THE REPUBLIC OF TURKEY
ANKARA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF WESTERN LANGUAGES AND LITERATURES
(ENGLISH LANGUAGE AND LITERATURE)

ALIENATION IN LATE VICTORIAN NOVELS: *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE, THE PICTURE OF DORIAN GRAY* AND *THE INVISIBLE MAN*

M.A. THESIS

Sema CANLI

Ankara, 2021

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TO THE REPUBLIC OF TURKEY
ANKARA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

I hereby declare that in the thesis "Alienation in Late Victorian Novels: *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Picture of Dorian Gray* and *The Invisible Man* (Ankara 2021)" prepared under the supervision of Assist. Prof. Dr. Nisa Harika Güzel Köşker, all the information has been obtained and presented following academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all materials and results that are not original to this work. (…/…/2021)

Sema CANLI

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INTRODUCTION

> There was none among the myriads of men that existed who would pity or assist me; and should I feel kindness towards my enemies? No; from that moment I declared ever-lasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery. (Shelley *Frankenstein Or the Modern Prometheus*)

The art of living is the most significant difficulty of humanity; in other words, as Seneca once stated, "there exists no more difficult art than living" (qtd. in Fromm V). As time is an essential concern for human beings, they look for ways to grasp the art of living in this limited time frame. Therefore, people's primary concern is to understand other people because only then they can make sense of life and perform the art of living properly. This thesis aims to provide a discussion on one common experience of people, alienation. This thesis intends to analyse the term alienation to reveal the close connection between social circumstances and causes and state of alienation. Such an analysis also examines the influence of society on individuals through the concept of alienation. Therefore, this thesis helps readers observe society's influence on individuals in the process of alienation, and ask questions as to what degree and in what ways individuals are alienated together with the costs of alienation on the individual and social level as a whole. The way alienation occurs varies according to different theorists; this study provides an opportunity to concentrate on these variables. Accordingly, the three late Victorian novels, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), *The Picture of Dorian Gray* (1891), and *The Invisible Man* (1897), will be analysed with regard to concepts of self-estrangement, normlessness, and isolation, which are different forms of

alienation, respectively. In determining these variations of alienation, social psychologist Melvin Seeman's categorization that is presented in his article, "On the Meaning of Alienation," is used. In his article, Seeman explains that the alienation phenomenon has been extensively discussed for years, and therefore there have been various approaches presented by different theorists. Seeman gathers these different approaches under five headings that define the phenomenon of alienation, and he demonstrates how theorists discuss alienation under these headings. This present thesis benefits from Seeman's categorization and aims to examine alienation from a different perspective in each selected literary work and reveal and analyse the social causes of alienation. In this regard, the primary goal is to discuss social conditions and their effects on individuals in the fictional world to examine the voice of the alienated characters in these three literary works and reveal the injury caused by alienation on the individual and social levels as a whole.

Although this thesis investigates the selected literary works regarding the concept of alienation, various other readings of the texts have been possible. After their publication, they have been widely read in world literature as well as in English literature. As a result of this interest in these literary works, various literary studies with different perspectives have been carried on. *The Strange Case of Dr. Jekyll and Mr. Hyde* has been analysed in many respects so far. The theme of monstrosity or the gothic narrative have been analysed regarding the nineteenth-century social issues. Researcher Elizabeth Martin discusses in her study, *Great Powers Yet Unsuspected in Them: The Insurrection of Things in Victorian England* that the Victorian Period's narrative of thinghood originates from a concept of territorialized personal and national identity. Martin's study that includes Wilde's *Dorian Gray* claims that Wilde's text depicts unusual identity creation types built on a porous relationality with the world (Martin ii-iii). In his book, *Branding Oscar Wilde*, professor Michael Patrick Gillespie has devoted a chapter to *The*

Picture of Dorian Gray. In this chapter, Gillespie points out the novel's postmodern features (103-118). He states, "a close reading shows his [Lord Henry] sentiments, and those which will define the ethos of the novel, coinciding perfectly with those of a postmodernist society" (Gillespie 106). On the other hand, the study, *The Identity of Conflict in Nineteenth-century Gothic Literature*, compares and contrasts texts, including Stevenson's text, to discuss that conflict is an integral part of Gothic Literature (McBride 2). Another study, *Morbid Science & Monstrous Literature: Degeneration Eugenics in R. L. Stevenson and Oscar Wilde*, draws attention to the scientific discoveries and developments, scientists and authors who seek to make sense of humanity. The study explores the conflict between scientific and literary discourses in both Stevenson's and Wilde's texts (Cook iii). *The Beasts Within: Gothic Vampirism in the Nineteenth Century* examines how the main character of Stevenson's book exhibits images of Gothic vampires (Yeh 3). *Declamation and Dismemberment: Rhetoric, The Body and Disarticulation in Four Victorian Horror Novels* is another study that examines late-Victorian horror stories, including both *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*. This study emphasizes how common rhetorical patterns are used to create literary monstrosities and how these monstrosities are related to broader societal issues about the objectification of the body of Jekyll/Hyde. This study evaluates Dorian Gray as a hybrid monster just like Jekyll/Hyde; however, Dorian's situation is different since he is a combination of art and human. Moreover, just as in Stevenson's literary work, in Wilde's work, rhetoric enables Dorian's character to be constituted as a monster (Brumley). On the other hand, the study *Urban Hermitage in Literature of the City* examines literary works in terms of characters who live in the city; however, they deny interaction. Stevenson's literary work is one of the inspected works that is evaluated, considering urban hermitage as perceived primarily from the perspective of an upper class, Western observer (Mengel iii-iv). Researcher Baker Bani-Khair analyses

Stevenson's and Wilde's texts in his study *Gothic Masks in Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde*, and Wilde's *The Picture of Dorian Gray*. Bani-Khair mainly uses psychoanalytic perspectives to investigate these literary works in terms of identity and the states of selfhood (iv-v). Different from these studies, *Illuminating The Strange Case of Dr. Jekyll and Mr. Hyde: Robert Louis Stevenson's Work With Artificial Light* points out Robert Louis Stevenson's engineering background and offers that the author's background affects the novella and its future versions (Cuddy v). Unlike numerous studies on Stevenson's and Wilde's texts, a limited number of dissertations has been reached on Wells' *The Invisible Man*. In a study "The Conception of Science in Wells's The Invisible Man", the novel's scientific romance feature is discussed, and it is concluded that "Wells, by choosing to express ideas about science in literature, shows that art and science are involved in the interaction of similar imaginative and analytical processes" (Sirabian 96). Unlike this approach, literary critic Paul A. Cantor evaluates Wells's novel from an economic perspective and claims that the novel "provides a vehicle for exploring a larger set of economic and political problems that preoccupied him throughout his career" (101). Obviously, there were various developments during the period when Stevenson's, Wilde's and Wells's texts were written; there were developments and changes in psychological research as in the changes in economy and politics. Professor Richard Dury presents a book chapter to discuss the affinity between the subconscious issues and Stevenson's text of Dr. Jekyll and Mr. Hyde (237-253). Dury concludes, "Stevenson undoubtedly had read or heard of double-personality cases, and those we have looked at show some interesting affinities with Dr. Jekyll and Mr. Hyde in narrative elements, phraseology, and in the style of psychological self-analysis" (248). In this statement Dury expresses that the cases refer to double-personality conditions that happened and were examined in the nineteenth century. Dury associates such situations with Stevenson's text and discusses that such studies on double-personality might have

had an effect on the text. David Jackson discusses in his study, *Robert Louis Stevenson and the Romance of Boyhood,* Stevenson's various texts to point out to the hero's quest in Stevenson's children's adventure tales in the direction of a bourgeois adult identity. The study further offers that *The Strange Case of Dr. Jekyll and Mr. Hyde*, together with *The Master of Ballantrae,* is the extensions of this quest (Jackson). Unlike the studies above, this present thesis brings Stevenson's, Wilde's and Wells's texts together to investigate the alienation phenomenon in them; furthermore, thanks to the context of the texts, a different type of alienation is examined in each text. Therefore, this present thesis enables readers to look at the selected texts from a different perspective. In addition, since these texts hold a mirror to the period they were written, the phenomenon of alienation is also associated with the period.

It can also be acknowledged that this present study is not the first study of the alienation phenomenon in the frame of literary works. On the contrary various literary works have been examined and questioned with a focus on alienation. Since neither sociological nor psychological issues can be considered separate from literature as the primary concern of literature is human beings and anything related to them, literary works have long been investigated in the frame of the phenomenon of alienation. Although theorists and academics pay considerable attention to this concept and provide theories to make more sense of people's experiences, both individually and as a part of society, there is no consensus on the reason for alienation. On the contrary, there are various explanations and theories on the concept, which altogether offer that the concept of alienation comprises a quite extensive study area. Thus, researchers have examined and interpreted social or personal issues from different perspectives. As a result, the concept of alienation has always provided questions to look for an answer. In this respect, this present study aims to provide a discovery area to examine the concept of alienation, which is, as philosopher Walter Kaufmann states, "a central feature of human existence" (3).

Human existence is the beginning of the adventure of discovering the self, and human beings always attempt to make sense of their existence on earth. Symbolic pictures drawn on cave walls, myths told, tales spreading from society to society, or novels written all serve people to tell and discover things constantly. At this point, it is necessary to draw attention to the expression *rediscovering* because each individual's own experience is a unique discovery of the same thing. The things told serve the purpose of conveying that discovery. In this regard, this present study investigates the selected novels, provides a new area of exploration regarding the impact of society on the individual through an analysis of the concept of alienation in an analytical framework, and finally offers a synthesis of various links in these novels. Since alienation is the main focus of this study, it is essential to explain the concept of alienation, its definition and why these three literary works are selected to analyse alienation thoroughly.

In his book, *Çağdaş Toplumun Bunalımı: Anomi ve Yabancılaşma* (*The Depression of the Modern Society: Anomie and Alienation*) (1981), Turkish sociologist Barlas Tolan draws attention to the changes and transformations over the last few centuries and the causes of depression and unhappiness in people. In the preface of his book, Tolan argues that these two negativities, depression and unhappiness, are so influential that even material well-being cannot prevent these feelings (III). In this respect, Tolan's claim proposes the idea that happiness, inner peace, self-discovery, and being united with one's own self are more about spirituality than materiality. Furthermore, Tolan states that changes and transformations create the contemporary crisis or the modern depression; therefore, many theorists, researchers, and academics try to comprehend this state of crisis/depression and explain it, maybe even find answers to it (III). French sociologist Emile Durkheim and German sociologist Karl Marx, for instance, are among the theorists of alienation (III). Both Durkheim and Marx are the leading social thinkers, and both handle the concept of alienation from different perspectives.

Durkheim's focus is on anomie that occurs in societies because of any abrupt change and individuals' alienation from commonly held norms (III). On the other hand, Marx's focus is on individuals' alienation from the things of their own production, their effort, and themselves due to the capitalist order (III-IV). Thus, it can be argued that although they handle the concept of alienation from different perspectives, both leading ideas point to the close connection of social structure and the state of alienation. These two leading figures' approaches also pioneer the studies developed on the state of alienation (IV).

Tolan entitles his book as *The Depression of the Modern Society: Anomie and Alienation* (*Çağdaş Toplumun Bunalımı: Anomi ve Yabancılaşma*) and states in the introduction that this study subject was purposefully selected since anomie and alienation were common problems of his time (1-2). Therefore, Tolan establishes the theoretical framework of modern society's depression, anomie, and alienation in his book (4). However, it is essential to note that neither anomie nor alienation is just the crisis of today's modern societies; it predates even before Durkheim and Marx's observations and statements. In his book, *The Sane Society*, social psychologist Erich Fromm draws attention to the oldness of the state of alienation; according to Fromm's claim, alienation dates back to quite old times when people still worshipped idols (118). Fromm relates alienation to the reference of idolatry in the Old Testament (118). Fromm states that:

> idolatry . . . will help us to a better understanding of "alienation" . . . Man spends his energy, his artistic capacities on building an idol, and then he worships this idol, which is nothing but the result of his own human effort. His life forces have flown into a "thing," and this thing, having become an idol, is not experienced as a result of his own productive effort, but as something apart from himself, over and against him, which he worships and to which he submits. (118)

It thus can be argued that alienation is not a subject matter just for the last few centuries; on the contrary, it dates back to older times. In fact, it can be suggested that alienation is as old as human history, just like literary scholar, Erich Kahler expressed in his book *The Tower and the Abyss* that examines the individual's condition in the present world, "the history of man could very well be written as a history of alienation" (43). Although the 'thing' referred to in Fromm's statement above is the result of human beings' own effort, it becomes something against and separates from them, which at some point coincides with Marx's idea claiming that human beings' own efforts fall apart from themselves, and they are alienated from their own efforts. The only difference between them is the circumstances under which alienation happens.

On the other hand, as sociologists Lewis Coser and Bernard Rosenberg state, a leading figure of modern Western philosophy, Georg Wilhelm Friedrich Hegel introduced alienation to modern sociology; however, Karl Marx enabled alienation to become an essential research topic in sociology (395). In Coser and Rosenberg's terms, "The notion of alienation has entered into modern sociology from German idealistic philosophy, especially by way of Hegel and the so-called Young Hegelians. But it was Karl Marx who made it into a powerful diagnostic tool for sociological inquiry" (395). Although the concept of alienation appeared in modern sociology about two hundred years ago and started to be searched and discussed with theories since then, as seen in Fromm's statement on idolatry above, it dates back to ancient times. This situation explains why there have been technologies of the self for centuries. In professor Michel Foucault's words, "Greco-Roman philosophy in the first two centuries of the A.D. early Roman Empire and Christian spirituality and the monastic principles developed in the fourth and fifth centuries of the late Roman Empire" (19) are among leading philosophies to the improvement of the hermeneutics of the self. Foucault examines these philosophies in relation with practices such as "'to take care of yourself,' 'the concern with self,' 'to

be concerned, to take care of yourself'" (19); namely, Foucault relates these philosophies to the practices to know one's own self. To know one's own self, to take care of one's own self, or being interested in selfhood, in general, was "a widespread activity, a network of obligations and services to the soul" (Foucault 27). In this respect, practices of the self are to serve one's soul. A fulfilled soul prevents one from the state of alienation because, as stated in the previous paragraphs, inner peace, self-discovery, and being united with one's own self are about spirituality, not about material well-being. Accordingly, when individuals are concerned about themselves, take care of themselves, and know about themselves, they are not alienated. Fromm's statement on idolatrous people and the philosophies mentioned above on one's concern with the self show that the alienation phenomenon is part of human existence and psychology since ancient times and can be materialised in many forms of human life.

In this regard, alienation is an undeniable reality of individuals, and countless studies have been produced on it since Hegel and his introduction of alienation to modern sociology. These studies occasionally show similarities or differences in many respects; thus, alienation has gained diverse meanings, and references to alienation have turned into a long list. For instance, American sociologist Robert Nisbet's statement in his book *Community and Power*, "investigations of the 'unattached,' the 'marginal,' the 'obsessive,' the 'normless,' and the 'isolated' individual all testify to the central place occupied by the hypothesis of alienation" (15) is an indicator of various references to alienation. In this sense, a concept that has been discussed and thus has offered various uses demands special clarity to explain what alienation is and the things that are commonly associated with alienation. As a result, there have been many attempts and publications in the academic world to meet this requirement. American social psychologist Melvin Seeman's article "On The Meaning of Alienation" (1959) is one of these attempts. In his article, Seeman acknowledges that the meaning of alienation needs

exceptional clarity; therefore, he attempts to unravel different meanings that are frequently related to alienation (783). Seeman states the argument of his article as the following:

> The problem of alienation is a pervasive theme in the classics of sociology, and the concept has a prominent place in contemporary work. This paper seeks to accomplish two tasks: to present an organized view of the uses that have been made of this concept; and to provide an approach that ties the historical interest in alienation to the modern empirical effort. (783)

In this respect, as Seeman states, alienation is a prevalent theme and thus has an important place in today's sociological thought as it had in history. Thus, to clarify this issue, Seeman offers five alternative meanings of alienation, which are "powerlessness, meaninglessness, normlessness, isolation, and self-estrangement" (783).

Seeman relates the first use of alienation, 'powerlessness', with the Marxian view; in capitalist societies, workers experience powerlessness and alienation because they are dispossessed of their efforts, productions, and decisions by the ruling class (Seeman 784). German sociologist Max Weber furthers Marxian view of powerlessness; and in their book *From Max Weber: Essays in Sociology*, sociologists Hans H. Gerth and C. Wright Mills explain Weber's perspective as the following:

> Marx's emphasis upon the wage worker as being 'separated' from the means of production becomes, in Weber's perspective, merely one special case of a universal trend. The modern soldier is equally 'separated' from the means of violence; the scientist from the means of enquiry, and the civil servant from the means of administration. (50)

On that account, as Gerth and Wright explain, Weber extends Marx's claim and puts it in a more generalized context and shows that when an individual, regardless of a worker, a

soldier, or a scientist, cannot determine the consequences of their own behaviour, powerlessness occurs as a form of alienation.

Seeman's second usage of alienation is 'meaninglessness'; it refers to an individual's understanding of the environment and the events they experience (Seeman 786). When an individual is unsure about what to believe, the individual's expectations to make a decision are clearly not met, and when the individual acts illogically and without insight, the individual experiences meaninglessness as one type of alienation (786). In Seeman's words, "when the individual is unclear as to what he ought to believe – when the individual's minimal standards for clarity in decision-making are not met" (786), then meaninglessness happens. Unlike the first explanation of alienation, the term powerlessness emphasizes the lack of control of the outcomes of one's own behaviour; therefore, the term meaninglessness refers to the inability to predict outcomes. This second explanation may also refer to the individual's inability to comprehend the environment.

Another variant of alienation is 'normlessness'; this type of alienation is commonly related to the term 'anomie' introduced by Durkheim (Seeman 787). Anomie refers to a situation in which social norms have no longer an effect on individuals, and as a result, individuals embrace a kind of rulelessness (787). In other words, anomie refers to a state of normlessness. In his book *Suicide,* Durkheim explains that the state of anomie happens when society goes through a transition period when extreme and sudden changes happen in society's political, economic or social structures (213). As a result of the anomic state, social control mechanisms lose their function (213). Durkheim draws attention to the importance of society and the power it has by claiming that society is a regulating power that controls its individuals (201). In this respect, since society is the controlling power of individuals, individuals experience an anomic state on the occasion of disruption in the social system. As a result of anomic state, "a sense of futility, lack of purpose, and

emotional emptiness and despair", and "the feeling that one lacks purpose, engender hopelessness, and encourage deviance and crime" occur (The Editors of Encyclopaedia Britannica, "Anomie"; Crossman, "The sociological Definition of Anomie"). Thus, individuals incline to delinquency, and they experience normlessness as a kind of alienation. According to Seeman, too, Durkheim's anomie forms the basis for normlessness, which is defined as "the loss of commonly held standards and consequent individualism, or the development of instrumental, manipulative attitudes" (Seeman 787). While American sociologist Robert K. Merton's statements on anomie are similar to Durkheim's, he provides a new perspective on the subject with his work "Social Structure and Anomie" (1938). In his work, he offers that individuals behave inappropriately and thus infringe social norms to achieve socially defined aims because "the emphasis on the culturally induced success-goal becomes divorced from a coordinated institutional emphasis" (Merton 676). For instance, the culturally-induced goal of America is to reach success monetarily; the American dream promises people that anyone can be affluent only if they dedicate themselves to work hard (Merton 673). However, when the institutional means are not adequate to meet this culturally induced goal, anomie emerges, and it forms the structural basis for deviant behaviour, normlessness (673). In the state of anomie, individuals might look up for alternative means to reach their goals, which leads people to break from the norms, violate laws, namely, exhibit illegal behaviours (673-676). According to Merton, there are "five logically possible, alternative modes of adjustment or adaptation by individuals within the culture-bearing society or group"; these are "conformity, innovation, ritualism, retreatism, rebellion" (Merton 676), which is discussed in detail in Chapter II. For a more detailed analysis, Merton's comprehensive study on anomie and normlessness, *Social Theory and Social Structure* (1968) is also used.

