fear can be seen to manifest in the more rapid degeneration of the female beastfolk once Moreau – the representative of patriarchal rule – is overthrown. In *Jekyll and Hyde*, Hyde is seen as the smaller, and thus weaker, more feminine and more delicate side of Jekyll's nature, which appears when Jekyll relaxes the restraints society places on his behaviour.

In *What It Means To Be Human*, Joanna Bourke (2011:67) examines a letter written in April 1872 to *The Times* by an individual who identified herself only as 'An Earnest Englishwoman'. The Earnest Englishwoman entitled her letter 'Are Women Animals?' and in it she calls attention to the fact that not all of 'mankind' are assigned the same social and political rights. She asks whether it is just that animals have been granted greater protection in law than women have been given: 'Whether women are the equals of men has been endlessly debated; whether they have souls has been a moot point; but can it be too much to ask [for] a definitive acknowledgement that at least they are animals?' (Bourke, 2011:67).

She implores that parliament rule that women be included in the term ‘animal’ under law so that ‘there would then be at least an equal interdict on wanton barbarity to cat, dog, or woman’ (Bourke, 2011:67). Bourke (2011:67-68) explains that the Earnest Englishwoman’s frustration and ire was motivated by the verdicts in three court cases that week. In the first, a man had punched another man on the mouth and stolen his ‘watch ring’. In the second case, a husband murdered his wife by throwing her under the wheels of a passing cart, and in the third case, a man knocked out his mistress’s eye and later assaulted her again when she left the hospital. The first man was sentenced to seven years’ penal servitude and forty lashes, but the other two men were sentenced only to three and four months’ hard labour, respectively.

The Earnest Englishwoman’s plea to be recognised as an animal is an example of how the changing relationship between one type of Other and its opposite – in this case between animal and human – in turn inspired a change in the relationship between another type of Other and its opposite position: man and woman. This kind of ‘slippery slope’ was behind the fear of the destruction that might be caused by softening efforts to maintain clear boundaries between all forms of Other and the ideal Self of Victorian society. If one boundary were to disappear, then they all might eventually be effaced.

The beastfolk threaten racial boundaries

At the start of *Island of Moreau*, it becomes clear that Prendick is most comfortable with the beastfolk that he can clearly and easily define as racial Others. M’Ling severely unsettles Prendick at first, but due to M’Ling’s pseudo-Asian name and dark skin, Prendick becomes accustomed to thinking of him as ‘the black-faced man’, or a man of a different race, and soon becomes less troubled by his presence. Prendick comes to admire his ‘strange tenderness and devotion’ for Montgomery and thinks that M’Ling is ‘the most human-looking of all the Beast Folk’ (114). Prendick is also fairly comfortable with the Ape Man, who seems, to both Prendick and Moreau, to be ‘a fair specimen of the negroid type’ (102), and for whom they ‘[do] not feel the same repugnance’ (72) as for the other beastfolk.

By contrast, Prendick is extremely uncomfortable with the beastfolk that are not black, like M’Ling or the Ape Man, but are instead similar to Prendick in colour. The first beastfolk of this kind that he meets are swinefolk, but he cannot initially identify them as such. He describes his first sighting of these beastfolk as follows:

Before me, squatting together [...] were three grotesque human figures. One was evidently a female. The other two were men. They were naked, save for some swathings

of scarlet cloth about the middles, and their skins were of a dull pinkish drab colour, such as I had never seen in *savages* before. They had fat, heavy, chinless faces, retreating foreheads, and scant bristly hair upon their heads. (54; my emphasis)

The first thing that he attempts to do after identifying the figures – first as human and then by specific gender – is to try to establish their race. He seems frustrated by the fact that they look like ‘savages’ to him, but are not the dark colour that he is used to associating with savages. He continues to catalogue the physiological features of these figures, seemingly also in an effort to establish what race they may come from:

As I watched their grotesque and unaccountable gestures, I perceived for the first time what it was that had offended me, what had given me the two inconsistent and conflicting impressions of utter strangeness and yet of the strangest familiarity. The three creatures [...] were human in shape, and yet human beings with the strangest air about them of some familiar animal. (55)

Prendick says that he is offended that the figures are a mixture of the human and animal, but it seems that it is especially offensive to him that they look like slightly animal versions of *familiar* humans, and perhaps more specifically, that they resemble fellow *white* humans.

In her study, *Monstrosity: The Human Monster in Visual Culture*, Alexa Wright (2013:33) notes that ‘the term “savage”, meaning “uncivilized”, first appeared in English in the late Middle Ages, although notions of wildness and savagery were used by Europeans to distance themselves from peoples of other “uncivilized” cultures long before that’. This distancing is exactly what Prendick is attempting to accomplish in his encounter with the swinish beastfolk. He attempts to reinforce his own subjectivity by successfully designating these beings as Other to his Self. When he cannot clearly separate them from himself using the categories of humanity and gender, both of which he can fairly easily discern in these beastfolk, he resorts to the category of the savage, racial Other in order to create a boundary that protects his sense of Self and superiority.

Wright (2013:33) also comments on the development, particularly in the eighteenth and nineteenth centuries, of the perceived connections between the racial Other and the concepts of wildness and savagery. She refers to French zoologist Georges Cuvier (1831:52), who believed that there were many human races, but that the most distinct races are ‘the Caucasian, or white, the Mongolian, or yellow, and the Ethiopian, or negro’. Cuvier (1831:52) further ascribes cultural attributes to these races. The Caucasian grouping, to which Cuvier assigned himself, is the race to whom ‘the most highly civilized nations, and those which have

generally held all other in subjection, are indebted for their origin'. By contrast, the 'Negro race'

... is marked by black complexion, crisped or woolly hair, compressed cranium and a flat nose. The projection of the lower parts of the face, and the thick lips, evidently approximate it to the monkey tribe: the hordes of which it consists have always remained in the most complete state of barbarism. (Cuvier, 1831:52)

Cuvier describes the non-Caucasian races as only partially human.²⁴ He associates the 'Negro race' with 'the monkey tribe' in order to locate the race on a point somewhere between the human and the animal. It is this notion that Prendick draws on when confronted by the swinefolk. When he feels his subjectivity begin to flounder and has to reinforce his position as human, and distinct from animal, he focuses on their 'heavy, chinless faces, retreating foreheads, and scant bristly hair' (54). However, he struggles to establish this safe distance because of these beastfolk's lighter complexions, which resemble his own.

The idea that those of the beastfolk that seem more 'white', or of the Caucasian race, are those that are especially repulsive to Prendick is reinforced in the way that he fixates on these individuals and describes them as especially disgusting. When he sets out to give 'a few general facts about the island and the Beast People' (111), he lists 'three bull creatures', namely '...a Mare-Rhinoceros creature [...], several Wolf creatures, a Bear-Bull and a Saint Bernard Dog Man' (113), with no additional comment on their appearances. However, when he first describes 'the Silvery Hairy Man' and the 'little Sloth creature' (113), Prendick uses exact detail.

When Prendick meets the Silvery Hairy Man he identifies him as 'the grey Sayer of the Law' (82). The Sayer, 'the size of a man, but [...] covered with a dull grey hair' (80), takes Prendick's hand and looks at him, and he sees 'with quivering disgust' (80) that the Sayer has 'the face of neither man nor beast, but a mere shock of grey hair, with three shadowy overarchings to mark the eyes and mouth' (81). Prendick 'instinctively' (81) grips the stick he carries as a weapon in response to the Sayer's touch. Similarly, Prendick is particularly disgusted by the pink Sloth Man to whom he is introduced when the Sloth Man takes Prendick's hand as Prendick waits outside the beastfolk's huts. Prendick looks down and sees 'a dim pinkish thing' (76) that looks 'more like a flayed child than anything else' (80). He

²⁴ Wright (2013:33) explains that Cuvier's concept of racial hierarchy was not an isolated notion and that, in the wake of Darwin's revelations on the origin of mankind, the biologists Thomas Huxley and Charles Lyall both published books in which they 'make it clear that it is the "lower" (non-European) races they consider to be closely related to other primates, not the more "civilized" Europeans'.

thinks that the 'little pink sloth creature' has 'mild but repulsive features', including a 'low forehead and slow gestures' (76). This 'low forehead' once again recalls Cuvier's description of the 'compressed cranium' of the 'Negro race'.

Despite Prendick's initial disgust with the beastfolk and his attempts to keep himself separate from them, he struggles to keep his 'general impressions of humanity well defined' as his time on the island continues, and he comes to see the beastfolk as 'natural and ordinary' (115). Surprisingly, considering his initial strong abjection when confronted with the Sloth Man, in time, Prendick comes to develop a rather close relationship with him, and the Sloth Man reciprocates by displaying 'an odd affection for [Prendick]', 'following [him] about' (171). Prendick thus sees some of the beastfolk as nearly human and accepts them almost as he would white, human companions. His interactions with the Sloth Man are certainly warmer than those he has with Moreau and Montgomery, for whom he feels 'dislike and abhorrence' (135). The boundaries between the different species and races therefore seem to fade, and Prendick forgets these boundaries to such an extent that he ceases to be horrified by their collapse. However, after Moreau and Montgomery die, the beastfolk begin to align more and more with Cuvier's description of lower races or animals, and Prendick's abjection in response to them returns:

It would be impossible to detail every step of the lapsing of these monsters; to tell how, day by day [...] they gave up bandagings and wrappings [...] how the hair began to spread over the exposed limbs; how their foreheads fell away and their faces projected, how the quasi-human intimacy I had permitted myself with some of them [...] became a horror to recall. (174)

Prendick notices how the Sloth Man loses 'speech and active movement, and the lank hair of the little brute [grows] thicker every day' (177). However, while Prendick's awareness of the beastfolk's nature as animalistic Others and his abjection returns, it also dawns on him that his own body is degenerating. He realises that he too has 'undergone strange changes' (175). He describes how his clothes hang about him 'as yellow rags, through whose rents [glow] the tan skin'. Moreover, Prendick's hair grows out, becoming 'matted' (175). From his description it is clear that, even though the beastfolk are drifting further away from the white human ideal and his abjection to them is returning, Prendick is himself also regressing away from the human and racial ideal. As his clothes become yellow, his skin becomes brown. His overall appearance grows more 'savage', and the differences that he once tried to establish as bulwarks between himself and the swinefolk in order to preserve his subjectivity and superiority begin to disappear.

He is eventually abandoned by the Sloth Man. Prendick describes how it ‘became shy and left me, to crawl back to its natural life once more among the tree branches’ (174). Soon after this, his other companion, the Dog Man, is killed. Prendick is thus left alone on the island with no more clan, human or animal, to belong to. He becomes a truly liminal figure; he has become a savage rather than a refined white man, yet he also does not belong among the savage beastfolk, who have rejected him to take on more animal ways. He himself is therefore a threat to distinct categories and, throughout the remainder of his time on the island, he lives in fear of being destroyed by the remnants of the beastfolk community. The boundary of race and the divide between the human and animal collapse, not just outside and around him, but within him as well.

Hyde threatens racial boundaries

In *Jekyll and Hyde*, the characters are also exposed to the collapse of racial boundaries as the text questions racial categories by constantly undermining the idea that people can be said to be of one particular colour or even one distinct race.

When considering the collapse of the male/female binary, I quoted Queen Victoria, who was not sympathetic with the plight of the suffragists. However, there were Others with whom the queen did empathise. The historian Michael Paterson (2008:29) notes that the queen had an uncommonly sympathetic view of the empire’s subject peoples. In a letter to the Earl of Carnarvon, she wrote about her ‘very strong feeling [...] that the natives and coloured races should be treated with every kindness and affection, as brothers, not [...] as totally different beings to ourselves, fit only to be crushed and shot down!’ (Victoria, [1874] 1926:361). Here the queen is advocating for a collapse, or at least a weakening, of the boundary between Englishman and racial Others and implies that it is those Englishmen who treat the indigenous peoples as Others that are going against some sort of natural, moral order. Thus even Queen Victoria inspired some ambivalent attitudes toward the Others against which Victorian society defined its ideal citizens. Although the Queen called for equal treatment of racial Others, there is no doubt that the colonial endeavour was in part motivated by notions of the racial superiority, and therefore the right to rule, of Englishmen over indigenous peoples within the empire. Race was such a vital part of imperialist ideology that Robert Knox (1850:7) declares that it ‘is everything: literature, science, art, in a word, civilization, depend on it’. The implication is therefore that without the justification of English (or European) racial superiority, Western civilization would collapse.

The tension between accepting racial Others but not granting them fully equal status can be seen in *Island of Moreau* in the treatment of M'Ling on the *Ipecacuanha*. He is allowed on the ship but he is never allowed to settle and feel accepted. He is constantly ordered from one end of the ship to the other, and when Montgomery tries to insist on M'Ling's rights as a 'passenger' (17), the captain laughs at the notion. Similarly, racial Others who immigrated to England were in theory granted equal rights to the white Englishmen who were native to the British Isles, but they were often treated in ways that did not acknowledge their equality.

In *Jekyll and Hyde*, Hyde is suspicious partly because of his darker, 'swart' (54) colouring, which suggests that he might not truly belong in the company of gentlemen. Furthermore, though they are allies in confronting Hyde after he tramples the little girl, Enfield disparagingly calls the Scottish doctor a 'sawbones'²⁵ (5), perhaps because of his non-English origins. The derision shown to the Scottish doctor again reveals that the concept of 'whiteness' is flimsy and hard to define, because racial oppositions can arise within this supposedly stable category. This might also have been a sore point to Stevenson, who was proud of his Scottish heritage.

In *Jekyll and Hyde*, the idea that white men are truly white and can remain consistently so is undermined by the motley assortment of colours that are ascribed to men who are nominally white. For example, Enfield describes Jekyll as a man who is 'the pink of proprieties' (6) but is nonetheless suspected of being the victim of 'Blackmail' (6). Dr Lanyon is 'a red-faced man with a shock of hair prematurely white' (10) and who has a tendency to start 'flushing suddenly purple' (10) when upset. Later, when Lanyon lies on his deathbed, Utterson notices how 'the rosy man [has] grown pale' (27). Poole, Jekyll's butler, quickly goes from being 'very pale' (34) to displaying 'a sort of mottled pallor' (36) as he considers the nature of his master's relationship with Edward Hyde.

The first direct references to blackness and whiteness are made early on in the text. The doctor who witnesses Hyde trample the young girl is described by Enfield as turning 'sick and white with the desire to kill [Hyde]' (5), while Hyde is described as having a 'black sneering coolness' (5). This seems to establish the doctor as a white man and Hyde as a black one. However, when Utterson later stalks Hyde he sees him as 'pale and dwarfish' (13). Others who meet Hyde also cannot seem to agree on what colour he is. The narrator states that 'the

²⁵ A derogative term for surgeons, particularly ships' surgeons, who were, in Victorian times, often the least skilled members of their profession (Osler, 2001:265).

few who could describe [Hyde] differed widely, as common observers will. Only on one point were they agreed; and that was the sense of unexpressed deformity with which he impressed his beholders' (21). This confusion relating to colour does not remain contained within Hyde, but corrupts Jekyll as well. As I have described in Chapter 2, Jekyll-Hyde later wakes up in Jekyll's bed believing that he is Jekyll. However, when he looks at his own hand he realises that 'the hand of Henry Jekyll [...] was large, firm, white and comely' (54), but the hand before him is 'lean, corded, knuckly, of a dusky pallor, and thickly shaded with a swart growth of hair. It [is] the hand of Edward Hyde' (54). This incident reveals that Jekyll is not 'firm' and 'white' at all. In fact, his whiteness is extremely fragile, and apt to change at any moment into dusky blackness.

The word 'dusky' in this description is particularly interesting. This word is often used to refer to dark-skinned people, but it is also connected to dusk, the liminal period between daytime and nightfall. There are many references to dusk or to twilight in the text. For example, when Enfield and Utterson pass by Jekyll's window, the court outside the window is described as 'very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset' (30). It is during this walk that Enfield and Utterson see Jekyll's 'smile [...] struck out of his face and succeeded by an expression of [...] abject terror and despair' (31). Jekyll shuts the window before his friends can see his impending transformation into Hyde. The juxtaposition of the description of premature twilight with the description of Jekyll's unexpected transformation reveals a probable connection that renders the liminal nature of twilight as a symbol of Jekyll-Hyde's liminality. Just as twilight cannot be said to be daylight or darkness, Jekyll-Hyde cannot be said to be white or black; rather, he is a 'dusky' mixture. Moreover, the way in which 'premature' twilight intrudes on daylight can be seen as a sign of how, just as day and night or darkness and light cannot be fixed to specific hours of the day because they bleed into one another without clear distinction, Jekyll and Hyde are not limited to different spaces or times; rather, the two men of apparently different races cohabit in one body.

However, this description of twilight is not the most symbolically interesting instance in the text. After Utterson identifies Sir Danvers Carew's body, he is struck by the appearance of the streets which he drives through on his way to Hyde's quarters:

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, [...] Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of rich, lurid brown [...] and here, for a moment, the

fog would be quite broken up, and a haggard shaft of daylight would glance in [...] Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers [...] seemed, in the lawyer's eyes, like a district of some city in a nightmare. (20)

When the fog temporarily lifts, Utterson sees 'women of many nationalities' (20) before the fog²⁶ settles again, 'brown as umber, and [cuts] him off from his *blackguardly* surroundings' (20; my emphasis). This description places great emphasis on the colours black and brown, as well as on the fact that, in entering Hyde's world, Utterson is entering a dark, 'non-white' world. At this stage, Utterson has not realised that Jekyll and Hyde are one and the same, but still suspects that Hyde is blackmailing Jekyll and is highly uncomfortable about the connection between the two. Utterson's distaste for the appearance of the street, with its mingled darkness and daylight and its commingled white mist and smoky pollution into 'lurid brown' fog seems to be a metaphor for his deep discomfort with the mixing of classes and races that Jekyll has caused by befriending Hyde. This is further hinted at by Utterson's snobbish yet ambiguous comment about the area's 'slatternly inhabitants' and their 'muddy ways'. He seems to fear that Jekyll's transgression of social boundaries will lead to confusion and disorder which makes everything unclear, just as the fog continues to obscure the landmarks which should divide London into clearly delineated spaces. This fog is a recurring symbol in the text, and when Utterson visits Jekyll's home after leaving Hyde's residence, he notices with 'a distasteful sense of strangeness' how 'even in the houses it [begins]' to lie thickly' (22). This too indicates Utterson's discomfort with the idea that Hyde is allowed into Jekyll's house. The walls of this house have become 'discoloured' (4), and 'tramps [slouch] into the recess and [strike] matches on the panels' (4) of the door, further demonstrating the breakdown of proper racial and class boundaries within Jekyll's home and life.

Another image which recurs in the text and appears to have symbolic significance is the moon. As Utterson waits outside Jekyll's home, he hopes to catch a glimpse of Hyde 'at night under the face of a fogged city moon' (12). Later, the sky holds 'a pale moon, lying on her back as though the wind had tilted her' (33) as Utterson follows Poole to Jekyll's home. In yet another instance, Utterson observes that 'the scud [has] banked over the moon, and it [is] now quite dark' (38). The changing face of the moon, which serves as a constant backdrop to Jekyll-Hyde's changes, may also be read as a reminder that, just as the moon can no longer be relied

²⁶ This fog would in modern times be known as air pollution, or 'smog'. Linehan (2003b:23n1) explains that 'by the late nineteenth century, smoke pollution in industrialized London had become so thick that when mixed with fog, [...] it produced famously sky-darkening, choking hazes that could last for days or weeks'.

on to maintain its whiteness, the colour and racial aspect of a human being may vacillate and transgress boundaries that once appeared to be clearly defined.

Interestingly, the most colour-dense description in *Jekyll and Hyde* is also perhaps the most psychologically disturbing one. After the murder of Sir Danvers Carew, Hyde is on the run from the police and thus cannot access Jekyll's home to procure the potion that will allow him to transform back into Jekyll. Hyde, pretending to be Jekyll, writes a letter to Jekyll's erstwhile friend Lanyon, pleading with him to find a drawer containing a special white powder in Jekyll's house and to take the contents home. Soon after, Hyde visits Lanyon's home to collect the powder. It is interesting to compare Lanyon's reactions to the mixture that Hyde manufactures and Hyde's transformation into Jekyll. Hyde mixes together the white powder and a red tincture from the drawer, and Lanyon watches:

The mixture, which was at first a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly, and at the same moment, the ebullition ceased, and the compound changed to a dark purple, which faded more slowly to a watery green. (46)

Hyde eagerly consumes this mixture as Lanyon looks on. Lanyon's personal account of the incident is related as follows:

[Hyde] put the glass to his lips, and drank it at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; 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 ... there before my eyes—pale and shaken, and half fainting, like a man restored from death—there stood Henry Jekyll! (47)

At this sight, Lanyon springs to his feet and leaps back against the wall, with his arm 'raised to shield him from that prodigy, [his] mind submerged in terror' (47). He can do nothing but scream 'Oh God!' (47) again and again.