For Seeman, the fourth type of alienation is isolation, and this sort of alienation has to do with the individual who is the intellectual of society (788). As Seeman explains, isolation does not come from the failure to fulfil some feelings such as closeness, security, or social interactions; instead, it comes from the difference between the goals and beliefs of the individual and society (788-789). In other words, the alienated individual does not give the same importance to the values, goals or beliefs as the other individuals of society (788-789). In this respect, since the individual and society are not of one mind about the worth of beliefs and goals, the intellectual individual loses commitment to the society they live in and feels alienated. In his article, "A Measure of Alienation", Canadian sociologist Gwynn Nettler defines alienation as individuals' being estranged from their society or the feeling of disconnection against society (672-673). To describe this form of alienation, Nettler suggests four steps; "definition, model-seeking, attitude-discerning, and administration of the scale to an unselected population" (672). In this process, the scale refers to the seventeen questions asked to the participants of Nettler's study. These participants are asked various questions and are expected to select an answer from a 5-point response choice scale. By asking questions such as "do you enjoy tv [or] are you interested in having children?", Nettler claims that the scale measures if an individual experiences estrangement from society (675). Nettler's scale is to measure estrangement of people from the society of Nettler's time; the questions are chosen specifically for his period and society. The questions include the most common habits, inclinations, accepted behaviours, and trends in general. It thus can be offered that to measure one's estrangement from society, the relation between the individual and the common traits of society must be investigated. On the other hand, Merton's article, "Social Structure and Anomie", and book, *Social Theory and Social Structure*, analyse isolation, too. Seeman explains that one of Merton's adjustments of alienation is rebellion, and the adjustment pattern of rebellion is akin to isolation (789). In Merton's terms, "rebellion occurs when

emancipation from the reigning standards, due to frustration or to marginalist perspectives, leads to the attempt to introduce a new social order" (678). Thus, isolation includes liberation from the standards, just like normlessness. However, unlike normlessness, isolation results in indifference against socially desired ends. Accordingly, the alienated individual in isolation form neither conforms to the legal means nor the culturally defined ends. Unlike normlessness form of alienation, the leading cause of isolation is a search of the intellectual in society for new goals and means, a new social structure in which the alienated individual can fit. Moreover, philosopher Friedrich Nietzsche's concept of ressentiment is used to analyse since there is a slight affinity with rebellion.

In Seeman's article, the final form of alienation is self-estrangement. According to Seeman, a very extended explanation of this form is available in social psychologist Erich Fromm's book *The Sane Society* (789). In Fromm's words, alienation is "a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself" (117). On that account, it can be offered that self-alienated individuals cannot experience themselves as the architect of their own lives; they cannot feel themselves as the masters of their own acts. In other words, this condition is a feeling of being directed by someone else since individuals cannot feel like they control their own acts. Individuals might feel this way because anything they do is to please others and get approval. Accordingly, since the individual acts to please others, the alienated individual "experiences himself as a thing, an investment, to be manipulated by himself and by others, he is lacking in a sense of self" (Fromm 197). It is as if there is a hypothetical approval group and the individual acts regarding them. An individual when still a little child "learns from his parents' reactions to him that nothing in his character, no possession he owns, no inheritance of name or talent, no work he has done is valued for itself but only for its effect on others" (Riesman et al. 48). This approach offers the

idea that when individuals' behaviour depends only on future rewards such as leaving a positive impression on others, making a friend, being regarded as a good person, or earning a good salary, self-estrangement occurs. In such cases, the individual is alienated because "the alienated person is out of touch with himself" (Fromm 117). Thus, self-estrangement refers to an experience in which individuals identify themselves as alien and become estranged because individuals feel that their acts are not valuable for themselves; instead, they are valuable just because of the future rewards they may provide.

Thus far, it has been discussed that the concept of alienation is as old as human history. There have been countless studies on it for long years, due to which alienation gains different meanings. Accordingly, the need to explain the different uses of alienation arises, and Seeman's article meets this need. Seeman's categorization allows different types of alienation to be examined in selected books for this study, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), *The Picture of Dorian Gray* (1891), and *The Invisible Man* (1897). This thesis aims to analyse a different type of alienation in each novel. Therefore, in *The Strange Case of Dr. Jekyll and Mr. Hyde*, the self-estrangement type of alienation, in *The Picture of Dorian Gray*, the normlessness type of alienation, and in *The Invisible Man*, the isolation type of alienation is analysed.

Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), and H. G. Wells's *The Invisible Man* (1897) have been specially chosen for this thesis since all these three literary works, written in the last fifteen years of the nineteenth century, include a form of alienation. In *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Dr. Henry Jekyll is a well-known, respected and decent man; however, he is not satisfied with what he is; he does not feel like being in touch with himself. He believes that he does not fit in his social status, his appearance, and his personality; therefore, he suffers from lacking a real identity in which

he can fit. Thus, he finds the solution to generate a potion that metamorphoses him into a whole new man, Mr. Hyde. In *The Picture of Dorian Gray* (1891), Dorian Gray is an incredibly charming young man who is an innocent and pure being at the very beginning of the story. Nevertheless, he is alienated from the norms, and he becomes a wicked human being. The novel depicts that norms have no longer a regulating effect on Dorian Gray. As a result, he exhibits improper behaviours such as breaking promises, breaking hearts on purpose, lying, murdering, threatening, etc. The most dominant goal of his social circle, especially Lord Henry Wotton, is to pursue pleasure at all costs. Therefore, greatly affected by this goal, Dorian destroys anything that comes between him and his worldly pleasure. Moreover, inexplicably, Dorian's picture depicts his normless state. In *The Invisible Man* (1897), Griffin is a genius scientist who isolates himself from society and lives alone even before being an invisible man. Griffin is an intellectual who cannot relate himself to the society he lives in. So he distances himself from people because he has become alienated from all the people around him and their way of living. Accordingly, Griffin is an isolated man who distances himself from society and searches for a new social structure.

The first chapter of this thesis examines *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) with the theories of self-estrangement variation of alienation. The first chapter provides an extended treatment of what the self is, authenticity and autonomy. Moreover, since the concept of alienation is one of the central themes in existentialism, the school of existentialism is visited to examine self-estrangement. Since social factors have a significant impact on getting estranged, the social atmosphere of Stevenson's work is inspected thoroughly. At last, self-estrangement is analysed in the frame of *The Strange Case of Dr. Jekyll and Mr. Hyde*, primarily concerning social psychologist Erich Fromm's treatment of the self-estrangement variant of alienation. In this respect, Fromm's text, *The Sane Society*, becomes a basis in this analysis. The second chapter

focuses on *The Picture of Dorian Gray* (1891) in the frame of normlessness as a form of alienation. The second chapter answers what norm is, why societies need norms, the reason for the lack of norms, and how the lack of norms results. Accordingly, normlessness is analysed in association with the social control mechanisms that have lost their regulating effect. In this way, the ways society goes through normlessness are analysed in relation to characters and their commonly prescribed goals in detail. French sociologist Emile Durkheim's concept of anomie, presented first in *The Division of Labour in Society* then more detailedly in *Suicide*, which constitutes the basis for normlessness as a type of alienation and American sociologist Robert K. Merton's explanations of anomie in his article "Social Structure and Anomie" and later on in *Social Theory and Social Structure* become the basis of this analysis. In the third chapter, Wells's novel, *The Invisible Man* (1897), is analysed. The third chapter provides an extended discussion on the description of society's intellectuals, commonly valued way of living, and the intellectuals' disengagement of these lifestyles. This chapter also offers the intellectual's aspiration of a new social structure that can grant values, goals, and beliefs. Canadian sociologist Gwynn Nettler's explanation of estrangement from society in his article "A Measure of Alienation", Robert K. Merton's use of isolation in *Social Theory and Social Structure* with the adjustment pattern of rebellion and Nietzsche's ressentiment are taken as the basis in the analysis of *The Invisible Man*. At last, in conclusion, self-estrangement, normlessness and isolation forms of alienation, and how they are presented in the selected literary works, are compared and contrasted. It is concluded that it is not coincidental that alienation is a common theme in these three literary works. The experience of alienation has devastating effects on people on the individual and social level. It is concluded that although the dominant form of alienation differs in each literary work, the reason that prompts alienation appears mainly as societal factors.

CHAPTER I

SELF-ESTRANGEMENT AS A FORM OF ALIENATION IN ROBERT LOUIS STEVENSON'S *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886)

> And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. (Stevenson *The Strange Case of Dr. Jekyll and Mr. Hyde* 71)

Robert Louis Stevenson was a productive writer who generated countless works until his ill-timed death at the age of forty four. Although he is mainly famous for his world-famous books of children's literature such as *Treasure Island* and *Kidnapped*, his body of works includes a wide range of genres such as novels, essays, poems, and travel books. In fact, Stevenson's stories are all more famous than one another, and they have been extensively sold, read worldwide, and adapted into movies. Stevenson's book, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), is one of the best-known works without a doubt. When it was first published, the unusual story of Dr. Jekyll and Mr. Hyde was so loved that "in the next six months close on forty thousand copies were sold" (qtd in Maixner 22). Moreover, the popularity of the story did not stay only in its home country, but it spread to "the USA where . . . [it] was followed by numerous pirated editions" (Maixner 22). Thus, according to the researches, there was a great interest in Stevenson's book that:

> Within a short time the names of Jekyll and Hyde, if not Stevenson's own, were known everywhere in the English-speaking world; the story became a popular topic in the press and the subject of countless sermons, one of which was delivered at St Paul's, and of serious articles in religious periodicals; it was translated into a number of different languages and adapted for the stage in several countries. (Maixner 22)

As Maixner states, Stevenson's book, about an individual taking on two completely opposite characters in the names of Jekyll and Hyde, started being successful suddenly after its first publication. Today, Stevenson's book is still widely read, and it is subject to literary studies, just as it attracted the readers' attention in the past. It drew a lot of attention because the incarnation of good and evil as two different characters in one body and the struggle between good and evil and their presentation in a literary work are distinctive and absorbing elements. Accordingly, the context of the novella has provided literary studies with many different perspectives to examine such as the duality of human nature or the concept of human and monster. Yet, this chapter of this study treats Stevenson's novella, *The Strange Case of Dr. Jekyll and Mr. Hyde*, as a literary text providing a setting in which the main character experiences the self-estrangement form of alienation due to the pre-determined standards and designed stereotypes of society. In order to offer an analysis of self-estrangement in the frame of *Jekyll and Hyde* (from this point onwards, this novella will be referred to as *Jekyll and Hyde*), this chapter makes use of Erich Fromm's approach to self-estrangement as a form of alienation, and examines the meaning of the self, its constituents, its authentic and autonomous nature to explain alienation from one's own self and the meaning of the self. The concepts of authenticity and autonomy also need clarification as these two concepts are closely related to the idea of being in touch with one's own self. Then, existentialism is analysed since to exist refers to be situated on earth as a self. Therefore, understanding existentialism indeed refers to

perception of selfhood. For this reason "the term was explicitly adopted as a self-description by Jean-Paul Sartre," who is a leading figure in existential thought (Crowell "Existentialism"). Moreover, alienation is one of the central themes of existentialism and in this sense, including the existentialist perspective contributes to discussion and analysis of the self-estrangement form of alienation. Pre-determined standards and the stereotypes in the social context of *Jekyll and Hyde* and their effects on individuals are discussed in relation to self-estrangement in Stevenson's novella. Thus, this chapter aims to analyse alienation as a form of self-estrangement to offer the impact of society on the individual. Such a thorough analysis serves to examine the deviant behaviour of an individual, Jekyll/Hyde, who is estranged from his own self by the influence of society and to show how this individual becomes harmful to both himself and society.

Theories of alienation have revealed that the state of alienation is indeed a psychological or social disorder; that is to say, alienation consists of a problematic disengagement of two things that are typically rightly affiliated with together. For instance, a problematic separation from one's own efforts, productions, and decisions; a problematic separation from the ability of an individual to relate to the world in which s/he lives; or a problematic disengagement from one's own being gives rise to the state of alienation. The separation from one's own being occurs when the individual feels a sense of detachment from his/her feelings, thoughts, or way of living; namely, it occurs when an individual cannot hold the touch with his/her self that normally properly belongs to the individual. In such a situation, the individual becomes a total stranger to his/her self and thus experiences self-estrangement. According to social psychologist Melvin Seeman, an extended definition of the self-estrangement form of alienation is available in social psychologist Erich Fromm's book *The Sane Society* (Seeman 789). In the preface of his book, Fromm states that *The Sane Society* is a continuation of his previous work, *The Fear of Freedom* which attempts to show individuals' secret longing for a leader; in

other words, their escape from freedom (Fromm X). *The Sane Society* attempts to show another way of escape from freedom. However, Fromm centres this type of escape on the concept of alienation; therefore, Fromm's book enables a discussion centred around alienation. In Fromm's words, experiencing the problematic separation from one's own self is as follows:

> By alienation is meant a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. He does not experience himself as the center of his world, as the creator of his own acts—but his acts and their consequences have become his masters, whom he obeys, or whom he may even worship. The alienated person is out of touch with himself as he is out of touch with any other person. (117)

Fromm treats the concept of alienation as self-alienation. His statement offers that self-estrangement is a state of mind that causes a person to feel like they are not the decision-maker of their own being; their lives and will, and choices have no impact on themselves.

In this respect, in a context where people cannot control their way of behaving, feeling, or contacting with other people; in other words, where people cannot control their life and themselves, they experience self-estrangement. Therefore, they feel like they are the production of the outside world and the social standards they have to accord; they feel excluded from the decision-making process. With the lack of power to direct their own selves and destinies, people righteously have complicated feelings, and the feeling of drifted apart from the self is one of them. Accordingly, not being included in the decision-making process of one's own lifestyle and character is closely related to the experience of self-estrangement. This situation resembles the Marxist way of explaining alienation; according to the Marxist way of thinking, as workers have no power over the product they themselves produce, they have become alienated from it. According to this view, the

worker spends all their life energy on a product; however, the better product means, the less is the worker. Since the worker's effort becomes an external object that exists separately from the worker, it confronts him as an alien power. From that point onwards, the worker does not have a voice over the object once they produced (Marx 71-72). On the other hand, in the context discussed in this chapter, as individuals have no control over managing their selfhood, they are alienated from themselves; namely, they experience self-estrangement. As in Erich Fromm's statement, people are alienated from themselves because they do not feel like the executor of their own acts, and thus they do not see themselves in the centre of their world. Instead, they think they have no power to manage their selfhood and acts. Contrary to the powerlessness of their own selfhood due to the inability to decide and choose, their actions and their outcomes have become their masters.

According to Erich Fromm, the same situation is available in religion (118-119), leadership (120), and consumerism concepts (120). People project their power to love and think onto God or an idol (118-119), a political leader (120), or money (120), and then they do not consider that these powers are of their own. In other words, they cannot separate their own image from the thing with which they associate themselves. Instead, people think that these powers belong to what they worship, and then they expect to have some power back (120-121). People may run after illogical passions; for instance, they may expect blessing by an idol although people create this idol with their own powers, or they may wish to be valued by a political leader who gains power thanks to their effort and support. Such situations cause the illusion of powerlessness in people since they project their own powers onto things that they illogically value (121). As a result, they become the captives of what they passionately want. They become the captives of the idols of their own production or the political leaders that they enabled to have dominance. The same thing happens with any type of illogical passion that people run after. For

instance, if a person runs after money, money becomes this person's idol that they worship, and they become a slave for money. At this point, this person is actually in an illusion that they create; however, their acts are not their own (121). The common thing among these illogical worshipping variations is to become alienated (120-121). The alienated person cannot consider themselves powerful; instead, they view themselves as an impoverished thing. This impoverished thing or person depends on outside powers comprised of the person's living substance (121).

Regarding Fromm's approach above, it can be inferred that similar to the issues above, an individual who pursues a self that is not the result of their own decisions becomes alienated from themselves. However, in Fromm's perspective, to feel like the bearer of their own powers, a person must develop their own identity, create their own universe and own values. In this way, a person can make sense of themselves and the world they live in thanks to their own unique and free decisions. It is necessary to draw attention to "the need for a sense of identity" because 'the need for a sense of identity' is one of the basic needs of individuals, according to Erich Fromm, and meeting these needs is an essential factor against the alienating effect of society (Fromm 59-65). Professor Sibel Özbudun and writer Temel Demirer explain Fromm's approach in the book titled *Yabancılaşma Ve…* (*Alienation and…*) in the following lines:

> In *The Sane Society*, Fromm focuses on 'alienation'. Fromm states that individuals share common needs. However, what he means is not biological needs; instead, he refers to the needs connected to the increasing feeling of insecurity caused by human kind's falling apart from the animal world and increasing knowledge; namely, these are the ones that occurred during the evolution process. The needs are: 1) Being socially connected to other people; 2) Transcendence; 3) Having roots; 4) The need for a sense of identity; 5) Leading one's self mentally. Sanity is all about how these needs are met.

> Fromm states that an environment that does not help meet these needs prevents people from maintaining a healthy life. That is the reason why healthy psychology depends on society . . . . When the social relations such as production activities or role divisions are not organised in a way that meets the needs, the social character gains an alienating role. (34-35)

In this respect, the social character stated above might comprise common features of people in a social category such as the citizens of a country, a group of students, or a social class. Several things may influence this social character, such as values, ideologies, standards, families, religion, papers, economic conditions, etc. The social character constituted by different features causes people to see themselves as strangers and aliens when it cannot meet people's needs. According to this approach, when individuals are socially connected and are in touch with themselves, they are not detached from the outside world or are not self-estranged. However, a person who cannot lead themselves mentally and longs for an identity that is not an alien suffers from self-estrangement, and in Robert Louis Stevenson's novella, it can be argued that Dr. Henry Jekyll goes through such a complication.

Robert Louis Stevenson's novella includes ten chapters. Only in the tenth chapter, the reader can hear the voice of Dr. Henry Jekyll and build a close connection with him. Until then, Dr. Henry Jekyll is described by the narrator. In this last chapter titled "Henry Jekyll's Full Statement of the Case", Dr. Henry Jekyll confesses the reasons for the mysterious things. He also clarifies every incident that happens throughout the story in a letter. His confession is crucial to examining how he felt and what stages he went through. Dr. Henry Jekyll's letter starts as the following:

> I was born in the year 18– to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good

> among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. (Stevenson 67)

The paragraph above offers that Dr. Henry Jekyll is a person who was born into a destined future, and thus what awaits him is obvious. He was born into a social circle in which people are affluent and respected, so he had the guarantee to have the same opportunities and qualities. Namely, Dr. Henry Jekyll is expected to be wise, good, and honourable, that is, being well-educated, well-known and well-respected among his social circle. He indeed acquires the future awaiting him since he becomes a doctor having satisfying fame; for this reason, his name is "very well-known and often printed" (9). This statement offers that Dr. Henry Jekyll's prestige is so great that he is even referred in papers, which adds even more to his reputation. Moreover, his name is so notable and respected that his signature, namely, his name is of greater value than a hefty amount on a cheque (9). Dr. Henry Jekyll is also "the very pink of proprieties, celebrated too," and he is regarded as a man "who do what they call good" (9). Thanks to all these features, Henry Jekyll is in accordance with what has awaited him. It seems that he has acquired the destined future waiting for him; therefore, he meets the expectations of his social circle, which consists of people who are "all intelligent, reputable men and judges of good wine" (23); namely, people just like him. In the quotation above, it is also important to note that Dr. Henry Jekyll is 'fond of' what he is and what he has; he assumes that he is fond of these features and opportunities. However, later on, it turns out that he cannot really feel in accordance with what he is and what he has. Dr. Henry Jekyll is an affluent social circle member, which includes respectable people just like him, and he is destined to become a specific type of person, like a gentleman. However, it appears that he cannot exactly fit into his personality, appearance, and social status. This is the reason why he finds it hard to abide by what is expected from him, even though such things might normally be satisfying for

some other people. Dr. Henry Jekyll explains his complicated feelings in the following statements:

> And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look around me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of me. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. (Stevenson 67)

Jekyll's honest confession above offers that he is not in absolute harmony with the role that his social circle has assigned to him, that is, the character that society has set up for him. He is not in harmony with what he has been raised to become; on the contrary, he dreams and aspires to have another way of life. Although he has different desires, he feels obliged to hide them, and he feels guilty about such desires. This approach of Jekyll is an indication of how some specific ideas are well embedded in his society. In other words, if a person is born to an affluent and respected family, s/he is supposed to behave accordingly and develop a character accordingly. Jekyll's society has such a mindset, and as a result, Jekyll feels guilty about his genuine desires and feels obliged to hide them. He, for instance, has done many things throughout his life, not sincerely, but by pushing himself and keeping himself under control; he states about this situation in the following, "the course of my life . . . had been, after all, nine tenths a life effort, virtue and control" (71). Therefore, Dr. Henry Jekyll feels obliged to act in a certain way and thus accepted and appreciated by society; however, it appears that the self he has gained conforms to

the expectations, whereas it is an alien to him. Namely, Dr. Henry Jekyll experiences self-estrangement. At this point, the concept of self requires further questioning to clarify what the self exactly is, what constitutes it, and what causes alienation from the self.