When Lanyon witnesses Hyde's potion change colour, as a fellow student of science he expresses no disgust, but only experiences the bemusement of professional curiosity at this 'enigma' (46). However, when Hyde ingests the potion and evidences a similar instability, writ large in human form, Lanyon is profoundly shocked. In this moment, Hyde embodies Hurley's (1996:9) abhuman monster, a liminal being with a body that is 'without integrity or stability; [...] composite and changeful. Nothing is left but [...] a form] rent from within by [its] own heterogeneity, and always in the process of becoming-Other'.

It is highly significant that, at the moment of Hyde's change into Jekyll, Hyde becomes suddenly black rather than white. Jekyll has always formerly been described as the paler of

the two. Consequently, one would expect Hyde to become gradually whiter as he turns into Jekyll. However, there is no steady progression from one colour to another and no grey area that separates the colours of the two men in their apparently stable states: instead, one man changes to another in a flash of black. The sudden blackness and melting features before Lanyon seriously undermine the idea that either Jekyll or Hyde can be ascribed to one race with one colour and one stereotypical set of features, as these colours and features are proven to be as unstable and as impossible to explain scientifically as the potion Hyde ingests. Furthermore, at the moment in which Hyde turns into Jekyll, Lanyon realises that they are one and the same and therefore all of Hyde's sins and crimes become Jekyll's as well, so that no distinct moral character can be ascribed to either man or even the races that they seem to represent. In the moment of seeing Hyde become Jekyll, all Lanyon's former beliefs about the differences between the two men, one a respectable doctor, the other a known murderer, collapse. This includes his beliefs about their races, their colours, their physical features and their moral characters. This collapse of the underpinnings of Lanyon's worldview seems to be the true source of Lanyon's horror. Lanyon writes that his 'life is shaken to its roots' (47), showing that the structures which have always governed Lanyon's existence have begun to crumble.

This experience is such a blow to Lanyon that he dies shortly thereafter. When Utterson visits Lanyon on Lanyon's deathbed and mentions their mutual acquaintance, Doctor Jekyll, Utterson describes how: 'Lanyon's face changed, and he held up a trembling hand. "I wish to see or hear no more of Dr Jekyll," he said in a loud, unsteady voice' (27). Lanyon's changing face, his trembling hand and his unsteady voice all hint that a similar instability of form and identity to that witnessed in Jekyll-Hyde has somehow spread to Lanyon's own body.

The collapse of notions of class and propriety on Moreau's island

When Prendick awakens on the *Ipecacuanha*, the shipwreck of the *Lady Vain* has already dealt a severe blow to his sense of Self and security. Yet he is still an upper-class Englishman, accustomed to a certain level of respect and a particular standard of living. He speaks to the other passengers 'officiously' (16) at first, overestimating his importance. He is shocked by the filth on board the vessel, thinking: 'Certainly I never beheld a deck so dirty' (14). He regards the entire ship as 'unsavoury' (14).

Prendick's sense of belonging to an established, esteemed class is quickly challenged. When he makes the mistake of telling the ship's captain to '[s]hut up' (18) after hearing the captain insulting Montgomery in 'vile language' (18), the captain seems to completely ignore Prendick's interjection. However, the captain does not truly overlook this slight. When Prendick later introduces himself to the captain as Mr Prendick, the captain laughs, and calls him 'Mister Blasted Shut Up' (26). Prendick is forced to realise that, though in London his name and class declare his designated respected place in society, on the ship they are meaningless. The ship is to him a temporary home, a liminal space that he hopes will nonetheless behave according to the rules of London and restore him to London's stable world. However, the ship is its own world, and to the other people on it, he is the outsider and they view him as insignificant, 'merely a bit of human flotsam, cut off from [his] resources' (18).

When Prendick appraises the *Ipecacuanha* as a place 'littered with scraps of carrot, shreds of green stuff and indescribable filth' (14), it is clear that he thinks the ship is beneath him. The captain contradicts this notion when he declares: "'My ship [...] was a clean ship. [...] with] clean respectable crew [...]. Look at it now'" (17). The captain sees Montgomery, Prendick and M'Ling as not just inferior to himself and his crew, but also as pollutants that are corrupting his ship. This becomes even clearer when the *Ipecacuanha* arrives at the island, and the captain joyfully declares that his passengers must go "'[o]verboard [...]. This ship ain't for beasts and cannibals, and worse than beasts, anymore'" (27). The captain's words show that he suspects that M'Ling is corrupted and 'worse than [a] beast' and that Montgomery is somehow responsible for this corruption. The captain views M'Ling as tainted and Montgomery as equally so. Furthermore, the captain's words show that, because Prendick was found alone in a lifeboat smeared with blood, he assumes Prendick to be a cannibal. Prendick is therefore regarded as contaminated and unfit to cohabit with the 'clean' crew. The fact that Prendick is regarded as dirty by people of an inferior class whom he initially sees as beneath him further destabilises his belief that his class is a dependable and respected category. In reality, his class is as fragile as the ship he sailed in from London, and appears to have sunk with it.

Prendick also initially behaves according to a strict code of conduct which he has internalised due to his class. He takes it for granted that this code can be imposed on or expected from the inhabitants of the *Ipecacuanha*, but he is wrong. He acts with 'discretion' (11), carefully avoiding questions which seem to cause his host, Montgomery, discomfort, and expects

Montgomery to do the same for him. Montgomery, however, continues to evade Prendick's questions about the ship's cargo of animals and its destination, but interrogates him about how he came to be alone in a lifeboat, and treats him with 'a certain suspicion' (9). Prendick also endeavours to avoid conflict and to prevent fights, as he regards 'a scuffle' (18) as a cause for shame (19). Yet his efforts to interfere in conflict prevent only physical violence and serve to encourage the vigour of verbal arguments and the strength of 'ill-will' (18) on the ship. In addition, he speaks formally and politely, and is shocked at the vile language used by the captain and the rest of the crew (18). When he tries to stem the tide of this vile language, however, he quickly realises that he has only 'brought the downpour on [himself]' (18). Finally, while on the ship, Prendick abstains from drinking alcohol, as he has done from his birth (37). He also treats drunkenness as a shocking anomaly. When Prendick witnesses the captain drunk, he tells Montgomery not to confront him about the crew's abuse of M'Ling, saying: "The man's drunk [...] you'll do no good" (17). Montgomery sneers: "He's always drunk. Do you think that excuses his assaulting his passengers?" (17). Montgomery's concern for M'Ling's well-being calls Prendick's supposed moral superiority into question. Prendick's sense of propriety is thus rendered irrelevant and ridiculous, and instead of allowing him to belong on the *Ipecacuanha* as a refined gentleman, it sets him apart as a strange Other who does not know or understand the mores of the group in which he finds himself.

The irrelevance of his class and code of behaviour is continually pointed out by the captain's repeated assertion: "I'm the law here, I tell you – the law and the prophets" (18). Prendick is finally compelled to submit to the captain's superior status and authority to rule on what is allowed on the ship when the *Ipecacuanha* arrives at Moreau's island. The captain decides that Prendick cannot remain on the ship, regardless of whether he is welcome on the island or not. Despite his begging, pleading and flattening himself across the deck, he is simply swung back into the dinghy of the *Lady Vain*, which is towed behind the ship. It is clearly the captain who decides on what is appropriate and inappropriate, and he has decided that Prendick is a cannibal who is unfit for the schooner, which is the captain's kingdom (27). As he floats in the dinghy, Prendick begins 'to sob and weep as [he has] never done since [he] was a little child'. He succumbs to a childish tantrum, striking the water and kicking the gunwale (30). Here, Prendick behaves with the same physical savagery he deplores in the captain and his crew. He betrays his supposedly strict code of physical and emotional restraint, showing how it is no longer just irrelevant and ridiculous to those around him; he himself cannot see the

point of it any more. This shows that class and status are not stable categories which always identify the upper-class Englishman as the ideal and whoever is different to him as the inferior Other; instead, in liminal spaces such as the ship, these categories can be questioned and rearranged to make the former ideal a rejected and reviled Other.

Prendick is finally allowed onto Moreau's island when Moreau and Montgomery begin to feel sorry for him. However, as soon as Prendick lands on the shore, Moreau tells him: "You'll remember you're uninvited" (39). Moreau's lack of hospitality is the first sign that Prendick's return to land is not a return to a stable and familiar class or code of behaviour. Instead, he enters into a world where he has no status, and he continually behaves incorrectly because he does not know the rules according to which the island runs. When Prendick invades Moreau's operating room after hearing the puma's yells, Moreau lifts him 'as though he [is] a little child' (67) and throws him from the room. Prendick hears Montgomery say: "He does not understand" (67) before Prendick runs away. The references to childhood and lack of understanding show that he has been reduced to the level of someone too inexperienced in codes of behaviour to know how to act.

In the chapter entitled 'Doctor Moreau explains', his state of ignorance finally ends. Moreau explains the nature of the experiments and the motivations behind them to Prendick: he transforms animals into humanoid creatures in order to explore 'the extreme limit of plasticity in a living shape' (96). By sharing the truth with him, Moreau offers him acceptance into the group hitherto made up of only Moreau and Montgomery. However, Prendick rejects participation in Moreau's experiments because he has a 'dislike and abhorrence' (135) for them. He also rejects friendship with Montgomery, stating: 'His long separation from humanity, his secret vice of drunkenness, his evident sympathy with the Beast People, tainted him to me' (135). Prendick thus never truly becomes part of the human group on Moreau's island, and remains instead in the liminal position of an uninvited guest.

Prendick's sense of childlike confusion is not limited to his experiences with the humans on Moreau's island. Instead, it becomes even more acute when he encounters the beastfolk's huts. In a scene I have already mentioned before, when the Ape Man finds Prendick standing in the sea, contemplating suicide, he behaves towards Prendick as a kind superior with a duty to teach a confused underling the proper way to behave. The Ape Man's actions thus contradict the idea that Prendick is his superior in species, race or class. When Prendick asks the Ape-Man where to find something to eat, the Ape-Man responds tells him to eat at the

huts. Due to his ignorance, Prendick is forced to respond: “‘But where are the huts? [...] I’m new, you know’” (73). When the Ape-Man guides him to the huts, and introduces him by saying, “[i]t is a man” (77) the Silvery Hairy Man replies: “‘It is a man. He must learn the Law’” (78). The Ape Man and the other beastfolk tell Prendick to “[s]ay the words” (78), and Prendick recites the Law until the Silvery Hairy Man declares: “‘It is well’” (81).

As mentioned in the introduction to this dissertation, in *Les Rites de Passage*, Anton van Gennep (1909:11) outlines a three-part structure explaining the ceremonies of rites of passage such as coming of age and marriage. These phases are separation, transition, and integration, or the pre-liminal, liminal and post-liminal. In the first stage the initiate undergoing the ritual is stripped of the social status that he or she possessed before starting the ceremony. The initiate is then inducted into the transitional or liminal period, and finally the initiate receives his or her new status and is reassimilated into society. Van Gennep (1909:18) states that the liminal phase is a phase during which the subject ‘wavers between two worlds’. The liminal state is therefore one of inherent cognitive and social uncertainty. In most societies, rites of passage are undergone by the young, while the fully grown have the luxury of belonging to a respected and established group. In being separated from his class and its social norms, Prendick has been stripped of his social status and reduced to the level of a youth. He has undergone the deeply unsettling experience of becoming a liminal figure when he assumed that he would be an established gentleman, enjoying all the privileges associated with this position, for the rest of his life. He has also undergone the experience of being cut off from a society in which he understood the norms and rites of passage, and has entered another society where he understands nothing. Prendick does not want to identify with the beastfolk. He finds their view of him as a young initiate degrading, as is made clear by his irritation that the Ape Man believes that ‘on the strength of his five digits, he [is Prendick’s] equal’ (172). However, it would seem that undergoing an initiation ritual into the beastfolk’s group would at least give Prendick status among them, an opportunity that he was denied on the *Ipecacuanha*.

Prendick never truly attains this insider status, however. Moreau is referred to by the beastfolk as ‘the Master’ (119) and Montgomery is referred to as ‘the Other with the whip’ (118). After Prendick is reconciled with Moreau and Montgomery, Montgomery introduces Prendick as “[t]he Third with the whip” (118). This confuses the beastfolk, who immediately begin to

ask questions. The Ape Man says: “‘Was he not made? [...] He said he was made’” (118).²⁷ One creature, called the Satyr Man, muses: “‘Yesterday he bled and wept [...]. The Master does not bleed nor weep’” (119). The Ape Man states: “‘Yesterday he asked me of things to eat [...]. He did not know’” (119), and the Satyr Man laughs at this notion. After this, the beastfolk do not treat Prendick as if he is one of them, but they do not treat him as though he is like Moreau or Montgomery either. He is seen not as the ‘Third with the Whip’ but simply as an Other, and is derogatively named “‘he that walks weeping into the sea’” (119), a name which reflects the fact that he is seen as one who does not really belong on the island, but rather hovers at its borders.

As Turner (1967:96) notes, societies are ill-equipped to accept the existence of a being that is ‘structurally indefinable’, or a being which resists classification. Turner (1967:96) defines the liminal as ‘the Nay to all positive structural assertions [...] a realm of pure possibility from whence novel configurations of ideas and relations may arise’. As an outsider, Prendick is in fact a threat to the order of the island. When he first comes to the island, Montgomery assures him that the beastfolk have ‘been told that certain things [are] impossible, and certain things [are] not to be done, and these prohibitions [are] woven into the texture of their minds beyond any possibility of disobedience or dispute’ (110). As they observe Prendick, however, the beastfolk begin to question rules and limitations which they formerly accepted. Because Prendick bleeds and weeps and suffers from ignorance, the beastfolk realise that Moreau and Montgomery may do the same, and that Moreau and Montgomery may have been lying. When Montgomery discovers Moreau’s dead body, he announces “‘He’s dead – evidently’” (144). Hearing this, the beastfolk quickly start to question the structures that Moreau imposed, saying: “‘Is there a Law now?’” (144). Prendick, sensing danger, endeavours to maintain order, saying “‘he is not dead. [...] He has changed his shape. [...] You cannot see him. But he can see you. Fear the Law’” (144). Nevertheless, the beastfolk remain suspicious and assert that Montgomery has said that Moreau was dead. Montgomery initially supports what Prendick says and tells the beastfolk: “‘He is not dead [...]. No more dead than me’” (145), but the beastfolk are not convinced. This shows that as soon as the imposing figure of Moreau is gone, the questions prompted by Prendick’s existence rise to the surface, causing class structures and codes of behaviour to be questioned.

²⁷ The Ape Man has taken Prendick’s statement of “‘I’m new, you know’” (73) as a declaration that Prendick is newly created by Moreau.

Montgomery is shaken by Moreau's death, and becomes very drunk. He begins to wander 'into general questions' (148) and asks: "“This silly ass of a world [...]. What's it all for?”" (148). Prendick conjectures that Montgomery, like the beastfolk, has been 'strangely under the influence of Moreau's personality' (148) and now that Moreau is gone, he too has begun to question the Law. Prendick tells him that their main objective should be to get away from the island, but Montgomery objects, asking:

“What's the good of getting away? I'm an outcast. Where am *I* to join on? [...] And besides, what will become of the decent part of the Beast Folk? [...] We can't massacre the lot. Can we? I suppose that's what *your* humanity would suggest?” (149)

Montgomery's words show that, while Prendick longs to return to the society where he belongs to a class and knows what code of behaviour to follow, London's society is a place where Montgomery fears becoming an Other, or even worse, one who 'wavers between two worlds'. Montgomery also questions Prendick's code of behaviour, suggesting that it is inhumane and selfish. This exchange between Montgomery and Prendick reveals categories and codes of behaviour to be relative, and thus undermines the importance and validity of Prendick's ideas regarding notions of propriety and class.

Soon Montgomery begins to offer alcohol to the beastfolk, an action which is forbidden by Moreau. Prendick objects, but Montgomery ignores him. He gets several of the beastfolk drunk, and their drunkenness leads to violence. He burns the boats that would have allowed Prendick to get away from the island, and the beastfolk come to blows in a fight over the last remnants of the alcohol. By morning, Montgomery and several of the beastfolk are dead, including the Silvery Hairy Man, who is also the Sayer of the Law. The deaths of Montgomery and the Sayer of the Law are significant, as, before their deaths, these two are instrumental in upholding the class structure and Law which enforce the performance of propriety on the island. Montgomery acts as Moreau's enforcer of the Law and is seen as superior to the beastfolk. The Sayer of the Law also enforces propriety through repeating the Law and identifying those who break it. He is, in a way, the member of the beastfolk with the highest class. With his silvery hair, his 'huge bulk' (84) and his 'English accent' (78), which is 'strangely good' (78), the Sayer resembles the 'massive white-haired' (26) Moreau. Part of the Law states 'Evil is he who breaks the Law' (126), so while the Sayer is respected by the other beastfolk for knowing and following the Law, those who are suspected of breaking it, such as the Hyena Man and the Leopard Man, are reviled and subject to 'vicious glances' (125) from the other beastfolk. However, once Montgomery and the Sayer of the Law are dead, the other beastfolk destroy Moreau's laboratory and declare:

“The Master is Dead. The Other with the Whip is dead. That Other who walked in the Sea is – as we are. [...] We Love the Law, and will keep it; but there is no pain, no Master, no Whips for ever again.” (167)

This declaration implies that the island no longer has a hierarchy, but has become egalitarian. With no superiors to reinforce the Law, it is quickly forgotten. The beastfolk’s speech deteriorates into ‘mere lumps of sound’, they begin ‘drinking by suction, feeding by gnawing’ and holding objects ‘clumsily’ (173). Gradually they start ‘running on toes and fingertips’ (173) instead of walking upright. This shows that the ideas of class and propriety generated by Moreau have collapsed on the island. Prendick alone remembers human classes and codes and longs to return to them, spending all the daylight hours ‘watching for a ship, hoping and praying for a ship’ (175).

Yet, when Prendick finally discovers a boat that has drifted towards the island, escapes and is discovered by a passing ship and returned to London, he finds that ‘instead of that confidence and sympathy [he] expected’ (183), he feels only ‘a strange enhancement of the uncertainty and dread’ (183) he has experienced on the island. The source of this uncertainty and dread can be traced back to certain disquieting thoughts Prendick has while living on the island with Moreau and Montgomery. As Prendick observes Moreau’s ‘mad, aimless investigations’ (133) and their effects on things ‘thrown out to live a year or so, to struggle, and blunder, and suffer’ (133), Prendick loses faith not just in the men on the island, but ‘in the sanity of the world’ (133). He muses:

A blind fate, a vast pitiless mechanism, [seems] to cut and shape the very fabric of existence, and I, Moreau [...] Montgomery [...] the Beast People, with their instincts and mental restrictions, [are all] torn and crushed, ruthlessly, inevitably, amid the infinite complexity of its incessant wheels. (134)

His words indicate that Moreau, Montgomery, the beastfolk and he himself are no longer distinct from one another in his mind, and that their worlds do not operate according to logical and distinct categories or codes of behaviour any longer. Rather, they are all brought down to the same level as vulnerable beings who exist in a world either of total confusion, or of laws too complex for any of them to understand.

Thus, Prendick’s confusion follows him back to London. He admits: ‘I could not persuade myself that the men and women I met were not also another, still passably human, Beast People’ (183). He can no longer differentiate between the performative aspects of class in people of different social classes or comprehend their codes of behaviour. Lower-class ‘pale workers’ (185) seem to him ‘like wounded deer’ (185), while scholars in libraries are ‘patient

creatures waiting for prey' (185). Moreover, Prendick struggles to perform like a man of his own class. Instead of being a calm and restrained gentleman, he is like 'an animal tormented with some strange disorder in its brain' (185) and he acts like 'a half-tamed lion cub' (183), constantly driven by 'a restless fear' (183). Thus, it is not just Prendick that brings disorder to the island of Moreau by causing the beastfolk to question their classes and codes of behaviour; the island also turns Prendick into a man who is subject to permanent internal disorder, as the island has led him to question the authenticity of the codes and classes around him, and he cannot persuade himself to recognise their validity and meaning ever again. Nevertheless, it is neither the collapse of order on the island nor the collapse of order within Prendick that is most threatening. As he explains his mental torment, he comments: 'They say that terror is a disease' (183). This comment reveals the possibility that Prendick's inability to recognise and abide by social norms is contagious, and that it will spread to the reader, so that his deepest fear will be recognised: that 'presently the degradation of the Islanders will be played over again on a larger scale' (184).

The potential disappearance of class divisions unnerved much of Victorian society. Arata (1995:234) notes:

Lombroso's theory [of the born criminal] was in part a discourse on class, and much of its "legitimacy" derived from the way it reproduced the class ideologies of the bourgeoisie. Equating the criminal with atavism, and both with the lower classes, was a familiar gesture by the 1880s, as was the claim that deviance expressed itself most markedly through physical deformity.

In this way the working class was seen as less 'evolved', hence less human and also Other to the rest of society. However, the bourgeoisie and the upper classes were not entirely without pity for the plight of the workers, just as many of them were sympathetic to the pain suffered by animals. This made the successful Othering of the working class difficult.