Studies on social and behavioural sciences have been investigating the self to discern interpersonal and intrapersonal activities of individuals since the pioneering scientific studies of the 1890s in psychology and sociology. From American philosopher and psychologist William James's book chapter "The Consciousness of Self" published in 1890 onwards, theorists and academics have widely published on the self in psychology and sociology (Ashmore and Jussim 9). Therefore, there has been an increase in the studies about the self in behavioural and social sciences. As a result, the scope of the study area has expanded and included various headings such as self-concept or self-analysis. According to psychology professor Richard D. Ashmore and social psychologist Lee Jussim's research on the publications related to the self, "in the 1960s, there were only four subject headings (self-concept, self-evaluation, self-perception, self-stimulation)" that comprise the publications pertinent to the self, "in the 1970s, 14 new headings were added . . . ; in the 1980s, 16 more included . . . , and to date in the 1990s; six new subject headings" were added (Ashmore and Jussim 4). This rise in self-related publications has naturally opened a road for various remarks and explanations about the topic. In this respect, just as social psychologist Roy F. Baumeister states, "providing a satisfactory definition of the self has proven fiendishly difficult" (1). It is impossible to express and discuss all the different views related to the self in this present study; however, defining the concept in the broadest sense, comparing the most fundamental thoughts; thus, reaching a conclusion to define the self is possible.

In the most general sense, the term self refers to how individuals perceive themselves, their outlook, thoughts, feelings, and relations with others. It is how individuals regard who they are when they ask, 'Who am I?'. According to Baumeister,

the body as the first visible evidence of existence is the start of the self, according to many people; however, since the self is more than just a physical appearance, it requires spiritual, psychological, or intellectual constituents as well (1-2). Thus, to Baumeister, "reflexive consciousness, interpersonal being, and executive function [are] three major human experiences [that] form the basis of selfhood" (2). The three experiences, which form the basis of selfhood, refer to the achievement of self-awareness, environment-awareness, and the function of volition, respectively. In Baumeister's theory, it is possible to observe the basis of selfhood in the various relations people form with themselves and with other people around: firstly, an individual's ability to look into their inner self, that is, to be aware of their existence, then the ability to connect with other individuals and to distinguish oneself from others, and at last having the power to choose and decide freely (1-2). On that account, these three qualities offer that selfhood is not a passive composition, and it is not inherent in the individual; instead, it requires the individual's active involvement in the relations to attain selfhood.

Another study defines the self in the broadest sense as "a warm sense or a warm feeling that something is 'about me' or 'about us'," which offers the idea that the first component of selfhood is to be aware of one's existence and then thinking about and feeling the components of this existence (Oyserman et al. 69). Therefore, the self "requires that there is an 'I' that can consider an object that is 'me'" (Oyserman et al. 69). In this regard, according to psychology professor Oyserman and her co-writers, selfhood consists of three main components; the agent I, the object me, and the process of being aware of the self and thinking about this self to make more sense of it. On the other hand, according to professors Richard J. Crisp and Rhiannon N. Turner, "the self is a fundamental part of every human, a symbolic construct which reflects an awareness of our own identity" (354). These three statements provide similar definitions of the self since they all emphasise self-awareness and its components. However, Crisp and Turner's

statement introduces the concept of identity into the discussion, which is essential to explain the concept of the self as these two terms are often used interchangeably. Thus, they both have a central place in making sense of interpersonal and intrapersonal behaviours; however, there is no possible final answer to what the self and identity are or the difference between the self and identity is. Notwithstanding this impossibility, there are 'fundamental issues' grouped into classical contrasts and critical contexts by psychology professor Richard D. Ashmore and social psychologist Lee Jussim in the book *Self and Identity*. Their grouping of these essential issues, especially the classical contrasts pertinent to the self and identity, constitute effective sources for research on the idea of the self (12).

As discussed in the book *Self and Identity*, "one identity versus many selves" and "personal self versus social identity" are the two main contrasts that constitute differences in explaining the self and identity (Ashmore and Jussim 12-13). In the first contrast that focuses on multiplicity versus unity, professor Seymour Rosenberg draws attention to the multiplicity of identity by re-proposing, examining, and developing philosopher and psychologist James Mark Baldwin's concept of the self, which is a production of social and cultural factors for him. This concept of the self is named 'socius', and it has two facets: the ego, the perception of one's own self, and the alter, the perception of others that one knows. Ego elements include various aspects such as a family role or ethnicity; alter elements include beliefs about friends or public figures. On the other hand, professor Dan MacAdams stresses the unity of personal identity. He uses the term he invented, 'selfing', which refers to one's awareness of the self and the process and action of claiming one's own experiences. The term 'selfing' refers to taking responsibility for one's own actions and appropriating these actions as one's own experiences. In McAdams's words, "to self . . . is to apprehend and appropriate experience as a subject, to grasp phenomenal experience as one's own, as belonging 'to me.' To self, furthermore,

is to locate the source of subjective experience as oneself" (56). It is understood from McAdams's words that the self consists of self-awareness, free will, and responsibility for one's actions. Thanks to self-awareness, free will and responsibility for one's actions, individuals can have a sense of self, and they can say that "I am I; you are you" (56). Therefore, there is unity in the self instead of a problematic separation. In the second contrast, "personal versus social identity," professor Susan Harter focuses mainly on the personal self. According to Harter, social factors have a distortive effect on one's own self as these factors set a barrier before being authentic. In order to prevent this negative side of social factors and others' influence, one should be the absolute decision maker and therefore reflect the genuine self. On the other hand, professors Peggy Thoits and Lauren Virshup focus on social factors and how these factors shape one's self-definition. According to these two scholars, one's self may be a combination of different social identities such as daughter, waitress, student, and an ethnic origin. An individual uses these identities or social roles to define the self (23-137)[1].

These descriptions expressed briefly and in the most general sense contribute to understanding the concept of the self. There is a reason why the contrasts stated above occur because the self is neither totally personal nor entirely social; instead, it is both. Human beings are by nature social beings because, in order to survive and continue their generation on earth, they have to communicate with some other people at least occasionally or almost always throughout their lives. Therefore it is unlikely that these communications will have no return. Thus, an individual may have various roles, and then these roles may play an influential role for the individual in defining the self and hence, social roles may constitute one's knowledge of the self. The critical point is not whether the self is personal or social; instead, it is whether an individual has a voice over things. More precisely, discussions stated above indicate the importance as to what extent the individuals are aware of their being, their self, how much the individuals are involved in

the process of developing a sense of self, how active they are in this process, and how they fit into the sense of self. Instead of whether the self has a multifaceted nature, whether the self is the unity of personal identities, or whether the self is social or personal, this chapter focuses on how well the individual is at peace and agrees with the self or the social identities.

Considering the discussions above, turning back to Dr. Henry Jekyll's case, how and why Dr. Henry Jekyll is alienated from his current self is the centre of this chapter's discussion. Jekyll does not have an influential role in the formation of Dr. Henry Jekyll's self. Instead, the character that Jekyll has to acquire has already been determined by society; therefore, Jekyll does not have a voice over the formation of Dr. Henry Jekyll's self. For this reason, Jekyll cannot feel committed to his own self since he lacks the "ability to develop a philosophy of life and a set of ideals by which to guide his own destiny" (Winthrop 293), which causes him to be alienated from his being. Accordingly, in order to feel committed, individuals should "create a personal identity for oneself [and] think deeply and honestly about the values, ideals, and ideas which make life most worthwhile" to them; therefore, they can be engaged and involved in the process of developing a sense of self (Winthrop 293-294). Feeling the lack of belonging to the self he has already acquired; Jekyll realizes his true identity and inclinations but tends to hide them. It is necessary to analyse the social atmosphere in *Jekyll and Hyde* to examine the impact of society on individuals; therefore, the reason for Jekyll's tendency to hide his feelings can be clarified.

Focusing on the social context and introducing other characters of *Jekyll and Hyde* are quite essential since they offer the stereotype the society in the novella expects to see. The story starts with the presentation of Mr. Utterson, who is Jekyll's friend and lawyer. Mr. Utterson is "a man of rugged countenance that was never lighted by smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary and

yet somehow loveable" (Stevenson 5). Moreover, since he is a lawyer, he has a well-respected job and a "fairly blameless" past (21), which offers the idea that he has been abiding by the rules and laws and has almost never conflicted with the social standards. In addition to such personal features, Mr. Utterson is "a lover of the sane and customary sides of life" (13) and "the fanciful [is] the immodest" (14) for him. For this reason, he cannot accept Dr. Henry Jekyll's will, which orders to give the doctor's entire personal belongings to Mr. Hyde if the doctor somehow disappears one day. Mr. Utterson cannot accept this because of his devotion to his duty as a lawyer and his moral standards. He is a well-known man who has a good reputation, and he has friends who "were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in the object" (6), vice versa is unthinkable as being respected and having a good prestige seem to be necessary for this context. Not to stain his reputation, the lawyer makes friends just like him. Mr. Utterson, for instance, is friends with Mr. Richard Enfield, a "well-known man about town" just like Mr. Utterson. These two friends having impressive fame about town, meet regularly every Sunday. However, according to most people, their meeting is interesting as it is thought that they do not have anything in common except their good reputation, and they do not talk much with each other. On the contrary, they seem as if they are not eager to meet. These two friends and their regular meeting are narrated as the following; "they said nothing, looked singularly dull and would hail with obvious relief the appearance of a friend" (Stevenson 6). Although they do not enjoy each other's company, they "put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted" (Stevenson 6). It is a contrast that these two gentlemen never neglect to meet every Sunday, but they also appear bored and detached from each other during these meetings. It is also an interesting fact that when these two friends are together, the

presence of someone else relieves the tension. This contrast offers that they actually do not enjoy each other's companionship, and they do not have common interests. However, they feel obliged to see each other and spend time together regularly. Their situation offers that just as they are destined to become a specific type of person, they are destined to become friends, too. It thus can be argued that being a well-known person – having a good reputation – is essential in the social context of the novella. People can have a good reputation only when they behave accordingly to pre-determined standards. Namely, people who belong to such social circles are expected to have certain features, act in a certain way, and be friends with people just like them. Accordingly, there is no room for those who do not fit the pre-determined social roles. Another friend of Mr. Utterson, Dr. Lanyon, who is also friends with Dr. Henry Jekyll, is "a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner" (Stevenson 14). Like Mr. Utterson and Mr. Enfield, Dr. Lanyon is a gentleman dressed well, thus has a neat appearance. This presentation of the characters offers that the outward aspect is also important in this social context because it is seen as a proof of high social status. Since the narrator particularly addresses these characters' external features in the story, it can be readily offered that these features have importance for the story's social context. Such features enable the story to show that these characters are all from the same social stratum. In their social stratum, people are all alike; respectable, good-looking, wealthy. There is no place for anyone different from them. What is more, these two good friends, Mr. Utterson and Dr. Lanyon are "thorough respectors of themselves and each other" (14), which reveals the place of respectability in the social context of the book one more time.

Although Dr. Lanyon is friends with Dr. Henry Jekyll and they have "a bond of common interest", which is science (Stevenson 15), their friendship is not as good as in the old days, and they do not see each other as frequently as before. They are not as close

as in the past because Dr. Lanyon has realized a different inclination in Dr. Henry Jekyll's behaviours and his scientific approaches; therefore, he defines Dr. Henry Jekyll's studies as "unscientific balderdash" (15) and finds him "too fanciful" (15). It seems that being fanciful cannot be acceptable for Dr. Lanyon, just like Mr. Utterson, who finds fanciful immodest. To be fanciful is so unacceptable in this context that "it would have estranged Damon and Pythias" (15). It is important to note that Dr. Lanyon refers to two mythological characters representing good friendship in Greek Mythology. According to Dr. Lanyon, Dr. Henry Jekyll has become too fanciful to stay friends. Therefore, such a situation would cause estrangement between Damon and Pythias, who constitute "a celebrated pair of friends who came to signify the willingness to sacrifice oneself for the sake of a friend" (The Editors of Encyclopaedia Britannica "Damon and Pythias: GREEK LEGEND"). On that account, it is essential to define fanciful; it denotes "over-imaginative and unrealistic" (*Oxford Dictionary of English* "Fanciful") things. On the other hand, what it connotes is something more negative; unusual, or disorderly things, or immorality in the context of *Jekyll and Hyde*. Accordingly, for Dr. Lanyon being fanciful equals being immodest; it is a sign of being different, being out of the standards. The reason behind the dissociation of Dr. Lanyon and Dr. Henry Jekyll is Jekyll's somehow going beyond the boundaries and becoming too fanciful for Dr. Lanyon. From that point onwards, being close friends is out of the question in their case. In this social context, not complying with the pre-determined standards is a reason to end a friendship, even for Damon and Pythias, who are the symbols of good friendship.

Moreover, when a person dies, whether this event is newsworthy or not changes from person to person in this social context. In the story, "an aged beautiful gentleman" is murdered, and then "London [is] startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim" (Stevenson 27). As the victim has a high position in society, this murder incident is regarded as something really essential.

This occasion proposes that if the victim did not have prestige, this brutality would not be worth discussing this much. Therefore, there is a social context in which anyone is not valued for being themselves; instead, they are appreciated and valued if they have a prestigious job, respectability, reputation, and money. In this social context, what people are, feel, think, or want to become is not cherished. Some specific patterns are highly valued, and people are supposed to lead a life within the boundaries of these patterns. If anyone dared to go beyond the limits, they would be criticised and regarded as too fanciful. Therefore, people are destined to achieve a pre-determined role to survive in society by meeting expectations. In such a context where material things and outward aspects are appreciated more than values that constitute genuine feelings and behaviours, even streets and shops are all about appearance and attractiveness, as can be seen in the following quote:

> 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 out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger. (Stevenson 6)

Notably, tradespeople spend their extra earnings on making their shops more remarkable, inviting, attractive, and beautiful in guise because how the shop looks is probably more significant than the objects and the quality of materials. This kind of inference can easily be made because the same is valid for the story's characters. The story’s characters are also evaluated according to their outward aspects. In the same way, people judge the shops in the streets regarding their air of invitation. For the shops, the important thing is

to please people's eyes and thus meet the expectations. This situation is similar to how society moulds people into specific patterns and designates them to a pre-determined future. What people really feel and want is not essential in such a context. Instead, the important thing is how society expects to see them.

The social atmosphere of the story also holds a mirror to the time it was written. It was a typical attitude of Victorians to be recognized as a gentleman, which is why, as a natural outcome of such a common phenomenon, "the code of the gentleman . . . appear repeatedly in Victorian fiction" (Cody "The Gentleman"). Professor Arlene Young examines "the development of class relations in the nineteenth century" in her book titled *Culture, Class and Gender in the Victorian Novel: Gentlemen, Gents and the Working Women* (Young 7). Therefore, one of the main concerns of her study is the concept of the gentleman, one of the common phenomena of the Victorian Era. The idea of a gentleman was a considerably pervasive symbol in Victorian culture, together with the concept of domestic woman; both concepts were pretty significant for Victorian people; therefore, they would exert great effort to become one (Young 1-13). Typically, the term gentleman would be attributed to the aristocracy; however, with the economic, political and social changes that happened among the social classes of Victorian society, the term started to refer to a wide range of people. As a result, "gentlemanly types proliferate; there is the gentleman of birth, of wealth, of breeding, of religion, or of education, to mention just a few possibilities" (Young 6). It was important for Victorian people to be perceived as gentlemen, regardless of their origin. Therefore, they were ready to adopt the moulds required to be perceived as gentlemen. The importance put on the concepts of the gentleman and domestic woman derives from Victorian people's "aspirations of the aristocratic roles of the medieval knight and lady" (Young 5). Since such roles would enable them to present themselves "as the natural leaders of their society," it was essential for them to become one (Young 6). As a result of this perception, it was common to

behave accordingly for those who had the potential to become a gentleman. Namely, it was common to act like a gentleman for those who come from respectable and affluent families, have a religious duty, or receive an adequate education. Such Victorian attitudes inevitably find their reflections in literary works as in *Jekyll and Hyde*.

The fact that society has such an impact on individuals jeopardizes the autonomy and authenticity of individuals, which are the two concepts that are essential features to form a sense of self. The discussions about the self in the previous paragraphs offer that the answer to the question 'who am I' changes from person to person since the answer is hidden within the individuals. Accordingly, the first step in forming a sense of self is to exist, then to be aware of this existence, and at last to shape the self with one's own volition and decision. At this point, the autonomy of the individual comes into play. The adjective autonomous denotes to be "free to govern or control itself" (*Longman Dictionary of Contemporary English Online* "Autonomous"); in this respect, self-autonomy refers to make one's own decisions and have a voice over the architecture of one's own essence. This idea is closely related to what is highlighted in the previous paragraphs; the more active the individuals are in developing the self, the more self-autonomous they are. As a result, the individuals are in harmony with their own selves. In this respect, each individual should be able to direct the formation and development of their selves. However, in the novella, it is seen that Dr. Henry Jekyll does not have any voice over forming the Dr. Henry Jekyll identity; therefore, the state of alienation occurs. Furthermore, since Dr. Henry Jekyll is not free to govern or control his own self, he goes through self-estrangement. Moreover, only when individuals are self-autonomous, they can have the authentic self. Self-autonomy is closely related to authenticity because "to be authentic can also be thought as a way of being autonomous" (Crowell "Existentialism"). In addition, authenticity is at the centre of existentialist thought. Philosopher Martin Heidegger, one of the leading figures of existentialism, for instance,

is the one "who gave us the special use of the term 'authenticity' . . . which soon came to be perceived as the central existentialist virtue" (Flynn 65). According to philosopher Friedrich Nietzsche, authenticity is related to "become what you are", or in French philosopher Jean-Paul Sartre's way of thinking, "the inauthentic person . . . is living a lie" (Flynn 64). In this respect, authenticity also refers to self-realization. Self-autonomous people can have the ability to realize and define themselves. Accordingly, autonomy and authenticity are two closely related concepts, and they have a central place in existentialist thought; that is, they have a prominent place in human existence.

Existentialism is not a unified philosophical movement since there is no consensus among major existentialist philosophers. Therefore, there is a divergence of discussions and definitions on the phenomenon of existence. However, there are still some basic common ideas on the issue. One of them is philosopher Jean-Paul Sartre's remark, "existence precedes essence" (Reynolds 3), which offers that a human being first exists and then constitutes its essence by their own conscious decisions because to decide, one must exist first. In this regard, according to the existentialist perspective, "rather than our identity being determined by our biological or social status, . . . our identity must be continually created" (Reynolds 3). In other words, an individual's essence – the self and identity – is neither innate nor created by the individual's society; instead, it is created by the individual's own choices. Although there are certain circumstances when individuals are born into the world, it does not change the fact that individuals choose how to act against these circumstances. Hence, volition and one's will to create their own essence are essential in the existentialist perspective, which adds the concept of 'authenticity' into the discussion. An individual who does not decide but obey what others command to do, that is to say, an individual "who avoids choice, who becomes a mere face in the crowd or cog in the bureaucratic machine, has failed to become authentic" and therefore becomes inauthentic (Flynn 74-75). In this respect, individuals do not have an innate set

of values or standards or pre-determined personalities. Instead, individuals result from their choices; individuals become authentic and different thanks to these choices. As a result, individuals know who they are; they realize that their identities are of their own production and different from society's expectations. In this way, they define their own identities and become the central power in creating the identities. However, if individuals let themselves go with the flow and do not make their own choices, reject being self-autonomous or taking responsibility for their choices, they become inauthentic. Therefore they cannot reach their own self; they cannot have their own identity. In *Jekyll and Hyde*, Dr. Henry Jekyll's problems derive from this situation; as he has not made his own choices until a specific time in his life, he lacks the power in creating his identity.

Thus, it can be argued that an authentic self is the one who makes choices and decides on things not because of an expectancy of social approval but as a positive result of an accomplished and completed self. Therefore, the authentic self does not necessarily mean doing the right thing. On the contrary, it just refers to the self, which recognises their own value and makes their own decisions. When an individual does something because it is what moral people do, they become inauthentic. However, the individual "can do the same thing authentically if, in keeping [their] promise for the sake of duty, acting this way as something [they] choose as [their] own, something to which, apart from the social sanction, [they] commit [themselves]" (Crowell "Existentialism"). Therefore, since authenticity depends on one's own choices, it also requires the person to be aware of these choices and to take responsibility; in other words, it necessitates "a recognition that I am a being who can be responsible for who I am" (Crowell "Existentialism"). At this point, it is essential to note that Jekyll/Hyde never takes responsibility for Hyde's actions. Whenever Hyde commits a terrible deed, all Jekyll thinks about is his reputation. Therefore, even if Jekyll forms a brand new self for himself (Hyde), he never takes responsibility for the actions of this new self, as will be discussed in detail later in this

chapter; as a result, he cannot be authentic. Furthermore, authenticity enables an individual to have a sense of being unified with the self; on the other hand, inauthenticity causes one to "drift[] in and out of various roles" which are not familiar to the individual since the individual does not appropriate them (Crowell "Existentialism"). As a result, the inauthentic and subservient self has to face the reality of alienation. In this regard, all of these ideas display that alienation is a significantly functional and popular theme discussed in the existentialist perspective.

Since existentialist philosophers commonly examine alienation, it has a prominent place in their remarks and discussions. It is impossible to include all the existentialist philosophers' views on alienation in this present study. Instead, philosophers Soren Kierkegaard and Martin Heidegger will be included in this study because, according to a widely accepted fact, "Kierkegaard and Heidegger are landmark figures" of existentialist philosophy (Weber 16). Therefore, these two philosophers' ideas on alienation will guide this study. On the other hand, the concept of alienation was opened up to the modern world with Hegel. Thus, the "discussions of alienation are especially, but not uniquely, associated with Hegelian" (Leopold "Alienation") scholarly thoughts. However, according to professor Sean Sayers, "Kierkegaard and Heidegger reject the Hegelian view" (6). Thus, it will thus be helpful to analyse the self-estrangement form of alienation within the frame of *Jekyll and Hyde* in the light of theoretical discussions of Kierkegaard and Heidegger, who formed the cornerstones of the alienation phenomenon. According to Sayers' study, for existentialist philosophers – Kierkegaard and Heidegger – and Hegel, willingness, and being a free individual are essential for the benefit of the self because being oneself depends on subjectivity and the moment of detachment from the social world (1-13). However, their approach to the reason for alienation and the possibility of its overcoming differ. In Sayers' words, according to Hegel, the self "develops through a process of alienation and its overcoming, self-estrangement and self-recognition, a 'fall'

into division and reconciliation" (Sayers 2). In this respect, Hegel approaches the concept of alienation from an optimistic point of view. For him, alienation is vital to reaching one's true self by overcoming it. In order to reach one's own self, an individual goes through a process in which "self-division, self-alienation and its overcoming" take place (Sayers 3). That means an individual's attainment of individuality, subjectivity, and freedom depends on being alienated from one's own self at first, then realizing this alienation, and at the end coming back to one's own self, but this time fitting in it. Furthermore, as Sayers explains, according to Hegel, an individual's presence and involvement in a social world do not necessarily prevent individuality and freedom; on the contrary, alienation can be overcome by this social involvement (6-7). Although in Hegelian thought, communication with others, social involvement, and fulfilling social roles and duties are not necessarily obstacles before individuality and freedom; it is also acknowledged that:

> In the development of individuality . . . there must be a moment of separation and detachment, a subjective and negative moment. Modern individuality is not given simply through the performance of a social role. To be for-itself and free the individual must be able to reflect, to will and to choose. (Sayers 8)

It can thus be argued that despite Hegel's optimistic approach that refers to the possibility that alienation can be overcome and that social factors are not necessarily alienating, one's active involvement in the process of making choices for the sake of the self and self-development, and consciously internalising the social roles are important because only then there can be an authentic individual instead of alienation.

Unlike Hegel, according to Sayers' argument, Kierkegaard and Heidegger do not acknowledge that alienation can be overcome. On the contrary, they claim that alienation is a characteristically normal mode of individuals' existence. However, both for

Kierkegaard and Heidegger, "the 'present age', the era of mass society, has only made the situation worse" (Sayers 7). Accordingly, according to Sayers, for these two philosophers, individuals' everyday social involvement is the cause of alienation; this situation is not specific to any historical moment or social environment. Then, alienation can be regarded as a typical experience of human life; it is always there with individuals. However, some specific conditions make the situation worse. Sayers suggests that these two existentialist philosophers explain authenticity and alienation as follows:

> Authenticity and alienation are not historically specific phenomena . . . Nevertheless, these writers give a bleak and pessimistic picture of the contemporary conditions. The destruction of local communities and the increasing equality and uniformity of social experience are erasing individuality and difference. Modern education and mass communications and other such developments are churning out of an undifferentiated mass without 'passion', personality or character. (12-13)

On that account, in existentialist philosophers' perspective, it is emphasized that alienation is actually a typical result of people's presence in the social world, and it is not historically specific. However, the developing world, advancing technology, increasing socialization and communication cause a lack of individuality and subjectivity; therefore, such elements increase the risk of inauthenticity. Even though individuals' involvement in the social world is the reason for alienation and certain situations worsen, there is still a more authentic possibility, which depends on individual achievement (Sayers 7). According to Sayers, this pessimistic view is no more than just an assertion, and it is not grounded (12); however, such a criticism can constitute the content of another study. Instead of discussing whether this assertion is on solid grounds or not, focusing on the message it gives becomes more significant.

What is deduced here is neither the Hegelian way of thinking that states estrangement is prominent to find one's own self nor the inferences based on the two existentialist philosophers' way of thinking that claims estrangement is the everyday state of the individual. The important thing for this study is that despite their differences, these two views meet on a common ground: the alienating effect of the outside world. Therefore, this assumption evinces that separating from the outside world to achieve individuality is essential. However, it is important to note that this separation does not mean isolation because humans are social beings. Thus, it is out of the question to be completely detached from other people, to become lonely and entirely alone. Such a detachment is indeed another type of alienation, isolation. What is implied by separation here is one's turning to their inner world, realizing their existence, and creating a self out of this existence and therefore being authentic. Accordingly, individuals' being united with the self, and thus being authentic is closely related with individuals' keeping themselves separate from the outside world for a moment, turning inside, becoming their own decision-making mechanism because only then individuals do not experience self-estrangement as they achieve the quality of being oneself.

In light of such information, it can be argued that since Dr. Henry Jekyll feels obliged to act in a certain way and acquire a socially imposed role, he is alienated from his self. He is aware that he cannot fit into the identity of Dr. Henry Jekyll, and he is aware that what his fondness is different; however, he tends to hide his feelings and believes that he happens to have a double life. Jekyll's tendency to hide his feelings is understandable regarding the social atmosphere he lives in since anyone like Dr. Henry Jekyll longs to become cannot find a place in his social circle. Therefore, Dr. Henry Jekyll feels guilty about his secret desires and assumes them as human beings' dual nature. He expresses his feelings as follows:

> It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. (Stevenson 67)

Dr. Henry Jekyll acknowledges that what he wants deep down and how he feels are what really make him. His aspirations and the things he is longing for to constitute his authentic self. He presumes the duality inside of him as a reflection of human beings' dual nature and as good and evil because he is already programmed to act and feel in a certain way. Thus, going against the norms taught him to feel like an outcast. Such a presumption of Dr. Henry Jekyll's is an anticipated circumstance since the society he lives in approves people regarding their place and function within the social order. If people do not go beyond the standards, if they acquire the social status expected from them, behave according to their social status, and become friends with people from the same stratum, they are applauded and accepted. However, if they dare to go beyond the standards and do not act their social roles, they are deemed fanciful, wrong, and hostile. Their value is all about their respectability, success, behaviours, mind, appearance etc. Erich Fromm explains such situations as follows:

> [Alienated people feel] not as a man, with love, fear, convictions, doubts, but as that abstraction, alienated from his real nature, which fulfills a certain function in the social system. His sense of value depends on his success: on whether he can sell himself favorably, whether he can make more of himself than he started out with, whether he is a success. His body, his mind and his soul are his capital, and his task in life is to invest it favorably, to make a profit of himself. (Fromm 138)

In this respect, it can be argued that being friendly, kind, good-hearted, prestigious, stylish-looking, and successful is necessary for a character to make a profit in life. If a person makes a profit thanks to some specific features, they assume themselves good and right. In contrast, when they cannot make a profit, or when they do not have these particular features, they consider themselves to be wicked and wrong, just like Dr. Henry Jekyll. According to Erich Fromm, in such cases, there is no difference between people and things because just like a thing sold out because of its qualities, people are showcased with their qualities. In Fromm's point of view, as things do not have any sense of self, a person, who is displayed just like an object loses this sense as well:

> He must lose almost all sense of self, of himself as a unique and induplicable entity. The sense of self stems from the experience of myself as the subject of my experiences, my thought, my feeling, my decision, my judgment, my action. It presupposes that my experience is my own, and not an alienated one. Things have no self and men who have become things can have no self. (Fromm 139)

Dr. Henry Jekyll goes through such a problem; like all other people living in the same social context, he is showcased. He is evaluated regarding his goodness, usefulness, success, and social status in society; therefore, he becomes an object in a way. Such a situation ends up with a failure of meeting one's own needs: 'the need of identity', and thus it results in alienation. Fromm proposes a solution to this problem; "a secondary sense of self" (139), which helps the alienated person protect themselves from madness. Fromm's point of view explains why Dr. Henry Jekyll maintains a dual life. However, it is essential to note that Dr. Henry Jekyll believes that both of these lives are genuine, as he states in the following sentences:

> Both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering. (Stevenson 68)

In this regard, although he himself believes that these two selves are both earnest, it will come out that only one of them is his authentic self, and this self will become more dominant, and thus will capture most of the power of his mind and his body. Dr. Henry Jekyll acknowledges that he is both of these two selves in the following words; "even if I could rightly be said to be either, it was only because I was radically both" (Stevenson 68). His statement is true in a way; one of his selves is necessary to be approved by society and maintain his life in society. The other one is indispensable as it is the one Dr. Henry Jekyll is happy to be. However, his assuming these conflicting roles simultaneously is one of the things that will bring him to his catastrophe because Dr. Henry Jekyll has already been suffering from not being authentic and thus being alienated from his own self. He is searching for his own self so that he can finally "reach the quality of being oneself" (Winthrop 294). Nevertheless, Dr. Henry Jekyll "fragment[s] [himself] into dozens of conflicting roles, avoid[s] the task of facing up to [his] role inconsistencies, and performs little public dramas to convince both [himself] and others that [he has] done what the occasion calls for" (294). This situation causes him to deteriorate and to stay inauthentic.

Just as the alienated individual finds a remedy in a secondary self in Fromm's description, Dr. Henry Jekyll finds the solution in a secondary sense of self. He expresses his desire for a secondary self in his confession letter as the following, "If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable" (Stevenson 68). According to Jekyll, having separate bodies and separate identities for Dr. Henry Jekyll and his secret aspirations would be a great relief. Such an

opportunity allows him to act freely with one of them, which is normally not approved by society; on the other hand, to keep living with the other self, which does not go beyond the limits and thus has a proper position in society. When Jekyll has two separate identities, he can both abide by his time's socially imposed roles and rules and enjoy his secret aspirations. With these thoughts in his head, Jekyll "manage[s] to compound a drug" (69) which enables him to gain a second form so that he can manage to experience life with his other self, the one he is longing for to have. Although this drug has the power to provide Jekyll with what he expects, it may also have some severe risks. This is the reason why Dr. Henry Jekyll "hesitate[s] long before [he] put[s] this theory to the test of practice" (69). Despite his hesitation and all the risks, he takes the drug at any cost even if the cost might be his own life, because if he succeeds, he will achieve something unique. Jekyll narrates this process in his confession letter as follows:

> I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose or at the least inopportunity in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound, at last overcame the suggestions of alarm. . . . I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion. The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. (Stevenson 69-70)

Even though Jekyll can produce a substance that can create a second form, a solution to his in-betweenness, he hesitates for a long time before attempting to use it. Jekyll hesitates because there are also serious risks for such a powerful drug, such as completely

destroying his present countenance and self. He still takes risks and drinks the potion. Then, he goes through terrible moments because of the pain caused by the potion, which is predictably not an easy process as he changes his form entirely to become a whole new person having a different look and a different personality, a different self.

This attempt of Dr. Henry Jekyll can be regarded as recklessness since he takes the risk of death. However, his imprudence can also be explained in Fromm's words. It has already been discussed that Dr. Henry Jekyll is an alienated person who regards himself as a thing that is advertised with some qualities. Thus he lacks the sense of self. His insatiable desire to find out his authentic self and experience it cause him to pursue his purpose tenaciously; nothing can turn him back to reality, even the fear of death. According to Fromm:

> The alienated person . . . cannot be healthy. Since he experiences himself as a thing, an investment, to be manipulated by himself and by others, he is lacking in a sense of self. This lack of self creates deep anxiety. The anxiety engendered by confronting him with the abyss of nothingness is more terrifying than even the tortures of hell. In the vision of hell, I am punished and tortured—in the vision of nothingness I am driven to the border of madness—because I cannot say "I" any more. (197-198)

From this standpoint, it can be argued that any kind of torture, flames of hell or pain of death, seems better than nothingness for an alienated person. Dr. Henry Jekyll is already in pain because of the sense of nothingness confronting him; he cannot say 'I' confidently as he does not have an 'I' into which he really fits. Therefore, the risk of death that might be caused by that potion serving to change Jekyll's form or the pain he goes through when he drinks the potion is pale in comparison to nothingness. This situation obviously helps Jekyll stop hesitating and makes him take the risk easily. What brings Henry Jekyll to this

point is the social context in which he lives. It can be argued that the conditions, standards, approved moral values and people are the primary reasons for his troubles. Because of the present social atmosphere, Dr. Henry Jekyll cannot dare to start living as he wants. Instead, he tries to find a solution to enjoy the freedom of his aspirations; he tries to build for himself a new appearance to relish the self he fits in. The social context he lives in shapes people and obligates them to be and to act in a specific way, which causes Henry Jekyll to feel uneasiness and self-estrangement because, as Fromm states, “inasmuch as "I am as you desire me"—I am not; I am anxious, dependent on the approval of others, constantly trying to please” (198). Since Dr. Henry Jekyll is obliged to become a gentleman as the standards determine, he is not the person he used to be anymore. He is now an alien to himself who tries to please others’ expectations. Therefore, he searches for a solution, finds the answer in a potion, and becomes a whole new person, Mr. Hyde. However, Jekyll cannot leave his former identity altogether. This situation of Jekyll also has an explanation in Fromm’s argument. According to Fromm, an alienated person’s sense of self-worth is connected to the feeling of approval. Fromm states that an alienated person:

> must feel afraid of disapproval all the time. As a result he has to try all the harder to conform, to be approved of to be successful. Not the voice of his conscience gives him strength and security but the feeling of not having lost the close touch with the herd. (198)

In this respect, Dr. Henry Jekyll maintains a dual life. He keeps being Dr. Henry Jekyll, who is well-known and respected, and Mr. Hyde, who does not have any acquaintance anywhere, at least he is certainly not known by the social circle of Dr. Henry Jekyll. In that way, Jekyll does not lose touch with the herd, and he does not have to live with a self from which he is completely alienated.

Social psychologist Melvin Seeman explains the self-estrangement form of alienation in his article "On the Meaning of Alienation", which is supportive of Eric Fromm's standpoint of self-estrangement:

> Although this meaning of alienation is difficult to specify, the basic idea contained in the rhetoric of self-estrangement – the idea of intrinsically meaningful activity – can, perhaps, be recast into more manageable social learning terms. One way to state such a meaning is to see alienation as the degree of dependence of the given behavior upon anticipated future rewards, that is, upon rewards that lie outside the activity itself. In these terms, the worker who works merely for his salary, the housewife who cooks simply to get it over with, or the other-directed type who acts "only for its effects for others" – all these (at different levels again) are instances of self-estrangement. In this view, what has been called self-estrangement refers essentially to the inability of the individual to find self-rewarding – or in Dewey's phrase, self-consummatory – activities that engage him. (790)

On that account, the problem that a self-estranged person goes through is that they do not act to reward themselves; whatever they do is to please other people or profit from that act. In Seeman's words, a worker works so hard, spends all their energy, effort, and everything on a job to have some money in return; however, working only for some money alienates them from themselves. He states that the same problem exists in the housewife case as well; when a housewife does not cook to consummate herself but to get rid of cooking as soon as possible, she is alienated too. It is the same point of view as Erich Fromm's; since these people are like an investment because of their qualities, they lose their sense of self. The case of Dr. Henry Jekyll is related to this problem. Dr. Henry Jekyll does several things such as being "the very pink of proprieties" and an "honest man" (Stevenson 9), giving "pleasant dinners to some five or six old cronies, all

intelligent, reputable men and all judges of good wine" (23), having "every mark of capacity and kindness" on his face (23), "com[ing] out of seclusion, renew[ing] relations with his friends, becom[ing] once more their familiar guest and entertainer" or being "known for charities" and "do[ing] good" (39). However, each of these deeds is to please others, not himself. As a result, Dr. Henry Jekyll does not reward himself, or perform self-consummating activities, which result in self-estrangement. When Dr. Henry Jekyll transforms himself into a completely different individual – Mr. Hyde – with the potion he created to enjoy the freedom of the identity he feels closer to, he experiences different feelings he is not familiar with. He narrates his emotions as the following:

> 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. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. (Stevenson 70)

At this point, it is necessary to examine how Dr. Henry Jekyll feels the moment he changes form and becomes Mr. Hyde. In the form of Mr. Hyde, he feels an indescribable novelty and enjoys this feeling. According to him, these feelings are indescribable because he has never had such feelings before. This new appearance and new self provide him with happiness and freedom, which he has never experienced before. It is an essential detail that he goes through the feeling of happiness and freedom in the appearance of Mr. Hyde. It is vital because although Dr. Henry Jekyll expressed the confusing feelings he had as the dual nature of human beings and acknowledged that both sides of him were earnest, the true self he feels free with is Mr. Hyde. In any case, a self does not have to

be good or bad to be considered authentic. As argued in the previous paragraphs, authenticity necessitates one's active involvement in forming and developing a sense of self, then taking responsibility for the actions the self takes. Jekyll/Hyde is actively involved in Hyde's formation; however, he does not take responsibility for Hyde's actions, which brings Jekyll/Hyde duality to an end.