Altick (1973:41) describes how a new kind of deprivation emerged in Victorian factory towns, where workers were housed in slums 'unfit for human habitation'. Whereas before, suffering due to poverty or social injustice was mostly visible and could be ameliorated through acts of private charity, now suffering was concentrated and hidden, thus when suddenly exposed it had a profound effect on the beholder. The upper classes were caught between feelings of disgust for the supposed degeneracy of the lower classes, which rendered them somehow sub-human, and feelings of sympathy for the plight of the poor workers, who were kept in conditions not fit for humans. Altick (1973:43) details these miserable circumstances:

Industrial diseases and those caused simply by the proximity of many unwashed, chronically ill human bodies conspired to disable and kill [...]. There were no effective industrial unions until the seventies [...], and no unemployment benefits, workmen's compensation funds, or social security. A sick, crippled, or merely worn-out employee was an unregarded casualty of the system, cast out to suffer and die.

The dire conditions under which the lower class in England laboured in mines and factories were revealed to the British public in a series of Blue Books, the published results of parliamentary investigations. These Blue Books became the foundation from which Marxist literature arose,²⁸ calling for an end to the enslavement of the masses by capitalist bourgeoisie (Altick, 1973:46). The threatening prospect of an uprising of the proletariat would have been terrifying to those classes who profited from their exploitation. Thus the strange blend of terror of the lower classes' monstrous rebellious potential, and curiosity about and sympathy for their dehumanising predicament led to conflict, confusion and blurring of boundaries between classes.

As the right to vote was progressively extended further down the class hierarchy,²⁹ many traditionalists viewed this development with alarm. The distasteful actions of the uncouth Hyde and uneducated beastfolk would surely have resonated with these concerns about the potentially disastrous consequences of ceding political power to the masses. Prendick's bemused disgust at the beastfolk's parroting of the Law and Utterson's antipathy towards Hyde's encroachment on his circle of friends are examples of this urge to exclude the lower classes from positions where they might influence policy and politics.

The collapse of notions of class and propriety in Jekyll's London

As has been shown is the case in *Island of Moreau*, *Jekyll and Hyde* betrays an anxiety that unruly individuals who do not follow the behavioural codes of their class could threaten the stability of society. Hyde is a particularly threatening individual, as it is unclear which class (as I have already shown) he comes from and how he should be expected to behave.

As stated by Stephen Arata in 'The Sedulous Ape: Atavism, Professionalism, and Stevenson's *Jekyll and Hyde*' (1995:234), the works of Cesare Lombroso and Havelock Ellis had gained wide currency in England by the time of *Jekyll and Hyde*'s publication. Lombroso and Ellis

²⁸ Altick (1973:45) notes that Friedrich Engels, who published the *Communist Manifesto* with Karl Marx in 1848, came to Manchester to learn the cotton trade in 1844. He published a volume titled *The Conditions of the Working Class in England in 1844* based on his experiences in that industrial centre.

²⁹ The 1867 Reform Act added a million voters, and the 1884 Bill and 1885 Redistribution Act tripled the electorate and gave the right to vote to most farm labourers (Altick, 1973:49).

both posited that certain human beings bore physical signs of atavistic tendencies and were born criminals. Lombroso (1911:xiv) states that ‘enormous jaws, high cheek bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, [and] handle-shaped ears’ were all signs of a criminal nature. As mentioned, Arata (1995:234) notes that these ‘descriptions of criminal deviance fit with longstanding discourses of class in Great Britain’. For these reasons, Arata (1995:234) argues that Stevenson’s Victorian readers would quickly have recognised Hyde, who gives ‘an impression of deformity’ (13) to so many other characters, as a degenerate member of the masses.

However, classification of Hyde as a lower-class degenerate is complicated by his other characteristics. Lombroso lists ‘excessive idleness, love of orgies [and] the irresponsible craving of evil’ (1911:xiv) as characteristics of atavistic individuals. Hyde has these characteristics, as he drinks ‘pleasure with bestial avidity from any degree of torture to another’ (53) and has an ‘aversion to the dryness of a life of study’ (52). Such characteristics are, moreover, as likely to be those of wealthy Victorian individuals as they are to belong to the working class. Arata (1995:234) highlights that ‘Late-Victorian pathologists routinely argued that degeneration was as endemic to a decadent aristocracy as to a troglodytic proletariat’, and that ‘Hyde can be read as a figure of leisured dissipation’ as well as a lower-class criminal.

Poole, Jekyll’s butler, is insulted by the idea that Hyde would be allowed to dine in Jekyll’s home, yet obeys Hyde’s orders as Jekyll has commanded (14). Enfield calls Hyde ‘a person nobody could have [anything] to do with’ (6), yet also refers to him as a ‘gentleman’ (5) multiple times. The characters in Stevenson’s text thus seem to be torn between believing that Hyde is a lower-class criminal who should be gotten rid of, or an unruly gentleman who must be reminded of his duty to behave properly. Either way, however, Hyde refuses to conform properly to one class or code of behaviour, and thus threatens the stability of all classes and behavioural codes. I have previously quoted Turner’s assertion (1967:96) that society cannot accept the existence of a being that is ‘structurally indefinable’, as such beings threaten ‘all positive structural assertions’. In other words, those who resist being sorted into categories threaten the survival of those categories through their very existence. Hyde is a prime example of such a liminal being, and the efforts which characters such as Enfield and Utterson make to draw him into a category show how seriously they view the threat that he poses to their established way of life.

Enfield's disgust at Hyde's behaviour is thus partly because Enfield thinks Hyde is someone who behaves both like a gentleman and like a lower-class thug, and therefore perverts the gentleman's code of behaviour. When Enfield describes Hyde he refers to him as 'my gentleman' (5) and 'my prisoner' (5) and then resorts to calling him simply 'the man' (5). These radically different forms of address show that he is not sure how to classify Hyde. Enfield's description of Hyde's reaction to the challenge of the mob is mixed – he describes it as ““a kind of black, sneering coolness – frightened too, [...], but carrying it off, sir, really like Satan.”” He almost admiringly quotes Hyde's response: ““If you choose to make capital out of this accident,’ said he, ‘I am naturally helpless. No gentleman but wishes to avoid a scene. [...] Name your figure’”” (5). It seems that Enfield is unsettled by how Hyde is able to refer to himself as a gentleman and to maintain a gentleman's calm composure after having behaved in such an ungentlemanly and aggressive fashion. By following the codes of gentlemanly behaviour and transgressing them at the same time, Hyde turns a gentleman's equanimity into something Satanic and unnatural instead of something fitting to a gentleman's class. Enfield is also threatened by the sarcastic edge to Hyde's words. Hyde's remark that ““[n]o gentleman but wishes to avoid a scene’”” (5), suggests that Enfield himself is making a scene and is thus not being gentlemanly. This shows that Hyde's ungentlemanly behaviour has caused an ungentlemanly reaction in Enfield, and thus that through his refusal to properly conform to a class and its code of behaviour, Hyde has caused Enfield's code of behaviour to start collapsing. Enfield tries to rectify the situation by having Hyde compensate the girl's family, but Hyde does so with a cheque that bears Jekyll's signature. This causes Enfield more anxiety, as it suggests that Hyde is involved in more ungentlemanly behaviour, such as blackmail. Enfield cannot choose to get rid of Hyde by accusing him of blackmail and having him jailed, as this could compromise the good name of Doctor Jekyll. This would be unacceptable in a world in which gentlemen strive to protect class boundaries by maintaining a good name among all members of their class. As I have noted, Enfield and Utterson articulate this practice of protecting those of their class when Enfield states: ““I make it a rule of mine: the more it looks like Queer Street, the less I ask’”” and Utterson replies: ““A very good rule, too’”” (7). Thus, Hyde is able to continue to exist as a threatening, indefinable being who calls himself a gentleman but refuses to behave according to all the rules of gentlemanly behaviour.

Hyde also destabilises class structures and codes of behaviour in his first meeting with Utterson. As mentioned in the first chapter of this dissertation, Utterson has previously seen

Hyde's name in Jekyll's will. Utterson is offended by the fact that Jekyll has left all his property to Hyde because his name is one of which Utterson can learn nothing (9). Thus, Utterson is affronted because he does not know who Hyde is, where he comes from or what class he belongs to. After hearing about Hyde's misdemeanours from Enfield, Utterson is struck with 'a singularly strong, almost inordinate curiosity to behold the features of the real Mr Hyde' (11). These words suggest that Utterson wishes to meet Hyde so that he can classify him in terms of class as well as other categories. Having heard from Enfield that Hyde has a key to Jekyll's house, Utterson begins to 'haunt the door' (11) at all hours, hoping to see Hyde. This is out of keeping with Utterson's usual behaviour. As mentioned, Hyde and Enfield both believe that it is best not to be overly curious or to intrude on other people's lives. Enfield tells Utterson that he avoids digging too deeply, as one question could lead to the exposure of a scandal with a large ripple effect. Utterson agrees that questions are dangerous. Utterson's curiosity about Hyde and his determination to find out about Hyde therefore go against propriety.

Though Jekyll's home itself seems respectable, its outer appearance is dingy in parts. Stevenson describes the 'prolonged and sordid negligence' of the doorway of the dissecting rooms where Jekyll does his experiments. This is also where 'tramps [slouch] into the recess and [strike] matches on the panels, children [keep] shop upon the steps; the schoolboy [has tried] his knife on the mouldings' (4). It is this doorway where Utterson waits for Hyde. This shows that through his determination to see and classify Hyde, Utterson is drawn towards disobeying the behavioural codes of his class and keeping company with lower-class people instead of with his own kind. This demonstrates how Hyde causes the breakdown of categories simply through his unclassified existence.

When Utterson finally does see Hyde, he recognises him from Enfield's description of a 'little man' (5) who gives 'a strong feeling of deformity'. Utterson's impressions are only that Hyde is 'small [...] very plainly dressed' and goes 'somehow against the watcher's inclination' (12). Utterson approaches Hyde, calling him by name. Their dialogue is described as follows:

[Hyde] answered coolly enough: "That is my name. What do you want?"

"I see you are going in," returned the lawyer. "I am an old friend of Dr. Jekyll's – Mr Utterson, of Gaunt Street – you must have heard my name; and meeting you so conveniently, I thought you would admit me."

"You will not find Dr. Jekyll; he is from home...How did you know me?" he asked. [...]

"By description" was the reply. [...] "We have common friends."

“Common friends!” echoed Hyde, a little hoarsely. “Who are they?”

“Jekyll, for instance,” said the lawyer.

“He never told you,” cried Mr Hyde. [...] “I did not think you would have lied.”