Mr. Hyde and Dr. Henry Jekyll are two opposite poles; Mr. Hyde is everything that Dr. Henry Jekyll is not. Mr. Hyde is a "really damnable man" (Stevenson 9) who does not hesitate to trample over a little girl's body and leave her behind crying. He seems "like some damned Juggernaut" (7) and arises in people the "desire to kill him" (8). He kills an old gentleman barbarously "with ape-like fury" by "break[ing] out of all bones and club[bing] him to the earth" (28) and writes "startling blasphemies [on] a copy of pious work" (56). In Mr. Enfield's words, Hyde is a man who:

> Is not easy to describe. There is something wrong with 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. He's an extraordinary-looking man, and yet I really can name nothing out of the way. (11)

Thus it can be argued that Mr. Hyde is a man who is far beyond the social limits and standards of the social context in which he lives. On the other hand, Dr. Henry Jekyll is a sound representative of the standards; this contrast is projected on Hyde's appearance and the feelings he causes to arise in people. Hyde is indeed a cruel man, a murderer; however, any person who does not know about his evil deeds and his moral hideousness in the story feels the same emotional distance to Hyde. For this reason, people keep a distance from Hyde and have negative opinions about him at first sight because he is far from being

stereotyped. Hyde's difference from the predetermined standards are obviously presented in his appearance; therefore, people emotionally stay away from him.

The significant contrast between Mr. Hyde and Dr. Henry Jekyll must originate from Jekyll's being shaped by social values and standards. Therefore, it can be argued that due to the restrictive effect of society on individuals, Jekyll finds his true self in just the opposite of the prevailing values and standards. This contrast can be taken as Stevenson's criticism of restrictive society. Stevenson brings these contrasts together and thus criticizes the impact of the oppressive side of society. Dr. Henry Jekyll is the production of such a society; therefore, this identity is alien to him. On the other hand, Mr. Hyde is the self that Jekyll feels close to; however, Mr. Hyde and his actions are like the part of a terrible vengeance plan since they are all hazardous to other people. Accordingly, although Dr. Henry Jekyll assumes that he goes through a problem with himself and with the dual nature of human beings, his troubles have their roots in the social context in which he lives. Due to existing standards, Dr. Henry Jekyll is excluded from the decision-making phase and has become alienated. Jimmy Reid, the former rector of Glasgow University, touched on this very subject while he was giving a speech in his inauguration as the rector:

> Let me right at the outset define what I mean by alienation. It is the cry of men who feel themselves the victims of blind economic forces beyond their control. It's the frustration of ordinary people excluded from the processes of decision-making. The feeling of despair and hopelessness that pervades people who feel with justification that they have no real say in shaping or determining their own destinies. (Reid "Still Irresistible, a Working-Class Hero's Finest Speech")

Although Reid approaches the subject from the standpoint of economy and its outcome of discarding people from the decision process, his viewpoint can be extended to the discussion of alienation. Thus, in the light of Reid's argument, any person who does not have a chance to determine their own destiny can experience alienation. That is the reason why Dr. Henry Jekyll cannot choose how to shape his character and how to behave in front of people, and he feels estranged from himself. Society, its dominant values and standards may alienate people. However, Reid states that individuals do not perceive this reality in the same way and maintains, "Many may not have rationalised it. May not even understand, may not be able to articulate it. But they feel it" (Reid "Still Irresistible, a Working-Class Hero's Finest Speech"). For instance, although Mr. Utterson is a man who has a quite blameless past, present, and most probably future, "he ha[s] an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove" (Stevenson 5). His affinity with people having misdeeds must originate from his suppressed authentic self. In the words of Mr. Utterson, this is stated as "I incline to Cain's heresy . . . I let my brother go to the devil in his own way" (5). Mr. Utterson explains his approach with a biblical figure; Cain is "the firstborn son of Adam and Eve who murdered his brother Abel" (The Editors of Encyclopaedia Britannica "Cain"). It appears that Mr. Utterson believes that one should be allowed to determine their own destiny whether it will be spent for the sake of evil or not, just like Cain, who chose his own way.

As stated above, Mr. Hyde is the exact opposite of Dr. Henry Jekyll; he does not think or act like Jekyll, and he does not have the same social circle as Jekyll. He may not even have any social circle as there is no reference to this subject throughout the story. Hyde is not friends with Jekyll's friends; no one from Jekyll's social circle is familiar with Hyde except a few people who work at Jekyll's house. Accordingly, when Jekyll experiences self-estrangement and finds the solution in creating a new self, he becomes

Hyde. This time, he is also alienated from other people; therefore, he is alienated from society as well. Later on, in his speech, Reid states an explanation relevant to this situation; “Society and its prevailing sense of values leads to another form of alienation. It alienates some from humanity. It partially de-humanises some people, makes them insensitive, ruthless in their handling of fellow human beings, self-centred and grasping” (Reid "Still Irresistible, a Working-Class Hero's Finest Speech"). When the novella, *Jekyll and Hyde*, is considered, Reid’s statement makes sense. Jekyll turns himself into Hyde to protect himself against the terrible pain of nothingness. Then Hyde, a heartless, cruel, selfish being, isolates himself from people, even from behaving humanely. Therefore, it is not surprising that people perceive Hyde as an animal at some moments. Throughout the story, there are many moments in which people describe Hyde as anything but human. For instance, the very first time Mr. Utterson sees Hyde, he thinks that “the man seems hardly human . . . something troglodytic” (Stevenson 19), the time when a maidservant witnesses Hyde’s brutally murdering an old man, she sees how Hyde tramples his victim under his foot “with ape-like fury” (28), Jekyll’s servant sees Hyde when he moves “like a monkey” (52) so as to hide. These moments support Reid’s statement; the alienated person – Jekyll/Hyde – not only is estranged from his own self but also loses his human-like features. Thus he is depicted as a character who is de-humanised.

In conclusion, it has been discussed that Dr. Henry Jekyll lacks a sense of belonging to his own identity since he does not have an active role in building the self of Dr. Henry Jekyll. Instead, this self is originated from the predominant sense of values and standards of the existing social atmosphere. In the present society of the novella, it is depicted that the prevailing values and ideals have already created established social roles, for example a gentleman, and people expect to see these social roles everywhere; when someone fails to satisfy this expectation, this person is not esteemed by others, which

offers that reputation is of great importance in this context. For this reason, after the Carew murder case – Mr. Hyde murders a very respected older man - all Dr. Henry Jekyll thinks is his reputation. He is not worried about how terrible and brutal the crime is that Mr. Hyde committed or whether Mr. Hyde will be punished or not; instead, Dr. Henry Jekyll is afraid of the probable infamy that the murder case will cause. He expresses his opinions about the murder case as follows; "I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed" (34). Moreover, when Mr. Utterson and Poole – a servant in Dr. Henry Jekyll's house – find Mr. Hyde lying dead on the ground in Jekyll's room, the only thing Mr. Utterson cares about is again Dr. Henry Jekyll's reputation. For this reason, he tells Poole that "if your master has fled or is dead, we may at least save his credit" (57). As a result, with the feeling of being obliged to satisfy society's expectation, Jekyll displays himself with the role of a gentleman, which becomes the exact reason for him to experience self-estrangement. When he becomes Mr. Hyde, he isolates himself from society to enjoy his identity freely without being judged by others or even if others judge him without being obliged to care about others' judgemental thoughts and behaviours. At this point, Hyde does not take responsibility for what he has done, and thus he creates the background of his catastrophe since he does not fulfil one of the integral features of the self; authenticity. Moreover, according to the existentialist perspective, responsibility is the next step that comes after choice and freedom; "choice and freedom are followed by responsibility . . . thus the social side of the person who is responsible for their choices becomes prominent" (Bender 31). In this sense, Jekyll/Hyde's not taking responsibility for his acts demolishes his social side. Therefore, while Hyde is free to do whatever he wants, it is as if the things he does are part of a terrible vengeance plan. Anything he does is a kind of punishment for people around him.

In a way, Hyde becomes a horrifying being due to his complicated relationship to the standards imposed by society.

Consequently, it has been argued that the society in the novella, *The Strange Case of Dr. Jekyll and Mr. Hyde,* has an alienating effect on its individuals; therefore, Dr. Henry Jekyll is estranged from his own self. As a result, he finds the solution in creating a second self that enables him to relish how he really aspires to live. However, Jekyll/Hyde never takes responsibility for his deeds and keeps inauthentically drifting in and out of various roles. At last, the indecisiveness and the guilt cause him to commit suicide. Accordingly, due to the repressive effect of society, self-estranged Jekyll/Hyde brings his own end and hurts many other people and exhibits several evil deeds. Since literature enlightens the human nature and social mechanisms; it is possible to argue that *Jekyll and Hyde* holds a mirror to the social context it was written in and provides readers with how social circumstances are related to the social and psychological phenomenon, alienation.

[1] For more detailed information about the mentioned scholars' discussions on the self and identity, please see the book *Self and Identity: Fundamental Issues*, edited by Richard D. Ashmore and Lee Jussim.

CHAPTER II

NORMLESSNESS AS A FORM OF ALIENATION IN OSCAR WILDE'S *THE PICTURE OF DORIAN GRAY* (1891)

> After all, it never would have happened if I had not met you. You filled me with a wild desire to know everything about life. For days after I met you, something seemed to throb in my veins. . . . Well, one evening about seven o'clock, I determined to go out in search of some adventure. I felt that this grey monstrous London of ours, with its myriads of people, its sordid dinners, and its splendid sins, as you once phrased it, must have something in store for me. I fancied a thousand things. The mere danger gave me a sense of delight. I remembered what you had said to me on that wonderful evening when we first dined together, about the search of beauty being the real secret of life. I don't know what I expected, but I went out and wandered eastward, soon losing my way in a labyrinth of grimy streets and black grassless squares. (Wilde *The Picture of Dorian Gray* 59-60)

Oscar Wilde's only novel, *The Picture of Dorian Gray*, was first published in 1890 in a monthly magazine. With this publication, Wilde's work made a tremendous impact and was regarded as immoral, and thus it was criticised because of its content. Wilde's literary work was quite scandalous for the Victorian readers, and they "had every right to

be shocked" since the book "did not simply challenge the moral ethos of his age . . . [it also] dismissed it" (Gillespie 115). A year after the first publication, the novel was published as a complete book with six additional chapters. In the second publication, Wilde included that famous preface, and together with his preface, in a way, he responded to all the criticism the book got. In his preface, Wilde defends himself as an artist who only generates beautiful things since he believes that "the artist is the creator of beautiful things" (Wilde 5). Therefore, for Wilde, a piece of art can only be good or bad; however, there cannot be immoral or moral art. Wilde explains this point of view in the following words, "There is no such thing as a moral or an immoral book. Books are well written, or badly written" (5). In a way, Wilde refers to people who accuse his novel of being immoral and devalue a work of art. He states that those who do not regard the way the text is written skilfully or not make a mistake; "Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault" (5). Accordingly, Wilde defends his work with the famous notion that claims art for art's sake; hence, he ends his preface by stating, "All art is quite useless" (6). It can be argued that Wilde's ironical remark on the uselessness of all art gave way to a new evaluation of the art in literary criticism. There have been, for instance, studies examining identity, selfhood, gothic elements, or the conflict of body and soul in Wilde's novel. This present study treats *The Picture of Dorian Gray* as a literary text that provides a setting in which individuals experience the normlessness form of alienation due to the breakdown in the social control mechanisms expected to enable social order. The novel's content offers a convenient context to investigate normlessness as a form of alienation in a literary text. Therefore, this chapter intends to analyse normlessness in Oscar Wilde's novel, *The Picture of Dorian Gray* (1891). However, it is essential to note that this chapter focuses on the regulating effect of the norms on society. Other than this effect, norms, especially social norms, may gain alienating effect. Nevertheless, such an outcome is the discussion of the

first chapter; therefore, this chapter aims to examine the positive impact of the norms and what happens in their existence and absence. To that end, this chapter investigates the meaning of the norms, the reason for their existence, their function in society, and the possible results when they are not available. Moreover, to explain and discuss what alienation from the norms means, it is essential to comprehend the concept of the norms. Furthermore, sociologist Emile Durkheim's concept of 'anomie', which was first presented in his book *The Division of Labour in Society* and then examined in more detail in *Suicide*, is discussed since his definition of anomie constitutes the base to the discussions on normlessness as a form of alienation. Sociologist Robert K. Merton, for instance, follows Durkheim's lead and explains the state in which "social norms regulating individual conduct have broken down or are no longer effective as rules for behavior" (Seeman 787), which refers to the state of anomie/normlessness. Therefore, Merton explains the condition of anomie and discusses five adaptations to it first in his article "Social Structure and Anomie" (1938) and then more thoroughly in his book *Social Theory and Social Structure* (1968). For this reason, Merton's use of anomie and its five adaptations are discussed and used to analyse the novel as Merton handles the state of anomie/normlessness comprehensively. The discussion about the meaning of the norms, the reason for their existence, their function, the case of their absence, and the concept of anomie serve to analyse the social atmosphere available in *Dorian Gray* (from this point onwards, this literary work will be referred to as *Dorian Gray*), and the violation of the norms in it. Accordingly, this chapter inspects Wilde's novel through the lens of theories on normlessness. Such an analysis enables discussing the impact of society on individuals and offers that society may play a considerable role in alienating its individuals. The study also provides the idea that individuals display deviant behaviour and become hazardous both for themselves and society due to society's alienating impact.

The novel begins by hosting the reader and Lord Henry Wotton in the artist Basil Hallward's studio. There is a portrait of outstandingly beautiful Dorian Gray in the middle of the room. Therefore, before meeting the title character himself, his extraordinary beauty is presented even before learning his name. Until Dorian Gray himself joins Basil Hallward and Lord Henry Wotton in the studio, his features are conveyed through the words of these two characters, especially Basil's, as he is the one who knows Dorian closely. Throughout Basil and Henry's conversation, it is Dorian's beauty and youth, his resemblance to Adonis or a Narcissus, his being wonderful and handsome that they talk mostly. The reference to these mythological characters is noteworthy since both mythological figures are world-famous for their outstanding beauty. In Greek mythology, "Adonis . . . [is] a youth of remarkable beauty, the favourite of the goddess Aphrodite", on the other hand, "Narcissus . . . [is] the son of the river god Cephissus and the nymph Liriope. He [is] distinguished for his beauty" ("Adonis"; "Narcissus"). According to Lord Henry Wotton, Dorian and these two mythological figures bear a resemblance (Wilde 9). Thanks to such a reference to stunning mythological figures, Dorian's exterior features are conveyed to readers one more time. In other words, rather than his inner self, Dorian is mainly presented with his external appearance and how Basil admires him irresistibly. The fact that Dorian's description in the very first chapter of the book by these two friends consists primarily of his physical features, and the value attributed to him builds on his charm and good looks foreshadow the general atmosphere of the setting in the novel. Later on in the novel, it turns out that outward aspects are the most valued features by the novel characters. This attitude of the novel characters is foreshadowed by Basil and Lord Henry's approach towards Dorian's beauty. Other than the information about Dorian's beauty and attractiveness, there are also references to Dorian's character, which is quite essential for a better observation of the change that happens in Dorian's nature. Lord Henry Wotton, for example, conveys the information he gets from Lady Agatha; in Lady

Agatha's words, Dorian is "very earnest and [has] a beautiful nature" (Wilde 20). However, when Henry learns about Dorian thanks to Lady Agatha, he thinks of Dorian as an ugly human being. Henry states how he considers Dorian after learning Dorian's character thanks to Lady Agatha in the following words, "I at once pictured to myself a creature with spectacles and lank hair, horribly freckled, and tramping about on huge feet" (20-21). This approach suggests that there is no need for a beautiful being to be serious, sincere, or benign in Henry's belief. Instead, all these features are only proper for the ones as ugly as a freak. Henry handles the issue in this way because, according to him, those who are as attractive and alluring as Dorian have every right to do anything. Therefore, such people are not required to be virtuous or have good qualities because their beauty is enough for them to be regarded as good. This approach of Henry also pioneers the general atmosphere of the novel; it is the prevailing idea of almost all people in the novel that wealth, beauty, attractiveness, and pleasure are among the most important qualities to have. In addition to the information that Dorian is an earnest person and has a good personality, Basil's words also offer that Dorian "has a simple and a beautiful nature" (21). So, the novel's first impression of Dorian's character is that he is simply a normal and well-mannered person. The change in the portrait, which happens later on in the novel, is also proof that Dorian is a morally good and correct person in the first place. The information about Dorian's character is very restricted at the beginning of the novel. Instead of his character, his outward quality is featured considerably by Henry and Basil. However, the information given about Dorian's character, albeit in a limited way, is vital to examine the change in Dorian's character. In other words, there is a purpose in expressing that Dorian has a good character in the first place, which is to provide the reader with the appropriate source for comparison.

In addition to providing information about Dorian, the first chapter of the novel lays bare the other leading characters, Basil Hallward and Lord Henry Wotton, through

their approaches to events and other characters. Lord Henry Wotton, for instance, is such a dandy who gives the greatest value to the external beauty only and thus chooses his friends "for their good looks" (15). For this reason, he thinks that when a person is charming enough, this person does not need anything else and does not even need to think. Therefore, while talking to Basil Hallward, the painter of the picture, Lord Henry makes the following deduction about Dorian while examining the picture:

> Your mysterious young friend, whose name you have never told me, but whose picture really fascinates me, never thinks. I feel quite sure of that. He is some brainless creature who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence. (9)

Accordingly, for Henry, the only use of Dorian is to please eyes, and nothing else is needed. Furthermore, Henry's statements on marriage are also noteworthy; he claims that deception and dishonesty are undoubtedly essential in marriage. Namely, what Henry supports is that deception is like an integral part of marriage, and he is not even ashamed of his view; instead, he defends it as if it is a norm. Unlike Henry, Basil represents the moral side; he speaks for ethics. Therefore, Basil opposes and criticises Henry in the following statement, "I hate the way you talk about married life, Harry" (11). Basil accuses Henry of propagating immoral ideas and warns him to be away from Dorian. He forewarns Henry saying, "Your aunt [Lady Agatha] was quite right in what she said of him. Don't spoil him. Don't try to influence him. Your influence would be bad" (21). When Dorian joins them in the studio, Basil forewarns Dorian too. He warns Dorian against the influence of Henry, stating, ". . . don't . . . pay any attention to what Lord Henry says. He was a very bad influence over all his friends" (24). In addition to his immoral statements, such as the ones justifying deception, the greatest danger of Henry derives from his unrestricted enthusiasm for seeking pleasure, pure and simple. The

situation of unrestricted appetites might be dangerous because, at some point, such desires have the potential to violate others' limits. Moreover, it might be dangerous because there may not be enough resources to meet such desires as they are indeed off-limits. As sociologist Emile Durkheim proposes, the motivation to living stems from procuring the things that any living being sees as a need. Therefore, any failure to meet the needs and desires of a living creature causes unhappiness:

> No living thing can be happy or even exist unless his needs are sufficiently proportioned to his means. In other words, if his needs require more than can be granted, or even merely something of a different sort, they will be under continual friction and can only function painfully. Movements incapable of production without pain tend not to be produced. Unsatisfied tendencies atrophy, and as the impulse to live is merely the result of all the rest, it is bound to weaken as the others relax. (Durkheim 207)

Thus, according to Durkheim, the zest for living can end because of unattainable desires. Durkheim further states that having unlimited desires is actually the usual human condition; unlike other creatures, humans are not simply based solely on material circumstances (207). Instead, Durkheim suggests that humans crave beyond attainable limits; they cannot set limits to their cravings; therefore, humans must be subjected to such limits set by external power (208). Otherwise, needs, desires, and aspirations that are not met cause despair and unhappiness, as Durkheim explains in the following paragraph:

> . . . appetites, however, admittedly sooner or later reach a limit which they cannot pass. But how determine the quantity of well-being, comfort or luxury legitimately to be craved by a human being? Nothing appears in man's organic nor his psychological constitution which sets a limit to such

> tendencies. . . . It is not human nature which can assign the variable limits necessary to our needs. They are thus unlimited so far as they depend on the individual alone. Irrespective of any external regulatory force, our capacity for feeling is in itself an insatiable and bottomless abyss. But if nothing external can restrain this capacity, it can only be a source of torment to itself. Unlimited desires are insatiable by definition and insatiability is rightly considered a sign of morbidity. Being unlimited, they constantly and infinitely surpass the means at their command; they cannot be quenched. Inextinguishable thirst is constantly renewed torture. It has been claimed, indeed, that human activity naturally aspires beyond assignable limits and sets itself unattainable goals. . . . To pursue a goal which is by definition unattainable is to condemn oneself to a state of perpetual unhappiness. (Durkheim 208-209)

Correspondingly, according to Durkheim, it is inherent in humans to crave things more than they need. However, as Durkheim maintains, humans are deprived of the ability to stop at some point. If there is no external power to guide humans where to stop, then the feeling of constant torture and unhappiness is the inevitable end (Durkheim 209).

For these reasons, according to Durkheim, it is normal for Henry and thus for Dorian as well to have constant desires. In the following quote, for instance, Henry advises Dorian that one should heed the impulses within themselves at all costs and adds that there are definitely things that Dorian gets excited for and thus craves for:

> We are punished for our refusals. Every impulse that we strive to strangle broods in the mind and poisons us. The body sins once, and has done with its sin, for action is a mode of purification. Nothing remains then but the recollection of a pleasure, or the luxury of a regret. The only way to get rid of

> a temptation is to yield to it. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. It has been said that the great events of the world take place in the brain. It is in the brain, and the brain only, that the great sins of the world take place also. You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have filled you with terror, daydreams and sleeping dreams whose mere memory might stain your cheek with shame. (Wilde 26)

Accordingly, Henry is quite sure that Dorian has some appetites that he craves just like any other person. Therefore, he advises Dorian to follow his impulses, not to limit his secret desires, not to come against his temptations, and thus live life to the fullest when he is still extremely beautiful and young. For Henry, good looks and youth are among the rarest things worth having, and Dorian has both, which makes him gain the power and ability he desires:

> Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing… a new Hedonism – that is what our century wants. You might be its visible symbol. With your personality there is nothing you could not do. The world belongs to you for a season. (30)

With these words, it is seen that Lord Henry Wotton's main aim is to seek pleasure; therefore, his desires are like an insatiable hunger. According to Durkheim, it is not a problem for a person to have desires because this is the usual human condition. Therefore, both Henry and Dorian can have such desires; however, Durkheim reflects that there is a problem if there is a lack of power to regulate such impulses (209). Henry's advice to

Dorian points to this lack of power because it is seen from his statements that Henry's self-indulgence has no end. He emphasizes youth and beauty as integral parts of pleasure; however, he does not consider the temporary nature of youth and beauty. Namely, by asserting such ideas, Henry guides Dorian to follow his desires at all costs and aspire to things beyond accessible goals. Lord Henry's unbridled expressions justifying pleasure and also his adoption of such a lifestyle are already an indication of the absence of external power to limit him where necessary. For this reason, the statements of Lord Henry are dangerous, just as Basil thinks. As stated in the previous paragraphs, Basil warns Henry because he is afraid of Henry's influence on Dorian. It turns out that such an influence is dangerous since it encourages Dorian to seek pleasure without any restriction. Considering Durkheim's remarks, such a state of mind causes never-ending unhappiness; therefore, Henry's influence can be regarded as dangerous. Suppose Dorian Gray becomes a person like Henry and starts to live by ignoring the limits. In that case, this adds the idea that regulating power is deficient in the social context of *Dorian Gray*. In other words, Dorian's acceptance of Henry's lifestyle indicates, whether official or not, something is deficient in the regulating powers of society. Namely, neither the members nor the legal rules of society can limit its members.

Following Durkheim's lead, sociologist Robert K. Merton handles the issue of aspirations and goals; however, he does so from a different angle. Durkheim emphasizes individuals' biological drives to attain some goals passionately, just like many other contemporary sociologists and psychologists and underlines the need for external power – social order – to restrain such goals. However, Merton disagrees with the idea that these goals and aspirations originate from humans' nature. First, in his article "Social Structure and Anomie" (1938) and then more detailedly in his book *Social Theory and Social Structure* (1960), Merton sheds light on this issue:

> In the beginning, there are man's biological impulses which seek full expression. And then, there is the social order, essentially an apparatus for the management of impulses, for the social processing of tensions, for the "renunciation of instinctual gratifications," in the words of Freud. . . . With the more recent advancement of social science, this set of conceptions has undergone basic modification. For one thing, it no longer appears so obvious that man is set against society in an unceasing war between biological impulse and social restraint. The image of man as an untamed bundle of impulses begins to look more like a caricature than a portrait. (Merton *Social Theory and Social Structure* 185)

In other words, the main point that Merton opposes is to perceive the human being as a collection of instincts and impulses. He actually does not reject society's effect on individuals; however, what he offers is that human desires are not necessarily of biological origin. Even if there is an effect of biological drives, variations from society to society cannot be ignored. Durkheim attributes deviation in individuals' unlimited desires that are of biological origin; on the other hand, Merton points out that deviation in individuals varies from society to society:

> For whatever the role of biological impulses, there still remains the further question of why it is that the frequency of deviant behavior varies within different social structures and how it happens that the deviations have different shapes and patterns in different social structures. (Merton *Social Theory and Social Structure* 185)

Accordingly, Merton highlights the issue of deviation in individuals within these individuals' social structure and cultural sources. Human beings' inability to limit desires and passions, which Durkheim dwelled on at length, is accepted and discussed as cultural

goals in Merton's theory. Although the source of the goals and appetites are presented differently, these two approaches have a common point: extremism in desires. As stated above in the main argument of this thesis, it is not a part of this present study to discuss the effectiveness of these approaches. However, Merton's "primary aim is to discover how some social structures exert a definite pressure upon certain persons in the society to engage in nonconforming rather than conforming conduct" (Merton *Social Theory and Social Structure* 186). Therefore, since Merton emphasizes that such desires and nonconformity vary from society to society, his idea enlightens the role of sociocultural elements in characters' personal goals and aspirations in *Dorian Gray*. Accordingly, the characters' desires will be evaluated as cultural goals in line with Merton's analysis. Moreover, when *Dorian Gray* is thoroughly examined, especially considering the statements of Lord Henry, it is seen that individuals obviously follow common goals and standards. As these shared goals and standards are part of the social milieu characters live in, such unlimited aspirations are analysed concerning the cultural and social context.

Throughout the novel, many hints offer these unlimited aspirations; the goals, the passions, and the longings demanded by society. It is essential to examine this social atmosphere because the structure of a social grouping has the potential to oppress people for socially deviant actions, that is, normlessness. When the purposes and interests of the people in the social context of *Dorian Gray*, especially the ones of Lord Henry Wotton, are examined, it is seen that there is a considerable emphasis on surfaces, namely, on material well-being, appearance, beauty, and youth. It is frequently emphasized that one should own these privileges and savour them at all costs. It is also frequently underlined that being affluent and smart and charming in appearance are privileges; they guarantee people to act as they want. In this social context, for instance, being civilized is all about people's outward appearance; therefore, "with an evening coat and a white tie . . . anybody, even a stock-broker, can gain a reputation for being civilized" (12) although

normally being civilized refers to more than just having a decent look. Furthermore, the marriage between a lower-class person and an affluent figure cannot be accepted as they belong to different social classes. In such an instance, well-being receives more respect than love. Such beliefs in society disregard people who genuinely love and care for each other. It is precisely for such a reason that Dorian's mother and father cannot maintain a happy marriage; Dorian's grandfather intervenes and eliminates the father as he is penniless. Dorian's love for Sibyl Vane and his engagement with her are not acceptable for the same reasons. For this reason, Basil Hallward criticizes the issue as an illogical one when he says, "But think of Dorian's birth, and position, and wealth. It would be absurd for him to marry so much beneath him" (88). It is no coincidence that there is a reference to class differences in the novel. This reference indicates that social history sneaks into novels. In that case, the social classes issue of the Victorian Period sneaks into the social atmosphere of *Dorian Gray*. Even before the Victorian Period, British society comprised distinct social groupings (Cody "Social Class"). However, during the nineteenth century, terms such as middle class or working class became considerably common labels (Cody "Social Class"). In a very simplified form, British society would comprise four main groupings; the upper classes, the middle classes, the working classes and the underclass (Cody "Social Class"). Among these social classes, the last two were kept out of many opportunities such as having voice over politics; therefore, there were inequalities in many areas such as power, wealth, working, and living conditions (Cody "Social Class"). As a result, lower-class members were not seen worthy for various things, such as getting married to a person from an upper class, as in the case of *Dorian Gray*. Although Dorian's desire to get married to Sibyl Vane is regarded as absurd and silly by Basil and stupid by Henry (Wilde 88), Sibyl Vane's mother regards it as entirely brilliant simply because Prince Charming, Dorian, is a member of the aristocracy. Before knowing Dorian well, even before learning his real name, Sibyl's mother approves the

marriage since Dorian's wealth ensures him to be considered a convenient spouse. In this social structure, wealth provides a powerful source of influence that even sins become permissible for the rich as Lord Henry himself states, "beautiful sins, like beautiful things, are the privilege of the rich" (93). Thus, in this social structure, wealth provides people with credit, and just as wealth, beauty gives superiority to them, as expressed in this sentence, "there is nothing that [Dorian], with [his] extraordinary good looks, will not be able to do" (121).

In addition to these shallow fads, leading a life of pleasure is the primary purpose of almost all characters. To start with, Lord Henry, who is a reflection of society's interest in pleasure, states that ". . . no civilized man ever regrets a pleasure" (94). Lord Henry has the mad hungers that always aim to achieve more; therefore, moderation is a horrible idea for him, but "more than enough is as good as a feast" (205). Thus, he always intends to follow his desires, seek pleasure, and search for more and more. Just as Henry and, later on, Dorian, people of their social circle are also searching for pleasure. For this reason, Duchess, for instance, requires Henry to teach her how to be young again in a gathering. In this meeting, Duchess' inquiry about being young again actually refers to enjoying life or seeking pleasure. The way Henry and Dorian's social circle live indicates that they are interested in seeking pleasure, too. As repeated several times throughout the novel, this is a new hedonism that has become the main goal in this social milieu. Therefore, people in this social circle value pleasure, enjoying wealth and beauty, above all else, and thus ignoring the norms obstructing pleasure or even eliminating the ones that prevent them from experiencing pleasure. In this social structure, as expressed openly in the novel, ". . . the wicked were not punished, nor the good rewarded. Success was given to the strong, failure thrust upon the weak" (228). This idea offers righteousness has no importance, and the only important thing is to have power derived from prosperity, or attractiveness, or both of them, and to utilize this power for success. Overall, the main

purpose here is achieving pleasure in such an environment. Thus, Dorian has become a complete pleasure seeker as he states that following his desires and pursuing pleasure have become his life goal. He says, "I have never searched for happiness. Who wants happiness? I have searched for pleasure" (225). For Dorian, happiness is nothing compared to reaching pleasure; Dorian is in a position where he can dare anything and try any way to achieve this goal. Because of the exaggeration of seeking pleasure, Dorian takes the risk and never hesitates to try the most effective means, which can enable him to reach his goal, whether fair and appropriate or not. Merton draws attention to such cases in his study when he states that problems may occur in "a society in which there is an exceptionally strong emphasis upon specific goals without a corresponding emphasis upon institutional procedures" (Merton *Social Theory and Social Structure* 188). Correspondingly, when specific goals are frequently emphasized, but the means to reach them does not receive the same attention, problems may occur because in such cases, reaching the end at all costs is highlighted, not the way it is acquired. This situation causes individuals to leave the norms and search for anything else that can enable them to reach the end as soon as possible or eliminate anything that appears in their way. In the case of *Dorian Gray*, "exaltation of the end generates a literal demoralization" (Merton 190) in people, but most visibly in Dorian. The praise for the end, namely, the praise for pleasure, is given chiefly by Lord Henry Wotton; therefore, Henry is the vivid representation of socially and culturally defined goals, purposes, and interests. Thus, Henry's, which is visible on Dorian, influence is, in fact, the influence of the culturally defined goals.

The influence of Henry's words on Dorian is first sensed in Dorian's reaction to the painting. When Basil finally completes his masterpiece and shows it to Dorian, Dorian feels despair, sadness, and anger after a brief period of great happiness. Dorian feels this way because he realizes that he will experience all the unfavourable and ugly features of oldness one day. However, his stunning picture will always stay the same, and it will

never be older. With the picture, Dorian recognizes that he will get old one day and lose all the advantages of youth and charm that Henry asserted. Under the influence of Henry's advice, this fact seems terrible to Dorian. As a result, he – just like Faustus' consent to sell his soul to the devil because of his insatiable desire for knowledge and power – desires eternal youth and beauty that he can even sacrifice his soul in return. Dorian also risks his soul for his beauty and youth because he thinks that these features ensure his pleasure:

> "How sad it is!" murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June…. If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that – for that – I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" (Wilde 34)

Therefore, it is understood that Dorian is already under the significant influence of Henry. In other words, Dorian is under the influence of socially desired ends because Henry represents society's aspirations. Like Henry's way of thinking, Dorian starts to believe that good looks are the only thing worth having; therefore, Dorian consents to sacrifice his soul in return for eternal youth and beauty. Hence, he cannot stand the idea of seeing his own portrait beautiful while he grows old. In a way, Dorian is alienated from his future outward features because of the prevailing notion that exalts beauty above everything else.

After Dorian wishes to be young and beautiful at all costs, a series of events occur. In each incident, it is seen that Dorian gradually falls under the spell of Lord Henry's words. Therefore, it can be observed that he feels gradually alienated from the norms. First, he breaks his promises; although he has already promised, he ignores meeting Basil

to spend time with Henry as he thinks Henry talks wonderfully. Then, one day suddenly, Dorian falls in love; however, there is superficiality and selfishness even in his love. He claims that he is madly in love with Sibyl Vane, a theatre actress in a ridiculous little theatre. Nevertheless, Dorian is actually in love with the pleasure that remarkably talented Sibyl's acting provides. Sibyl Vane is indeed an extremely beautiful young lady, and her incomparable allure enthrals Dorian. However, what really draws Dorian's attention and makes him fall in love with Sibyl is her acting, as her acting makes her different from any other woman. Dorian expresses his excitement, admiration and the pleasure he gets from watching Sibyl as follows:

> One evening she is Rosalind, and the next evening she is Imogen. I have seen her die in the gloom of an Italian tomb, sucking the poison from her lover's lips. I have watched her wandering through the forest of Arden, disguised as a pretty boy in hose and doublet and dainty cap. She has been mad, and has come into the presence of a guilty king, and given him rue to wear and bitter herbs to taste of. She has been innocent, and the black hands of jealousy have crushed her reedlike throat. I have seen her in every age and in every costume. Ordinary women never appeal to one's imagination. They are limited to their century. No glamour ever transfigures them. One knows their minds as easily as one knows their bonnets. One can always find them. There is no mystery in any of them. They ride in the park in the morning and chatter at tea-parties in the afternoon. They have their stereotyped smile and their fashionable manner. They are quite obvious. But an actress! How different an actress is! Harry! why didn't you tell me that the only thing worth loving is an actress? (Wilde 62-63)

It seems that Dorian is actually in love with the fact that Sibyl is different from other women. What Dorian really appreciates and admires is not Sibyl's personality, pureness,

or beauty; instead, it is her difference from any ordinary woman. Sibyl has the power of acting; one night, she falls in love as Juliet, and one other night she is a princess as Imogen. This difference provides Dorian with the opportunity to experience a unique pleasure that no other women can ever offer. Dorian's statements above offer the idea that falling in love with Sibyl is a unique pleasure that people cannot experience with ordinary women. Just like having an extraordinary beauty or prosperity, falling in love with an actress and winning her heart in return will enable Dorian to have such pleasure. Hence, just as he appreciates youth and beauty remarkably and sees these two features among the rarest things worth having, he thinks that one of the rarest things to be significantly valued is loving an actress. As such things allow him to enjoy and live life to the fullest without thinking about others or the results, Dorian regards them a source of pleasure. In other words, Dorian has gradually become a person like Lord Henry, a selfish person who thinks of nothing but his pleasure and is ready to remove anything that comes between him and his desires. Therefore, when Sibyl Vane performs a terribly incompetent role of Juliet, he humiliates her brutally and leaves her. Dorian accuses Sibyl due to her bad acting and even insults her:

> You are shallow and stupid. My God! how mad I was to love you! What a fool I have been! You are nothing to me now. I will never see you again. I will never think of you. I will never mention your name . . . Without your art, you are nothing. I would have made you famous, splendid, magnificent. The world would have worshipped you, and you would have borne my name. (Wilde 103)

It appears that if Sibyl had not lost her magnificent talent, Dorian would not only have loved her but also would have made her famous. Namely, rather than really loving Sibyl, Dorian loves himself and thinks about his pleasure and reputation quite selfishly. When Sibyl can no longer give him the pleasure he dreamed of, Dorian does not hesitate to

humiliate and leave her, to hurt her pride, to upset and insult her. Unable to bear this sadness and separation, Sibyl commits suicide. Although Dorian did not commit the act of killing Sibyl, he can be considered her murderer. This incident is the reason for the first change in Dorian's portrait. Before learning about Sibyl's suicide, Dorian realizes the change in the portrait. He sees something uncanny in the portrait; it is as if a cruel curl came into the edge of Dorian's mouth in the portrait and sat down there, which undoubtedly changes the aura of the portrait. That moment, Dorian recalls his wish he made in Basil's studio, the wish that pleads he would stay gorgeous, but the portrait would grow old and become ugly instead of him. Dorian finds out that it not only grows old instead of him but also "bear[s] the burden of his passions and his sins" (Wilde 107). After Dorian realizes the change in the portrait, he also has to face his conscience. He is well aware that what he did was wrong, and he decides to go back to Sibyl and marry her. However, what really bothers Dorian is the idea of his beautiful face become marred. Even on the canvas, Dorian cannot stand this idea:

> It had altered already, and would alter more. Its gold would wither into grey. Its red and white roses would die. For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin. . . . He would resist temptation. He would not see Lord Henry anymore – would not, at any rate, listen to those subtle theories that in Basil Hallward's garden had first stirred within him the passion for impossible things. (Wilde 108)

Dorian knows that the portrait will change and become grotesquely ugly with other wrongs he will do in the future, just as the portrait changes with his wrong to Sibyl Vane. At that moment, Dorian decides to stop sinning to prevent getting hideous and horrid on the canvas. Accordingly, Dorian's regret includes selfish reasons; he does not try to correct his mistake; instead, he tries to preserve his beauty. For this reason, when he wakes up the next day, Sibyl is not the first thing he thinks about; it is the portrait.