“Come,” said Mr Utterson, “that is not fitting language.” (12-13)

Hyde laughs savagely and disappears into Jekyll’s home, locking the door behind him.

It is significant that Hyde is so plainly dressed and that Utterson can remark on almost nothing else about him, as this indicates that Hyde’s class is not plainly visible to Utterson from his outward appearance. His effort to communicate with Hyde appears to be an effort to diminish the threat of Hyde’s lack of a clear class by making him conform to the rules of Utterson’s class and the code of behaviour associated with that class. By suggesting that Hyde has heard his name, Utterson is suggesting that they move in the same circles and are thus of the same class. He suggests this once again when he says that he and Hyde have ““common friends”” (12). In asking Hyde to admit him to Jekyll’s home, Utterson is trying to discern whether or not he and Hyde are part of the same ‘club’ and can be relied on to admit one another into its closed circle. Hyde rejects Utterson’s efforts to include him among the upper class completely, first by refusing him entry to Jekyll’s home, then by denying that they have common friends. As stated in the beginning of the text, Utterson ‘has an approved tolerance for others’ and his inclination is ‘to help rather than to reprove’ (3). When he questions whether Enfield is correct about the connection between Jekyll and Hyde, Enfield is ‘surprised out of himself’ at Utterson’s distrust and reacts with ‘sullenness’ (8). This suggests that honesty is the mark of a gentleman and questioning another man’s honesty is terribly inappropriate. In calling Utterson a liar, Hyde is therefore clearly rebuffing his efforts to include Hyde in a class or code of behaviour. Hyde thus remains stubbornly resistant to classification and refuses to meet the expectations of the gentleman’s code of behaviour. Consequently, Hyde continues to threaten the stability of the upper-class characters. Even after Utterson is allowed entrance into the pleasant and comfortable front rooms of Jekyll’s home, ‘the face of Hyde [sits] heavy on his memory; he [feels] ... a nausea and distaste of life; and in the gloom of his spirits, he [seems] to read a menace in the flickering of the firelight on the polished cabinets’ (14).³⁰

³⁰ After Hyde refuses to admit Utterson to Jekyll’s home, Utterson goes straight to Jekyll’s front door, which, by contrast to the dissecting-room door, has a ‘great air of wealth and comfort’ (14). Here, he is immediately admitted by Poole, who recognizes him, invites him to sit by the fire and goes to check if Dr. Jekyll is indeed not at home. Poole’s clearly correct behaviour makes Hyde’s behaviour seem even more improper.

Utterton is right to fear Hyde, as Hyde continues to undermine the boundaries protecting the upper class and their codes of behaviour. After the murder of Sir Danvers Carew and Jekyll's unexpected transformation into Hyde, Hyde uses a letter written in Jekyll's handwriting to appeal to Doctor Lanyon for help. Lanyon has become estranged from Jekyll due to a distaste for Jekyll's experiments, but continues to "take an interest in him for old's sake" (10), as they were "old mates at both school and college" (10) and they share the "common interest" (10) of their profession. This indicates that it is shared schooling, employment and history, or, in other words, shared class, that binds Jekyll and Lanyon together. Out of class loyalty, Lanyon agrees to take a drawer containing powders and phials out of Jekyll's house and to deliver this drawer to a man who will present him at Lanyon's home in Jekyll's name. This man is, of course, Hyde. When Hyde appears, Lanyon is struck by his appearance. He notices that there is a policeman outside, and that Hyde "[starts] and [makes] greater haste at the sight" (44). He also sees that Hyde is 'dressed in a fashion that would have made an ordinary person laughable; his clothes ... although they [are] of a rich and sober fabric, [are] enormously too large' (45). Instead of finding Hyde funny, however, Lanyon thinks him 'abnormal and misbegotten' and is filled with 'interest in the man's nature and character [...] his origin, his life, his fortune and status in the world' (45). Hyde is unnerved by the police, like a common criminal, yet he is dressed in the clothes of a gentleman. However, these clothes do not fit him, and this may be a symbol of how Hyde does not seem to be able to 'fill the shoes' or properly fulfil the role of a gentleman despite his dress.

As soon as Hyde enters Lanyon's house, Hyde asks urgently: "Have you got it?" (45). He tries to shake Lanyon's arm. Lanyon pulls away and says "Come, sir, you forget that I have not had the pleasure of your acquaintance" (45). Hyde remembers his manners and says "I beg your pardon" (45), but does not actually introduce himself. Instead, he says: "I come here at the insistence of your colleague, Dr. Henry Jekyll" (46). Seeing Hyde grating his teeth and approaching hysteria, Lanyon gives in and gestures towards the drawer, saying: "Compose yourself" (46). Lanyon can form no firm opinion about Hyde's class due to Hyde's confusing behaviour, which alternates between being rude and gentlemanly, and Lanyon is therefore unsure of how to behave towards Hyde.

Hyde mixes himself a potion from the contents of the drawer but, before taking it, he turns to Lanyon and says: "And now [...] Will you be wise? Will you be guided? Will you suffer me to take this glass in my hand, and go forth from your house without further parley? Or has the greed of curiosity too much command over you?" (46). Lanyon usually follows the same

code of behaviour articulated by Enfield and Utterson. Like them, he believes it best to avoid interrogating people about potentially harmful or embarrassing topics, as well as discussing or revealing potentially scandalous information. For example, Lanyon tells Utterson that he has been estranged from Jekyll due to Jekyll's 'unscientific balderdash' (10), but will not embarrass Jekyll by revealing the nature of Jekyll's controversial experiments. However, Lanyon does not allow Hyde to keep the purpose of the potion to himself. Instead, he tells Hyde: "I have gone too far in the way of inexplicable services to pause before I see the end" (47). These words show that Lanyon is too curious about Hyde to allow him to escape without giving some clue about who he is and what he is doing. As in his meetings with Enfield and Utterson, Hyde has caused Lanyon to cease to behave properly simply by coming into contact with him. For this lapse in propriety, Lanyon is sorely punished.

Hyde drinks the potion before Lanyon and transforms into Jekyll. When Lanyon writes of witnessing this transformation, he says:

As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing [...]. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew. (47)

The 'moral turpitude' that Lanyon speaks of is significant because it reveals that his class and adherence to notions of propriety no longer grant him the sense of safety and security that they once did. When Lanyon is first introduced as Utterson's friend, Stevenson writes that Lanyon and Utterson are 'thorough respecters of themselves and each other' (10). However, Jekyll-Hyde has presented to Lanyon the possibility that a man can be both 'safe of all men's respect, wealthy, beloved' (58) and 'the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows' (58). The fact that class and proper conduct have not protected his fellow, Jekyll, from inner corruption means that Lanyon himself is no longer protected. The categories that once offered him protection have proven meaningless, and this knowledge has reduced Lanyon to a man filled with shame and uncertainty.

It is significant that it is through a letter written in Jekyll's handwriting that Hyde gains access to Lanyon's help and home. Hyde also uses Jekyll's signature to sign a cheque for the family of the girl he tramples. It is unclear whether it is Jekyll or Hyde who writes the 'full statement' with which *Jekyll and Hyde* draws to a close, and thus it is even possible that it is Hyde who draws up Jekyll's will. Hyde reads and writes in Jekyll's books: when Utterson breaks into Jekyll's room there are 'several books on a shelf' (40) and one of them, 'a copy of a pious

work for which Jekyll [has] several times expressed great esteem' (40) lies 'annotated, in his own hand, with startling blasphemies' (40). Jekyll also complains that Hyde 'scrawl[s] in [his] own hand blasphemies on the pages of [his] books' (61). It is through writing that Hyde is able to convince Utterson to execute an irregular will, Enfield to cash a possibly forged cheque, and Lanyon to shelter and assist a murderer. Thus, Hyde gains access to the banks, homes and ideas of the upper class through his writing, and also uses his writing to bypass the boundaries of their class and to undermine the rules of their behaviour.

Before the Victorian period, the upper class had 'subsidized authors through patronage and some of its members had themselves contributed to the national literature' (Altick, 1973:59). The upper class tended to be very conservative. As the historian Walter Bagehot ([1864] 2001:xv) states, 'A great part of the 'best' English people [kept] their minds in a state of decorous dullness'. Utterson, who reads only 'dry divinit[ies]' (9) is clearly such an Englishman. However, by the late Victorian period, 'the upper ranks formed a negligible fraction of the Victorian reading public' (Altick, 1973:60). In 1841, 67 per cent of men and 51 per cent of Victorian women were deemed literate. By 1900, not too long after *Jekyll and Hyde*'s publication, this figure had risen to 97 per cent for both genders. These new, lower-class readers could potentially read the books formerly read only by the upper class and, like Hyde, come up with dangerous and shocking opinions about them. They could also provide a market for books that the upper class would never have seen fit to buy. Stevenson himself knew that the great financial success of *Jekyll and Hyde* meant that it appealed not only to upper-class readers, but to 'the mass readership who, both he and [his publisher] the Longmans believed, were the real arbiters of the late-Victorian literary marketplace' (Brantlinger, [1998] 2003:197). Stevenson ([1887] 1995:171) worried about this, and wrote in a letter: 'There must be something wrong in me, or I would not be popular.'

In 'An unconscious allegory about the masses', Patrick Brantlinger ([1998] 2003:198) states:

For Stevenson [...] and many other late-Victorian intellectuals, popular or mass culture and mass literacy themselves [threatened] a sort of cultural entropy or abjection, the swamps or sewers of mediocrity or vulgarity into which, they feared, excellence – high intelligence, literary and artistic aura – were sinking. (204)

Jekyll and Hyde is a strange text. It has been used in many serious sermons as a moral allegory, but it is also the source for lurid Halloween costumes. It is a classic text and very much a part of the English canon, but it is also a source of inspiration for B-grade horror movies. Even in late-Victorian times, it might have been classed as a 'dry divinity' (9) of the kind read by Utterson, or as one of the 'penny numbers' (20) popular in the lower-class district where Hyde

lives. Thus, even as it expresses anxiety about the mixing of classes through literacy, *Jekyll and Hyde* encourages such mixing, making the boundaries of class and propriety as porous as the pages of a penny dreadful.

Death devours all divisions

Thus far this dissertation has dealt with how *Jekyll and Hyde* and *Island of Moreau* establish binary divisions between the ideal and the Other, and then question and undermine these divisions by introducing characters who do not conform to the categories of the ideal or the Other. I have discussed how these liminal characters bring about collapse in the divisions between the human and the animal, the male and the female, the white and the non-white, the upper class and the lower class, and the proper and improper. Yet there is one division which I have not discussed, which is nonetheless crucial in defining the ideal and the Other in both texts, as well as in Victorian and modern society. This is the division between the living ideal and the dead Other.

Kristeva (1982:4) writes:

The corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. Abject. It is something rejected from which one does not part, from which one does not protect oneself as from an object. Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us. It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules.

Death collapses all categories, as when one is dead, one ceases to be human, male, white, upper-class, proper or anything else which one was in life. Death does not respect the boundaries between the ideal and the Other, but makes everyone level in making them corpses. Death threatens us with the most absolute chaos and thus causes the ultimate abjection in us, the most desperate effort to protect our precious selfhood.

After watching Hyde transform into Jekyll, Dr Lanyon writes: ‘...the features seemed to melt and alter [...] there before my eyes – pale and shaken, and half fainting, and groping before him with his hands, like a man restored from *death* – there stood Henry Jekyll!’ (47; my emphasis). When Lanyon sees Hyde’s transformation, what he sees is a transformation from a living being into a dead one, and then back into a living one again. This is consistent with Jekyll-Hyde’s experiences, as when Jekyll-Hyde writes about his transformations, he recalls ‘racking pangs [...] a grinding in the bones, *deadly* nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or *death*’ (50; my emphasis). Hyde’s transformation

into Jekyll terrifies Lanyon, who describes his condition after watching it as follows: “My soul sickened [...]. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night” (47). Hyde’s transformation shows the border between life and death, between the world of categories and the world of their disintegration, to be unstable. This in turn makes all the aspects of Lanyon’s previously secure existence appear unsound, which is why he states: “My life is shaken to its roots” (47). Soon after Hyde’s transformation, Utterson visits Dr Lanyon, who has taken ill. When Utterson mentions that Jekyll is also unwell, Lanyon says “spare me any allusion to one whom I regard as dead” (27) and insists that Utterson talk of something else or leave. Lanyon seems to wish that, instead of constantly dying and being reborn in different bodies, Jekyll would remain dead, so that the boundaries between life and death could remain stable.

Utterson is shocked to see how Lanyon has suddenly grown ‘pale [...] balder and older’ (27). Utterson also notices that Lanyon does not only show signs of ‘swift physical decay’, but also has ‘a look in the eye and a quality of manner that [...] testify to some deep-seated terror of the mind’ (27). Utterson initially thinks that Lanyon’s terror is of death, but it is with ‘an air of great firmness that Dr Lanyon [declares] himself a doomed man (27). Lanyon tells Utterson: “I have had a shock [...] and I shall never recover. [...] Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away” (27). Lanyon has been so unsettled by witnessing Jekyll-Hyde shake the boundaries between life and death that life and death and their qualities have become inverted in his mind. His physical and mental decay can be regarded as a mirror of the deterioration of boundaries between life and death that Lanyon sees around him. It is now only in dying, in getting away from the instability of life, that Lanyon can find the ‘firmness’ that he seeks. At least if he dies, he will no longer be subject to the instability of life.

Two weeks after this conversation with Utterson, Lanyon does die, yet his unease regarding the boundaries between life and death spread further throughout the text. Jekyll no longer has to undergo the pangs of death and birth to become Hyde; instead, he continues to shift unsteadily between the one and the other, making the borders of identity even more unstable. As he writes his suicide note, Jekyll-Hyde seems uncertain of whether more terror and instability lie in death or life. He writes that Hyde is ‘something not only hellish, but inorganic. This [is] the shocking thing; that the slime of the pit [seems] to utter cries and voices; that the amorphous dust [gesticulates] and [sins]; that what [is] dead, and [has] no shape, should usurp the offices of life’ (61). By continuing to live, Jekyll-Hyde allows the zombie-like Hyde to

continue his existence, and therefore to continue undermining the boundaries between the living and dead. Yet, by dying, Jekyll-Hyde knows that he must face personal dissolution. He states that Hyde's 'love of life is wonderful ... when I recall the passion and abjection of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him' (61). Finally, Jekyll-Hyde does commit suicide, and death becomes both the resolution of his instability and his dissolution into nothingness.

A similar confusion of the boundaries between the order of life and dissolution of death takes place in *Island of Moreau*. An indeterminate time after Moreau and Montgomery die, Prendick sees a small lifeboat off the coast of the island carrying two men. Assuming that these are sailors who may be willing to rescue him and take him back to civilisation, he thinks it is 'a wonderful day' (179) and watches the boat's sail for hours without drinking or eating. He signals the boat using fire, and observes it drifting very slowly towards the island until he sees 'a great white bird' (180) fly up out of the boat and neither of the men react. Prendick gets an uneasy feeling. He states that 'I would have swum out to it, but something, a cold, vague fear, kept me back' (180). He waits until the boat is stranded near the ruins of the beastfolk's former village to approach it. As Prendick approaches the boat, he has a realisation:

The men in it were dead, had been dead so long that they fell to pieces when I tilted the boat on its side and dragged them out. One had a shock of red hair like the captain of the *Ipecacuanha*, and a dirty white cap lay in the bottom of the boat. (180)

Prendick experiences 'spasms of disgust' (180) as he sees the bodies fall apart. It is only when he hears Wolf Beasts approaching that 'a frantic horror [succeeds] his repulsion' (181) and he paddles out to sea, unable to look back at what is behind him.

The moment at which Prendick sees the sailors' corpses fall apart can be seen as the point at which all the binary oppositions and structures according to which he defines himself collapse completely. He feels the need to distance himself from the white men he identified with and longed to rejoin because he realises that they are dead and are thus no longer human, male, white or of any class or creed. The whiteness and all the other privileged categories these men once aligned with seem to desert them with the great white bird that flees their boat and thereby reveals them to be inanimate. The white cap that signifies their whiteness is dirty, showing how all of their formerly privileged categories have become tainted by the fact that they all lose their meaning in death. It is impressed upon Prendick that he himself is a being approaching death and is also near to being nothing at all, especially when the carnivorous

Wolf Beasts begin to growl behind him. In a panic, Prendick '[turns] his back on them, [strikes] the lug and [begins] paddling out to sea' (181).

Eventually Prendick is far away enough from the island that he can only see 'the floating hosts of the stars' (182) and is 'alone with the night and the silence' (182). He meditates on how he '[feels] no desire to return to mankind' (182). He is 'only glad to be quit of the foulness of the Beast Monsters' (182). Just as Prendick now no longer refers to the beastfolk as 'Beast People', but as 'Monsters', he rejects his kinship with humanity. Prendick has returned to the same position that he is in at the beginning of Wells's story; he is a man alone in a boat, separated from all other living forms. Yet, whereas Prendick initially hates being 'cut adrift' (29) and sees the isolation of his boat as 'a little hell' (29), he now wishes to be separate from everything. He no longer considers the world of white, upper-class men to be a world of safety and security of Self. Instead, this world is as open to the corruption and decay of death as the world of the beastfolk.

However, Prendick is discovered three days later by a brig, and is eventually brought back to London. Here, he is disgusted by the people around him:

When I lived in London the horror was well-nigh insupportable. I could not get away from men; their voices came through windows; locked doors were flimsy safeguards. I would go out into the streets to fight with my delusion, and prowling women would mew after me, furtive craving men glanced jealously at me, weary pale workers go coughing by me, with tired eyes and eager paces like wounded deer dripping blood. (185)

This paragraph shows how, in Prendick's mind, there is no longer a difference between the dark-skinned, animal deer and the pale-faced, white factory worker. Both seem to be walking steadily towards death. The kind of contamination that Prendick fears becomes clearer when he speaks of how 'the blank expressionless faces of people in trains and omnibuses ... [seem] no more [his] fellow creatures than dead bodies would be, so that [he does] not dare to travel unless [he is] assured of being alone' (185). Ever since seeing the dead bodies of the two men who wash up and fall apart on Moreau's island, Prendick is terrified of losing his humanity, masculinity, whiteness, class and propriety through death, which constantly threatens to overwhelm him and to consume all of these boundaries.

When the *Island of Moreau* ends, Prendick describes how he has withdrawn from all society and spends his time reading, experimenting and studying astronomy. He states that there is 'a sense of infinite peace and protection in the glittering hosts of heaven' (186). Prendick appears to long for the apparent stability of the stars, which seem to be eternal and not

constantly in danger of a collapse into death. The modern reader, however, might not be so comforted, knowing that entire galaxies can collapse into chaos and darkness before we stop seeing the steady light of their stars.

Chapter 5:
Conclusion, or
‘They’re plucky and adventurous,
but are these novels only relevant to the nineteenth century?’

In my dissertation, I have looked at two Victorian texts that deal with the question of what it means to be human. Although a stable definition of humanity is sought by characters such as Prendick and Utterson in each text, the definition of the human is shown to change in response to a changing world. Society in both texts is in flux, due to shifting class, gender, and racial boundaries, as well as shifting definitions of the human. Scientific and technological advances are shown in both texts to contribute to this flux by causing change. *Island of Moreau* and *Jekyll and Hyde* thus reflect both curiosity about what science can achieve, and anxieties about how scientific development may destabilise societal structure and human identity, and even lead to a collapse of community and the degeneration of the human. In both texts, calamities result from the excessive ambition and curiosity of the ‘mad scientists’, Jekyll and Moreau.

The fears and anxieties in Wells’s and Stevenson’s novels are not exclusive to the Victorian era. Society has always been in flux, because of humanity’s contradictory desire to push beyond limits while simultaneously defining and maintaining these same boundaries. Humans want to break through barriers by means of scientific advances, but they are also fearful of the potential dangers of these advances. Humanity is all too aware of its potential to achieve great positive change, but also its potential to do great harm, both to itself and its environment.

My dissertation has also explored some of the ways in which the human ideal is both differentiated from and defined by the monstrous Other. The differing attitudes toward the Other in these texts show that the position of the Other was in flux throughout the Victorian era. Attitudes toward the position of the Other – in all its myriad manifestations – and how that Other relates to societal ideals were being reconsidered. Because the Other serves to define the Self, these changing paradigms were frightening to Wells’s and Stevenson’s contemporaries, but these attitudes were certainly not confined to the Victorian era. The desire for change and a coexisting fear of change, as well as the need to create a stable definition of the human in a forever-changing world, are part of the human condition. This is part of what

makes *Jekyll and Hyde* and *Island of Moreau* relevant and interesting to contemporary readers.

In ancient Greek myth, as retold by Ovid in his *Metamorphoses*, VIII, the tension between setting boundaries and escaping them is clearly depicted in the story of the brilliant inventor Daedalus and his son Icarus. Daedalus is trapped on an island which is patrolled by a monstrous half-bull, half-man creature, the Minotaur. In order to escape their imprisonment, Daedalus fashions wings for himself and his son. By creating these wings, Daedalus surpasses the limits that define humankind and redefines himself and his son as men capable of flight. However, this new position comes with its own limits: Daedalus warns Icarus not to fly too close to the sun, as this would melt the wax that holds the feathers to the structure of their wings and send them plunging into the ocean. Icarus famously ignores this instruction, causing his own downfall (Ovid [ca. 8 CE] 1916:183-235).