Therefore, he examines the change on the canvas to be sure, firstly. Only after he makes sure that the portrait has changed, he thinks about Sibyl and writes an apology letter to her. Moreover, when he learns what really happened to Sibyl Vane with the news brought by Lord Henry, he does not mourn, or he does not feel guilty. Instead, he even enjoys the idea; and thus, he states that this incident "seems far too wonderful for tears" (Wilde 116). He is not upset with the incident, but he feels like what happened to Sibyl Vane is "simply like a wonderful ending to a wonderful play" (117). Dorian, who already considers Sibyl's death as a wonderful event, seems even more convinced by the support of Henry's ideas evaluating Sibyl's death as a scene from a Jacobean Tragedy. Therefore, Dorian handles the case as a "marvellous experience" (121) and decides to close the subject, not to open it again. Because of her melancholic love for Dorian, Sibyl Vane's suicide seems like a unique experience to Dorian. He enjoys the idea that he has experienced an affair similar to those in plays, an exclusive affair that no ordinary people can experience. Therefore, this incident pleases him.

If there is a turning point in Dorian Gray's life, it is undoubtedly the moment he meets Henry and his way of life. Another factor of the significant change in Dorian's life, namely his complete alienation from the norms, is the first change in the portrait due to the incident with Sibyl. Right after the first change in the portrait, Dorian has already decided that he can live his life as he wants. He can chase after passions and desires without caring about the results of such actions or without caring what will happen to others. There is no need for such worries because, instead of him, there is his portrait to bear all the hideousness of his dark side:

> He felt that the time had really come for making his choice. Or had his choice already been made? Yes, life had decided that for him – life, and his own infinite curiosity about life. Eternal youth, infinite passion, pleasures subtle

> and secret, wild joys and wilder sins – he was to have all these things. The portrait was to bear the burden of his shame; that was all. (123)

At this specific moment above, Dorian makes up his mind to live life as he wants; he is to enjoy his beauty and youth. All the sins are there on the normless side to be experienced by Dorian Gray; he is to follow his aspirations, desires, and he is to make use of anything that serves his pleasure. In other words, he is totally under the influence of Lord Henry, or culturally defined goals set by his social circle. There was the danger of Henry's bad influence, and finally, it has come true. Whereas Basil speaks for morals and ethics, Henry represents the normless side. Henry is the representation of passions and pleasure, which are at the same time appreciated by many others among his social circle, and he has the effect that generates the idea of experiencing these feelings at all costs in Dorian. The reason that Henry is labelled as a bad influence is this blindness caused by unreachable goals. This kind of attitude is the real danger here because, as stated in Durkheim's remarks, individuals do not restrict themselves; therefore, they pursue after off-limits. As a result, they are doomed to endless unhappiness. This kind of attitude might be harmful to others since it crosses borders. According to Emile Durkheim, individuals are not capable of setting limits for themselves; therefore, for the sake of individual's own self and the others, the power that can set limits is again the others, that is, the society:

> Men would never consent to restrict their desires if they felt justified in passing the assigned limit. . . . So they must receive it from an authority which they respect, to which they yield spontaneously. Either directly and as a whole, or through the agency of one of its organs, society alone can play this moderating role; for it is the only moral power superior to the individual, the authority of which he accepts. It alone has the power necessary to stipulate law and to set the point beyond which the passions must not go. (Durkheim 209)

Correspondingly, society is the power that can regulate the expectations and activities of individuals to prevent any problem. However, in *Dorian Gray*, Henry's ideas and unlimited desire to seek pleasure dominate Dorian. Thus, Dorian concludes not to limit his expectations, which offers the lack of any influence of just and legitimate authority, for instance, the control of society. Emile Durkheim states that this kind of deficiency causes problems; for instance, he explains one of the reasons for suicides with the inadequacy of the regulating power of society (Durkheim *Suicide* 213-214).

According to Durkheim, when society goes through a crisis or a sudden transformation, it becomes incapable of influencing its members to set limits. Victorian society, for instance, witnessed such an abrupt transition due to "the world's first Industrial Revolution, political reform and social change, Charles Dickens and Charles Darwin, a railway boom and the first telephone and telegraph" ("Victorian Era Timeline"). Therefore, "'We have been living, as it were, the life of three hundred years in thirty' was the impression formed by Dr. Thomas Arnold during the early stages of Britain's industrialization" (Greenblatt 3-4). In the later years of the period, this transformation accelerated even more. Until the end of the period, Victorian society had already been transformed into a new form. With the increasing number of wealthy groups, the aspirations and goals had evolved in the direction of pleasure. Hence, there was a shallow understanding that prioritizes beauty, wealth, entertainment, an idea that is also mirrored in *Dorian Gray*. In such situations, it is no surprise that society loses its power over individuals to regulate their behaviours. Thus nonconformity emerges against norms, which Durkheim calls the state of anomie. In Durkheim's words:

> . . . when society is disturbed by some painful crisis or by beneficent but abrupt transitions, it is momentarily incapable of exercising [its] influence . . . Appetites, not being controlled by a public opinion become disoriented, no longer recognise the limits proper to them. . . . At the very moment when

> traditional rules have lost their authority, the richer prize offered these appetites stimulates them and makes them more exigent and impatient of control. The state of de-regulation or anomy is thus further heightened by passions being less disciplined, precisely when they need more disciplining. (213-214)

In line with Emile Durkheim's argument, Dorian Gray is in such a situation; he sets goals for himself that cannot be achieved. As the narrator recounts, ". . . eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins" are the things Dorian desires to have and experience (Wilde 123). Dorian wants to achieve all these things, which are morally certain that he is about to harm others, just as he caused Sibyl's suicide since he is searching for things beyond the limits. Therefore, as his desires have become destructive, Dorian is in a situation where his acts need more discipline. However, Dorian has already decided to pursue his desires and achieve his aspirations right after the first change in his portrait. This decisiveness indicates the lack of external power to regulate his behaviour. As a result, while in Basil's description, Dorian was "simple, natural, and affectionate . . . [and] the most unspoiled creature in the world" (126), he becomes a person who does not comply with the norms; instead, he does whatever he likes, even if what he pleases might damage the ones around him.

Durkheim considers the source of desires as biological impulses of human beings; therefore, it is normal for a human being to aspire to things even beyond attainable limits. In other words, according to Durkheim, exaggeration of desires is a normal human aspiration. In line with Durkheim's argument, the crucial thing is the presence of external power – social order – so that the behaviour of humans can be kept under control. Accordingly, when the social system maintains the order it should provide, at least generally, everyone will conform to their conditions; therefore, they will only aspire to what is legitimate. As a result, the state of anomie will be eliminated. On the other hand,

the state of anomie develops when there is an "exceptionally strong emphasis upon specific goals without a corresponding emphasis upon institutional procedures", according to Robert K. Merton (*Social Theory and Social Structure* 188). According to Merton, no matter how effective biological impulses can be, the difference among the social structures cannot be ignored; therefore, normlessness as a deviant behaviour specific to that social structure itself must be evaluated. Such an approach is essential because "societies do differ in the degree to which the folkways, mores and institutional controls are effectively integrated with the goals which stand high in the hierarchy of cultural values" (Merton 188). A social group can lead individuals to emphasize the culturally defined goals greatly, with far less emphasis on the prescribed ways of achieving these goals. Merton defines this state of rupture of defined goals and legitimate means as the reason for anomie:

> With such differential emphases upon goals and institutional procedures, the latter may be so vitiated by the stress on goals as to have the behavior of many individuals limited only by considerations of technical expediency. In this context, the sole significant question becomes: Which of the available procedures is most efficient in netting the culturally approved value? The technically most effective procedure, whether culturally legitimate or not, becomes typically preferred to institutionally prescribed conduct. As this process of attenuation continues, the society becomes unstable and there develops what Durkheim called "anomie" (or normlessness). (189)

In this way, following the legitimate ways has been so dwarfed due to the mere focus on the target that only the expected results can satisfy individuals. Therefore, where there is an exceedingly strong stress on particular targets but not on rightful means, the state of anomie - normlessness - will occur anytime and anywhere. Merton gives the example of an athlete who may use illicit but efficient means to achieve success or a wrestler who

may incapacitate the opponent with improper but effective tactics to become the winner (189). Individuals tend to use illegitimate ways because the value given to the prescriptive methods is taken away with the aim of reaching the end at all costs.

Years after Durkheim, Merton handles the issue of anomie, though from a slightly different angle. However, both sociologists emphasize the deficiency in the social structure and the inability of regulating social structure as the driving forces behind normlessness. When dealing with normlessness, Durkheim primarily focuses on the cases that push individuals into normlessness; however, Merton focuses on the individual reactions against anomie. For Merton, anomie is the source of deviant behaviour, and thus he is more interested in the outcomes of anomie rather than its reasons. In fact, Merton dramatically focuses on the anatomy of deviant behaviour; therefore, he discusses five possible reactions of individuals against the anomic state. According to Merton, the reactions of individuals exposed to an anomic environment vary according to their acceptance or rejection of cultural goals and institutionalized means; therefore, adaptations of "conformity, innovation, ritualism, retreatism, rebellion" may occur (194). Among these adaptations, conformity and innovation are significant as these two types are closely related to the analysis of *Dorian Gray*. According to Merton, the adaptation of conformity refers to a state of acceptance of both goals and legitimate ways to reach these goals; therefore, this type of adaptation is generally the most common one in societies (195). If this were not the case, it would not be possible to preserve society's total unity and cohesion (195). Moreover, each individual experiences the state of alienation in different degrees; therefore, some individuals may not experience it at all. This adaptation pattern explains why Basil Hallward's acts and perception of life, in general, differ from Henry's and Dorian's. In light of Merton's theories, Basil Hallward represents the conformist individuals whose manners maintain the stability and continuity of the society and prevent chaos. Like Basil Hallward, some characters disapprove and

criticize Dorian's demeanour and lifestyle. Thus they move away from him, and by doing so, they subject him to a negative sanction. On the other hand, different from the adaptation of conformity, the adaptation of innovation refers to accepting culturally defined ends but rejecting legitimate ways; therefore, this type of adaptation lays the ground for deviant behaviour, that is, alienation from the norms. Such a reaction occurs "when the individuals have assimilated the cultural emphasis upon the goal without equally internalizing the institutional norms governing ways and means for its attainment" (Merton *Social Theory and Social Structure* 195). Accordingly, due to the incredible value put on achieving the expected result, this mode of adaptation occurs through the use of illegitimate but successful means. Some members of society may feel the split between aspired goals and institutional means more deeply than other members due to their position in society or their personality traits; therefore, they become more prone to deviant behaviour. In Dorian's case, Dorian Gray is in such a situation because he lives in an environment where everything is permissible, especially for those genuinely affluent and physically attractive. In the social context Dorian lives, pleasure and indulgence are the privileges of the rich, just like all beautiful things. There is much emphasis on this idea in the novel that the rich have the privilege of sinning or that a beautiful and attractive individual can do whatever they want. Dorian is prone to deviation from the norms in such a social environment due to his social position and the disintegration of goals and means in society. Therefore, right after Sibyl's suicide and thus the first change in the portrait incident, Dorian makes his mind; he follows pleasures to taste "wild joys and wilder sins" (123). Furthermore, he feels that he has to have and experience all such things without considering whether the way he follows is legitimate and appropriate or not. The most significant proof of Dorian's rejection of legitimate ways is the changes on the canvas. With the changes, the portrait grows hideous day by day,

offering that what Dorian does is entirely wrong and not conforming to the norms. At this point, it is essential to clarify what is precisely meant by norms.

Before explaining the concept of the norms, it is necessary to touch on the concept of society and its most integral part, culture. Norms are related to societal and cultural issues as much as they are linked to protecting universal human rights. In its simplest definition, society refers to "a large social grouping that occupies the same geographic territory and is subject to the same political authority and dominant cultural expectations" (Kendall 72). Just as each social grouping is unique, each culture is unique in itself. Also, each culture has certain symbols, values, and beliefs that make a culture different from others. A symbol has a special meaning for the people who share the same cultural values; for instance, an evil eye talisman meaningfully represents something – protection against malice – in many cultures. On the other hand, language is also a set of symbols, which enable people to communicate and share ideas. Values are the shared standards that serve to decide what is right or wrong, and they provide people with a guideline to abide by. Helping people in need, for instance, is valued and encouraged by positive sanctions in almost every culture. Norms can be specific behaviours and imperatives that are socially embraced and individually grasped and applied. In Kendall's words, "norms are established rules of behavior or standards of conduct" (83). Accordingly, norms can be "requirements inasmuch as they require things of agents; they describe what agents must and mustn't do: refrain from murder; wear a headscarf; keep one's promises; wear black at funerals; and so on" (Brennan et al. 3). In other words, norms can ensure that the members of a social group do certain things such as the ones mentioned above; "norms, then . . . are rules or normative principles that are somehow accepted in and by particular groups" (Brennan et al. 4). Thus, norms have the power to guide people to what is appropriate and what is not; as a result, people who abide by the norms can be ensured to be a part of the social community in which they live.

Just as culture is an integral part of a social group, norms can also be a part of human life. Whenever an individual asks for permission to enter a room, is invited to a dinner, organizes a meeting, involves in a war, or does not drive drunk, norms are generally thought to come into play, and people direct their actions by considering this. Nonetheless, it is essential to note that asking permission to enter a room and not driving drunk cannot be regarded at the same value, which offers different types of norms. Sociology professor Diana Kendall, for instance, groups norms in her book *Sociology in Our Times* into "prescriptive norms", which assert what the right and the appropriate thing is to do, such as keeping a promise, and "proscriptive norms", which assert the wrong and inappropriate thing to do such as cheating in an exam (83). Kendall also evaluates norms under four subheadings; formal and informal norms, folkways, mores, and laws (83-84). The formality and the importance of these norms are not the same; the difference among folkways, mores, and laws stems from their level of formality (83-84). Folkways are just implicit rules that are accepted and applied by people, such as not picking a nose in public or wearing black to a funeral (83). As folkways are not formal norms, violation of folkways is not illegal; it is met with negative sanctions such as facial expressions or verbal responses (83). On the other hand, mores and laws are more serious, and they are met with more severe negative sanctions when people break such norms (83-84). These two kinds of norms are more serious because they provide moral, ethical and legal regulations in society; "mores are a particular culture's strongly held norms with moral and ethical connotations" and "laws are formal, standardized norms that have been enacted by legislatures and are enforced by formal sanctions" (Kendall 83-84). Both types of norms are to ensure social order so that individuals can feel a sense of safety in their daily social lives, and most of the time, mores are at the same time laws such as the prohibition of cannibalism or child molestation. However, it is important to note that although most of the norms seem universal, especially those such as the prohibition of

incest, cannibalism, or child molestation, according to its dictionary definition, norms actually vary from society to society. *The Cambridge Dictionary of Sociology* defines norms as "expectations shared by members of a group or collectivity that more or less effectively determine individual behavior" (Barbalet 418). Collins Online Dictionary defines it as "an established standard of behaviour shared by members of a social group to which each member is expected to conform" ("Norm"). Thus, established standards may differ according to different social groups and over time, and thus the norms may differ. Deviant behaviours may differ due to such differences among societies, an idea which Robert K. Merton emphasizes in his study. According to Merton, the type and frequency of deviant behaviour may vary among different social structures (185).

Thus, the concept of norms is so extensive that it includes both implicit and explicit rules. The concept also includes ramifications as a severe negative sanction, a relatively mild sanction, or a positive sanction. In this respect, although it is not written anywhere, such socially accepted behaviour becomes manners in social life. As shown in these explanations, the main aim of norms is to ensure social order so that individuals can feel secure in their everyday social interactions. For instance, the reason for knocking on the door before getting into a room is not to disturb the person inside the room, or the reason of letting older people or pregnant women sit is to help them, that is to say, these norms create more liveable and more peaceful social environments for people to live in. Just as there are norms that are considered suitable to follow, there are also norms set by laws to protect human rights, such as not stealing from others or not threatening people and coercing people to do something. Such norms preserve social security, and they are inscribed into law.

In addition to such regulative norms, there is also the downside of social norms. Norms are often not consciously accepted and internalized by people, especially the folkways. On the contrary, norms are acquired unconsciously over time through

socialization. People adapt themselves to norms that they encounter and are applied by everyone over time, whether these norms are adopted to maintain security, wealth, happiness, peace or not. At this point, it is vital to note that not all the norms are to protect the social order; some derive only from gender, ethnic or racial prejudices. Since misconceptions about identities are shaped artificially by people's prejudices, they can be misleading, and they can misdirect true perceptions of identities. People who are regarded as others based on these biases are labelled deviant, thus ostracized by those who produce these prejudices at large. Hence, in order not to be ostracized, people feel obliged to abide by the social norms, which may cause them to experience a state of alienation, as in the case of Dr. Jekyll. In Dr. Jekyll's social context, what is accepted and respected is to be a gentleman, which is also the same thing that alienates Dr. Jekyll from himself. However, the compelling and alienating effects of some social norms are indeed the subjects of Chapter I. This chapter focuses on the positive side of the norms: the regulating and enabling social order side and what happens in the deficiency of these norms.

The question that is to be discussed right after 'what is a norm' is why norms exist, and the answer to that question differs according to the type of the norm. Slightly different from the categorization of the norms above, the norms are grouped as formal and non-formal by academics Geoffrey Brennan, Lina Eriksson, Robert E. Goodin, and Nicholas Southwood in their book *Explaining Norms*. In *Explaining Norms*, the norms are divided into two main groups; formal and non-formal norms, and non-formal norms are divided into two groups: moral and social norms. There are indeed specific reasons for all these norm types to exist; however, in general, “their core function is to make us accountable to one another” (Brennan et al. 36); however, the form of accountability changes concerning the form of the norm. At this point, it is essential to note that being accountable to one another does not mean to predict how someone will act; instead, it concerns people’s “having a recognized right or entitlement to determine how one is to

behave" (36). As people have the right to voice each other's acts, they modify their acts accordingly (36). By doing so, people come to a position where they demand and expect specific things from each other. Thus, "the creation of accountability will often help to facilitate coordination and cooperation" (37). On the other hand, "reliable information about how other individuals will act is [also] essential ingredient in effective coordination" (36). Other than this, formal norms are basically the official laws of a community; they restrain people from fraud, drunk driving, or murder, and thus the reason why these norms exist is to protect human rights (40). The way how non-formal rules work is different from formal rules. With formal rules, there is an official mechanism that makes people abide by the norms and punishes those who do not comply with them; thus, people prefer to obey the rules instead of being punished with imprisonment or a fine (51-53). However, the way how non-formal norms work and the reason why they exist are not similar to the way how formal norms work (51). First of all, non-formal norms are not precisely declined in any official document, or there is not an official force that controls whether people abide by these norms or not (53-56). On the contrary to the case of formal norms, non-formal norms are not assisted by severe punishments; instead, people denounce the ones who do not comply with the non-formal norms (53-56). Although some moral norms are at the same time formal norms such as "forbidding murder, rape, and torture", moral norms mainly refer to practices such as "truth-telling, and promise-keeping, and norms of beneficence" (Brennan et al. 57). In this respect, it can be argued that since there is no official force to control whether people abide by them, moral norms are more about internal reckoning; the control mechanism of moral norms is not state court or police force; instead, it is one's own conscience. Therefore, it can be offered that individuals do not tell the truth because they have to; they tell the truth because it is the right thing to do. After all, only then they can have a clear conscience, a clear conscience that derives from hurting no one. Hence, moral norms ensure individual

accountability, which refers to "accountability among individuals qua individuals" (Brennan et al. 87). On the other hand, "paradigmatic examples of social norms include norms forbidding nudity in public places, norms of gift-giving, and norms of address" (Brennan et al. 57). Accordingly, social norms can be considered the norms that conduct the behaviour of individuals as members of a societal grouping (Brennan et al. 57-59). There is no official control mechanism, such as one's own conscience, to ensure that individuals comply with the social norms as in the case of moral norms (Brennan et al. 57-59). Instead, individuals abide by the social norms because acting in a certain way is simply "the way things are done" (Brennan et al. 59). Thus, social norms provide social accountability, which means "accountability among individuals, not qua individuals, but qua members of a group" (Brennan et al. 87). Thus, although non-formal norms, moral and social norms, are indeed "accepted rules or normative principles" (Brennan et al. 57), as much as formal norms are, as explained above, they are not enforced by official power. However, people still follow these norms because such norms enable individual and social accountability (Brennan et al. 87). In this respect, as these discussions on norms reveal, the existence of any kind of norm depends on the function of the norm, and their function is to provide established standards and order.