Like Daedalus, Doctor Moreau and Doctor Jekyll are also brilliant creators who feel trapped by the limits placed on them by society and they both go to extreme lengths to push past these limits and escape their bounds. In doing so, both redefine the human position. In *Island of Moreau* and *Jekyll and Hyde*, this shift of position undermines humanity's assumed supremacy, as humanity is shown to be vulnerable to attack and prone to degeneration. Thus, while Moreau and Jekyll seek to advance the human position, they ultimately achieve the opposite by undermining its stability and showing that, in many ways, it is subordinate instead of supreme. Their ultimate failure mirrors the perpetual human fear that in the next exciting advance lies the next catastrophic downfall.

Curiosity about the boundaries that define humankind, and the anxiety induced by the inevitable realisation that these boundaries are porous and prone to shifting and repositioning in response to new societal and technological advances, may still be discerned in the modern media. The 2016 and 2017 Hugo Awards³¹ for Best Novel were both awarded to N.K. Jemisin for her novels *The Fifth Season* and *The Obelisk Gate*, respectively. These two books and the third in the trilogy, *The Stone Sky*, are immensely popular and were listed on *USA Today* and the *New York Times* bestseller lists (Hvide, 2017:s.p.). The books describe an Earth in the distant future, ravaged by catastrophic climate change. Some humans, named 'orogenes', have the ability to control the energy of the earth's seismic events and this allows them to prevent earthquakes, but also to bring great destruction. These orogenes are seen as monstrous

³¹ Given annually for science fiction or fantasy stories published in English or translated into English.

Others because of their frightening abilities. The majority of humanity believe they are fit only for enslavement or extinction. The popularity of these books indicates that contemporary readers are still fascinated by narratives that consider the necessary redefinition of what it means to be human due to an ever-changing universe, the potential for change that comes with these broadened definitions, and the limits that are imposed on individuals with the power to enact this change.³²

In television, the popular American network *HBO*'s most-watched first season of a series was for the 2016 science fiction western, *Westworld*. The titular *Westworld* is a technologically advanced themed amusement park populated by humanoid robot 'hosts' that cater to wealthy guests who indulge in their wildest fantasies without fear of repercussion (Power, 2016:s.p.). These fantasies often lead to violent assault of the robotic hosts. *Westworld*'s twisted utopia begins to go wrong when the hosts' memories (which are erased daily) return and the hosts start to develop a desire for vengeance against their human guests. Ultimately the hosts achieve full sentience and massacre the human visitors. Viewers are thrilled by both their curiosity about what humanity might achieve when freed from the bounds of society and their fear of human savagery. They are intrigued by the idea of the superhuman robot, while also frightened that it might rise up to overthrow human dominion.

The viewers of *Westworld* are not alone in their concern over the destructive potential of artificial intelligence (AI). In 2006, the inventor and futurist Ray Kurzweil published *The Singularity Is Near: When Humans Transcend Biology*. The singularity that the book's title refers to is an anticipated event when computers, once they are sufficiently advanced, will begin to generate improvements to their own intelligence, a process that Kurzweil believes will accelerate exponentially. The possible ramifications of this event for humanity are impossible to predict, but many have tried. The celebrated physicist Stephen Hawking has warned that 'computers can, in theory, emulate human intelligence, and exceed it' and that the emergence of AI could be 'the worst event in the history of civilisation' (Kharpal, 2017:s.p.). The inventor Elon Musk, who is famous for the futuristic gambles of his many companies, including a plan to colonise Mars in the near future, echoes Hawking's misgivings about machine intelligence. Musk has joked that we urgently need to colonise our

³² The fear of individuals with great power due to evolutionary change can also be seen in the *X-Men* series of graphic novels and films, where 'mutant' humans suddenly develop superhuman abilities. When these mutants reveal themselves, their freedoms are severely restricted, and any who dare oppose these restrictions are imprisoned or executed by the human government (Simpson, 2017).

neighbouring planet so that humanity would have somewhere to escape to if artificial intelligences decided to eradicate our species. In a more serious tone, Musk has said that he considers AI to be humanity's 'biggest existential threat' (Dowd, 2017:s.p.). Musk posits that the only way to escape human obsolescence may be by 'having some sort of merger of biological intelligence and machine intelligence' (Dowd, 2017:s.p.). Musk believes that modern-day humans are 'already cyborgs'.³³ He explains that our phones and computers 'are extensions of [us], but the interface is through finger movements or speech, which are very slow' (Dowd, 2017:s.p.). He expects a 'meaningful partial-brain interface' between man and machine to be only 'four or five years away' (Dowd, 2017:s.p.). Musk's suggested solutions to the existential threat of AI mirrors Daedalus's solution to escaping his island prison. Either we flee the island, abandoning it to the Minotaur, or we change the very nature of what it means to be human by embracing a hybrid existence and becoming one with the machine.

Another scientific advance which poses a clear threat to the stability of the definition of the human is that of organisms created by recombinant DNA technology. A recent experiment successfully injected human stem cells into the embryo of a pig (Kaplan, 2017:s.p.). The embryo was then implanted into the uterus of a sow, where it developed 'precursors of various types of tissues, including heart, liver and neurons, and a small fraction of the developing pig was made up of human cells' (Kaplan, 2017:s.p.). The long-term goal of this type of experiment is to develop an organism that can successfully grow human organs. This type of organism is called a 'chimera'³⁴ and, although scientists warn that this human-pig hybrid is 'highly inefficient' (Kaplan, 2017:s.p.), it nonetheless poses a serious question regarding the nature of humanity. An organism composed entirely of human DNA is considered human, but it is less clear whether an organism composed only partly of human DNA is in fact partly human. The ethicist Julian Savulescu (2016, s.p.) emphasises that a chimera is a 'genetic mix', which means that, 'although the aim might be to isolate only certain organs to express human genetic material, the whole chimera will in fact comprise the genetic material of both humans and pigs'. Suvalescu (2016, s.p.) summarises the consequent dilemma that is posed by the existence of chimeras:

Moral status and the types of abilities or attributes that underpin it have been the focus of whole libraries of philosophical discussion. Candidates include species membership, sentience, higher cognitive functioning, and personhood. It is worth noting that pigs have greater cognitive ability than they had been credited with previously.

³³ A human being whose body has been taken over in whole or in part by electromechanical devices.

³⁴ Named for the mythical creature with a lion's head, a goat's body and a serpent's tail.

Human-pig chimeras have the potential for much higher cognitive ability even than this, so, in the absence of conclusive evidence, the default position should be that we assign them high moral status until further research has confirmed or disproved this.

The creation of chimeras in order to save humans in need of organ transplants seems like a worthy goal at first glance, but, of course, it does require that an animal be slaughtered, or at least be subjected to invasive surgery, for the sake of the human in need of an organ transplant. However, the further complication of the chimera is that it is, in part, human, so the age-old assumption of the lesser worth of animal pain or death compared to human need is undermined. Even if one were to assume that the chimera is still an animal and its rights are not worth considering, it is unclear what this would mean for the human recipient of this ‘animal’ organ. Would the new owner of the organ then be somehow less human? If a human were to receive multiple organs, such as a heart and lung, from a chimera, would this person be even less human than a person who only received a pancreas? It is clear that the eventual existence of these chimeras would require answers to such questions. Humanity might come to be redefined in terms of a continuum, with the chimera, and perhaps those with organs grown in chimeras, assuming positions somewhere in between the ‘fully human’ and the ‘fully animal’. The position of the chimera becomes even more complex when one considers that some chimeras would be composed of more human cells than others.

A final consideration of how the human position is changing arises from the expanding definition of what constitutes sentience and how this relates to being human. Prompted by a more complete understanding of the complex inner lives and relationships of our primate cousins, and the fact that some primates can communicate their thoughts and emotions through sign language, many activists³⁵ are calling for the great apes to be granted legal rights, which would ban their captivity and use in medical testing. New Zealand extended personhood rights to great apes in 1999, and Spain followed suit in 2008. The United Kingdom, Sweden, Austria, Belgium, and the Netherlands have also banned medical testing on apes. While stopping short of a ban, the U.S. government announced in 2013 that it would limit funding for medical research to 50 chimpanzees (*The Week*, 2013:s.p.). These measures also indicate a shift in the boundaries that define what it means to be human. Bourke (2011:175) notes that ‘many animals are functionally like [human] children: indeed, some function at a higher level than children’. She explains that assigning personhood to animals requires making decisions about ‘thresholds’ of rights (Bourke, 2011:175). Since many

³⁵ Such as the philosophers Peter Singer and Paola Cavalieri’s ‘Great Ape Project’, founded in 1993.

humans may be judged more deficient in their humanity than animals, Bourke argues, it is logical to either deny, or reduce, the human rights of those who are genetically human but somehow 'deficient', or to expand human rights to animals who are genetically not human but are otherwise superior to some human beings:

There are clear differences between members of *Homo sapiens*. Many people do not show the ability to make moral judgments: infants, those with dementia, severely brain-damaged patients and psychopaths, to name a few. [...] Proponents of animal rights insist that animals should be given rights in harmony with their interests and dignity.

The fact that the question of what it means to be human is still uncertain today (and promises to become even more uncertain in the near future) means that a study of literature that contemplates the definition of the human remains relevant, even if the 'human' that this literature considers is located in the very different world of the Victorian era, now more than a century in the past. *Jekyll and Hyde* and *Island of Moreau* can be seen as texts which successfully create, in one monster, a metaphor for all the monstrous Others of society, whether they are Othered on the basis of their race, gender, or species, or are Othered by class. Cohen's (1996:20) seventh and final thesis of the monster is that 'The Monster Stands at the Threshold ... of Becoming':

Monsters are our children. They can be pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return. And when they come back, they bring not just a fuller knowledge of our place in history and the history of knowing our place, but they bear self-knowledge, *human* knowledge—and a discourse all the more sacred as it arises from the Outside. [...] They ask us to reevaluate our cultural assumptions about race, gender, sexuality, our perception of difference, our tolerance toward its expression. They ask us why we have created them.

In these two texts, the monsters 'become' new versions of humanity. In doing so, they reflect changing conceptions of what it means to be human. By examining the nature of the fear that these monsters inspire, one can better understand the readers of the time, and the origins of the modern understanding of what it means to be human, what it means to be Other, and the realisation that, ultimately, perhaps we all exist somewhere betwixt and between.

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