Despite the fact that norms emerge because of the need for order, as stated in the previous paragraphs, there are also dangers of norms, specifically the social norms. For this reason, English philosopher "John Stuart Mill famously riled against 'the tyrannizing force of public opinion'" (Brennan et al. 88). Nonetheless, it is an indisputable fact that humans are social beings and live together with other human beings within a community. Hence, following this idea, the existence of the norms may become a necessity that prevents life from turning into chaos. Although the presence of the norms can be a requirement that provides social order by offering coordination and cooperation, norms can still lose their positive effects on individuals in some circumstances.

As previously noted in the preceding paragraphs, when the norms lose their effect on individuals and thus social control mechanisms do not maintain the desired regulation, the state of anomie arises. Society has such a considerable influence because ". . . society is not only something attracting the sentiments and activities of individuals with unequal force. It is also a power controlling them" (Durkheim 201). According to Durkheim, the inefficiency of controlling mechanisms is one of the reasons for suicides in societies, and anomic suicide happens because of "society's insufficient presence in individuals"; moreover, ". . . society's influence is lacking in the basically individual passions, thus leaving them without a check-rein" (Durkheim 220). Hence, in Durkheim's words, the inadequacy in controlling mechanism may cause anomie; not being able to discipline deeds when they need to be disciplined refers to alienation from the norms. From Merton's point of view, the exaltation of some specific appetites but not emphasizing legal ways to achieve them or not offering enough legitimate ways to achieve them is the reason for alienation from the norms. In either case, normlessness occurs because of a deficiency in the social structure. Dorian Gray is in exactly such a situation; he has passions and desires devoid of social regulation, which will cause him to use proscribed ways to attain them and, in the end, will bring him his end. It is not only Dorian Gray but also many other characters of the novel that have appetites that are entirely lacking social order.

Lord Henry Wotton, for instance, is one of the leading characters that are after unattainable passions and thus loses touch with norms. In addition to his expressions that influence Dorian, his behaviour, in general, indicates his normlessness. Henry is a character who breaks his promises, is always late to his appointments, never hesitates to lie to people to cover his errors, and despises virtuous things such as fidelity. While he finds moral and everyday things unnecessary and boring, he enjoys committing errors. Accordingly, he is a pleasure seeker who finds sins attractive and states that "sin is the

only real colour-element left in modern life" (39). Another proof that social control mechanisms have lost their influence over people is available in the words of Lord Fermor, Lord Henry's uncle:

> When I was in the Diplomatic, things were much better. But I hear they let them in now by examination. What can you expect? Examinations, sir, are pure humbug from beginning to end. If a man is a gentleman, he knows quite enough, and if he is not a gentleman, whatever he knows is bad for him. (41)

In the statement above, Lord Fermor talks about the English Blue Book, which refers to "an official government report" ("Blue Book") and the ones who are in charge of writing it. It is understood from his statement that the people in charge of the government's official document are chosen with an unreliable elimination method because the critical thing in this method is not to be knowledgeable; instead, it is to be a gentleman. This situation is considered in the novel to be a sign of injustice, namely, normlessness. A conversation among Lord Henry and his social circle in Lady Agatha's house is also another indicator of the lack of society's regulating influence on individual passions. There, the Duchess asks Lord Henry about how to be young again:

> ". . . Ah! Lord Henry, I wish you would tell me how to become young again." He thought for a moment. "Can you remember any great error that you committed in your early days, Duchess?" he asked, looking at her across the table. "A great many, I fear," she cried. "Then commit them over again," he said gravely. "To get back one's youth, one has merely to repeat one's follies." "A delightful theory!" she exclaimed. "I must put it into practice." "A dangerous theory!" came from Sir Thomas's tight lips. Lady Agatha shook her head, but could not help being amused. Mr. Erskine listened. "Yes," he [Henry] continued, "that is one of the great secrets of life. Nowadays most

> people die of a sort of creeping common sense, and discover when it is too late that the only things one never regrets are one's mistakes." A laugh ran round the table. (51)

This conversation offers that all these people are utterly inclined to commit errors if follies allow them to feel young again. Although being young here denotes being juvenile, it actually connotes being able to live life to the fullest, that is, to enjoy life and follow one's passions and desires. For this reason, the Duchess asks about being young to Henry; she wants to be a pleasure seeker just like Henry. Moreover, even though Lady Agatha shakes her head as if she approves Sir Thomas's comment describing Henry's theory as dangerous, her amusement reveals that she enjoys the idea of repeating follies, too. Furthermore, others, including Dorian Gray, just listen to what Henry says, just like Mr. Erskine; they do not attempt to object to Henry's ideas; instead, they just listen to him, which is also taken a kind of approval. The conversation ends with the amusement of people around the table; they all relish Henry's statements since his statements offer them to seek pleasure at all costs. Moreover, years after Dorian makes his decision on the way he lives, that is, chasing after passions and pleasure, savouring wild joys and wilder sins, rumours start about him and the evil things he does. Nevertheless, people seeing his good looks never believe such rumours. It is because they believe that a person who is as charming as Dorian cannot be in charge of such evil things:

> Even those who had heard the most evil things against him – and from time to time strange rumours about his mode of life crept through London and became the chatter of the clubs – could not believe anything to his dishonour when they saw him. He had always the look of one who had kept himself unspotted from the world. Men who talked grossly became silent when Dorian Gray entered the room. There was something in the purity of his face that rebuked them. His mere presence seemed to recall to them the memory

> of the innocence that they had tarnished. They wondered how one so charming and graceful as he was could have escaped the stain of an age that was at once sordid and sensual. (148)

The quote above is another proof that the characters are alienated from the norms because it expresses that people are stumped with the reality of Dorian's pure appearance despite the corruptness of their time. When people see Dorian and are amazed by his stunning beauty, they think that he has not been affected by the immorality, hypocrisy or dishonesty of their time. However, it is indeed normal that there are rumours about Dorian as he has not really escaped the evil of his age; instead, he has become evil. Despite all the corrupt and immoral deeds he does, just because of his stunning appearance, he can still be very much a member of the social circles because people reward beauty and the pleasure it offers above all else. Furthermore, he is in a mood comparing the stains of age and the stains of his sins on the canvas; he cannot decide which one is more terrible. According to him, marks left on the canvas because of his ageing are as evil as the marks left because of the bad, immoral and illegitimate things he did. Accordingly, it seems that Dorian does not care about the atrocious things he did or their results. The only thing he cares about is the change on the canvas. At this point, it is crucial to note that all these evils cannot be attributed to Dorian; just because he has good looks, his appearance and unspoiled beauty evoke innocence and goodness in people, which offers the idea of a banal and superficial personal image. This situation indicates that both in Dorian's and his social circle's perception of the world, beauty and pleasure take precedence over truth. Just as the gentlemen are accepted to the government duty mentioned by Lord Forbes, beautiful people like Dorian Gray are not ascribed to their wicked deeds, and therefore they are not accused. Thus, the novel portrays the lack of a specific impact of society on regulating the characters' decisions as Dorian's actions change and his social circle evaluates people regarding their appearance. There are, for instance, people like Basil

Hallward, who speaks for morals and ethics and the ones who apply relatively mild negative sanctions to Dorian by staying away from him as the result of his deeds. Dorian is thus characterized as a person who has entirely lost touch with the norms.

In the eighth chapter of the novel, namely, right after Sibyl Vane's suicide, it is seen that Dorian has already made his decision to get what he wants in every possible means. There is a noticeable emphasis on anything that provides pleasure in Dorian's social environment, such as outward appearance or richness. People, especially Lord Henry, are quite fond of pleasure; therefore, achieving this desire has become a life goal for them. In such an atmosphere, the presence of the inexplicable painting of Dorian makes everything much easier for Dorian and thus makes him gain incredible power. Dorian wants to hide the source of his power and states that "the portrait must be hidden away at all costs" (Wilde 136) and conceals it at a place where no one can see it ever. The fact that Dorian hides the secret power that enables him to reach his desire with less effort is another proof of his pursuit of self-gratification. The life goal that Dorian thinks he has acquired gains strength thanks to the yellow book. The yellow book is a book that presents all the immoral, inappropriate ways for seeking pleasure:

> It was the strangest book that he had ever read. It seemed to him that in exquisite raiment, and to the delicate sound of flutes, the sins of the world were passing in dumb show before him. Things that he had dimly dreamed of were suddenly made real to him. Things of which he had never dreamed were gradually revealed. (Wilde 145)

The book fascinates Dorian as it displays all the normally off-limits things. The yellow book features a pleasure-seeking protagonist's outlandish encounters. It fascinates Dorian so profoundly that it becomes almost like a holy book for him, and he gets many copies of the book with different cover colours. The wealthy protagonist of the yellow book

spends his life pursuing as many aesthetic sensations as possible without caring what society says. Therefore, the book is also a representation of the culturally defined goals of Dorian's society; however, in a much more intense way. The protagonist of the yellow book is like the embodiment of Dorian's potential actions. Dorian becomes a person whose only interest is new sensations and pleasure but nothing else. He is greatly influenced by the book; as the novel indicates, "Dorian Gray had been poisoned by a book. There were moments when he looked on evil simply as a mode through which he could realize his conception of the beautiful" (Wilde 167), which offers that evil is just a means to achieve what Dorian wants. He has lost touch with all the legitimate and appropriate ways to achieve culturally defined goals. Instead, he is in a mood to reach his goal at all costs. Day by day, Dorian's enthusiasm for new sensations grows and comes to a point he can no longer prevent:

> That curiosity about life which Lord Henry had first stirred in him, as they sat together in the garden of their friend, seemed to increase with gratification. The more he knew, the more he desired to know. He had mad hungers that grew more ravenous as he fed them. (149)

This hunger is the reason why there are some curious rumours about the evilest things Dorian does; Dorian indeed lives as rumoured. He lives to feed his insatiable hunger for pleasure, and thus he is ready to do anything that gives him this end or demolish anything that becomes between him and his target. Dorian's actions exemplify "specialized areas of vice and crime" that "constitute a 'normal' response to a situation where the cultural emphasis upon pecuniary success has been absorbed, but where there is little access to conventional and legitimate means for becoming successful" (199). There is a considerable emphasis on searching for new sensations and achieving pleasure in Dorian's case. Consequently, Dorian's eyes become blind with his ambition for pleasure; therefore, any legitimate means cannot be sufficient for such aspirations. Thus, Dorian tends to

deviation and exhibits innovation reaction against anomie due to the absence of realistic and legal opportunities. Merton exemplifies this type of reaction in his study with a focus on economic activity as considering; "in several spheres of conduct would introduce a complexity unmanageable within the confines of this chapter. For this reason, [it is] primarily concerned with economic activity" (194). However, according to Merton:

> The conflict between cultural goals and the availability of using institutional means – whatever the character of the goals - . . . produces a strain toward anomie . . . [namely] any cultural goals which receive extreme and only negligibly qualified emphasis in the culture of a group will serve to attenuate the emphasis on institutionalized and make for anomie. (Merton *Social Theory and Social Structure* 220-235)

In the context of *Dorian Gray*, for instance, the great emphasis is not only on prosperity but also on any source providing pleasure. Thus, the social atmosphere causes a decrease in the use of legitimate and appropriate way and creates a state of anomie.

Accordingly, with the pressure for deviation derived from the disharmony of culturally defined goals and legitimate and appropriate means, Dorian Gray acts beyond the laws, mores, and folkways. Until Dorian murders his formerly close friend Basil Hallward, Dorian's evil deeds cannot be estimated. In fact, Dorian despised Sibyl Vane and brutally abandoned her and thus caused her death. Dorian indirectly becomes Sibyl's murderer even though he did not commit the act of killing. By not clearly defining Dorian's reprehensible behaviours, Wilde allows the reader to fill in the blanks; Dorian might have stolen from people, he might have deceived them, or he might have murdered them. However, with the sequence of events that starts with Basil's murder, all the evil that Dorian has done is clearly revealed. After showing Basil the portrait, Dorian brutally murders him to keep his secret away from the world and make sure he lives the life he

longs for. Right after this horrible incident, Dorian feels “strangely calm” (Wilde 181) and even wakes up smiling the very next day. He does not feel any guilt; instead, he feels safe as he eliminated the one who comes between him and his aspirations. Moreover, since “the dominant pressure leads toward the gradual attenuation of legitimate” (Merton *Social Theory and Social Structure* 200), and “there is a strain toward the breakdown of the norms, toward normlessness” (217), Dorian does not see himself faulty. Instead, he justifies his actions as he thinks that nothing is his fault and the faulty one is Basil and the portrait of his creation. Since Dorian feels justified, he keeps following his normless manners. He forces and threatens one of his former friends, Alan Campbell, to be a part of this crime by eliminating the evidence. After Dorian makes sure that not a single piece of evidence is left behind and that everything of Basil's body has been removed, he acts surprisingly calm and stops by a party at a friend’s house as if nothing has happened. However, he does not stay there for a long time. He goes to an opium den “where one could buy oblivion, dens of horror where the memory of old sins could be destroyed by the madness of the sins that were new” (210). Dorian is already ready to taste new sensations with totally new ways/new sins that he can find in opium dens because these illegitimate expedients are more effective for attaining his goals. Moreover, later on in the novel, it appears that Alan Campbell commits suicide sometime after he helps Dorian hide the evidence. Therefore, it appears that Dorian is the reason for three dead bodies, by causing two of them to commit suicide and by murdering one of them. Deceased Sibyl Vane’s venomous brother James Vane will also be added to this number because James falls victim to a bullet while chasing after Dorian. James’ death, like the others, is of no value to Dorian; he does not feel mournful for any of them, or he does not find himself guilty. Instead, when Dorian learns that James Vane is dead, “a cry of joy [breaks] from his lips” (Wilde 238) because one more time, he is relieved since he makes sure that he

can keep enjoying life as he wants and he can keep the portrait that bears his soul's hideousness as a secret.

In this respect, Dorian Gray's inexplicable picture gives him the power to hide all the evil he has done. The picture grows old and becomes grotesquely unbeautiful with each immoral, dishonest, normless deed that Dorian commits. As evident from the incident with Sibyl Vane, Dorian was already influenced by the culturally defined goals – seeking pleasure – and started to live accordingly even before discovering the power of the painting. The existence of the painting only made Dorian's job easier. Throughout the state of anomie, the mystical painting becomes the main thing that Dorian relies on, which is, according to Merton, a common thing in societies undergoing anomie (202). In such societies, the conventional values of loyalty, fairness, compassion, humane behaviours, or morality are not useful; instead, "people tend to put stress on mysticism: the workings of Fortune, Chance, Luck" to find their way out to their goals (Merton 202). Nevertheless, although the picture helps Dorian find his way out, he cannot bear the hideousness of the picture. The culturally defined goal of seeking pleasure, including enjoyment of one's own beauty, is so deep in Dorian Gray that he cannot bear the ugliness of himself even on a canvas. Therefore, Dorian inwardly wants to eliminate that hideousness on the canvas. Since Dorian cannot stand the idea of being ugly even on the canvas, he decides to act virtuously. Dorian declares his intention to become good as the following; "No, Harry, I have done too many dreadful things in my life. I am not going to do anymore. I began my good actions yesterday" (Wilde 239). Dorian believes that he can change for the better because he believes that he has already changed thanks to the good actions he did before that day. What he means by good actions is not fooling around with a young and beautiful village girl:

> Hetty was not one of our class, of course. She was simply a girl in a village. But I really loved her. I am quite sure that I loved her. All during this

> wonderful May that we have been having, I used to run down and see her two or three times a week. . . . Suddenly I determined to leave her as flowerlike as I had found her. (Wilde 240)

Dorian gives up on whatever aspirations he has regarding Hetty and leaves her by herself, evaluating this event as a good act. In fact, Dorian gave hope to the poor girl and then suddenly left her. As a result, the moment Dorian tells her his decision, she cries as Dorian breaks her heart. Even though Dorian has broken a poor village girl's heart and thinks of it as a good deed, he believes he will be good. What Dorian really wants to do with this act is to get rid of the ugliness of the painting because he cannot tolerate his own ugliness, even if it is in the painting. He wonders if there is any change on the canvas; if there were any decrease in the ugliness of the face on the canvas, then that "hideous thing he had hidden away would no longer be a terror to him" (Wilde 252). Therefore, he decides to check the changes on the canvas; however, what he sees horrifies him:

> A cry of pain and indignation broke from him. He could see no change, save that in the eyes there was a look of cunning and in the mouth the curved wrinkle of the hypocrite. The thing was still loathsome – more loathsome, if possible, than before – . . . Then he trembled. Had it been merely vanity that had made him do his one good deed? Or the desire for a new sensation, as Lord Henry hinted, with his mocking laugh? . . . Vanity? Curiosity? Hypocrisy? Had there been nothing more in his renunciation than that? There had been something more. At least he thought so. . . . No. There had been nothing more. Through vanity he had spared her. In hypocrisy he had worn the mask of goodness. For curiosity's sake he had tried the denial of self. He recognized that now. (Wilde 252-253)

Indeed, vanity and the desire for “a thrill of real pleasure” (Wilde 240), as Lord Henry described, made Dorian let that poor village girl Hetty go. Therefore, there is no change on the canvas positively; instead, it becomes even more grotesque and cruel. The painting never lies; since the time it was painted, it presents the truth about Dorian, the truth of his alienation from the norms. Furthermore, Dorian himself accepts that what he did is dishonest and hypocritical and is out of his curiosity for new sensations and self-gratification. His desire to learn more and more about life refers to his madness for pleasure.

The portrait's presence naturally disturbs Dorian since the portrait proves that he has detached himself from his moral roots, disconnected his loyalty to the norms, derided legitimate ways to achieve pleasure. The portrait proves that he has gone beyond the attainable limits and become responsive and compassionate only to himself but no one else. Until this last confrontation with this picture, Dorian has somehow eliminated all the evidence that can reveal his deeds; however, only the picture stays. Therefore, other than the picture and the possibility of its coming into the daylight, nothing else can threaten his pleasures and prevent him from achieving his aspirations. This fact prompts Dorian to get rid of the painting altogether; it is not enough for him to hide the portrait in an abandoned, locked room. Instead, he wants to destroy the portrait. However, the narrative reveals that the very hideous, scary, ugly man is Dorian himself; it is indeed Dorian’s soul. Therefore, destroying the painting refers to the idea that Dorian destroys himself; as a matter of fact, it is precisely that way:

> He seized the thing, and stabbed the picture with it. There was a cry heard, and a crash. The cry was so horrible in its agony that the frightened servants woke and crept out of their rooms. . . . When they [the servants] entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on

> the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they had examined the rings that they recognized who it was. (Wilde 254-255)

Accordingly, Dorian indeed commits suicide. Dorian feels justified in passing beyond the accredited limits, and thus, he thinks that he is never willing to restrain his aspirations. This situation offers that an authority that can normally restrict Dorian's behaviours has obviously lost its power. As a result, such an authority cannot infuse Dorian with the feeling of conformity to the norms. This authority is, in other words, the social structure, the only power that can remind its individuals of the limits they need to stop. As revealed in the social theories discussed so far, when there is a gap in the social structure, and its legitimate activities, implementation of the norms cannot be actualized; instead, norms lose their power, and the state of normlessness occurs. According to Emile Durkheim, an anomic state derives from the absence of society's influence on human passions, and this state leaves humans devoid of an effective control mechanism. This state may cause a kind of depression, and thus anomic suicide, in Durkheim's words, "Anomy . . . is a regular and specific factor in suicide" (Durkheim 219). Moreover, anomic suicide "results from man's activity's lacking regulation and his consequent sufferings" (Durkheim 219); Dorian Gray is in such a situation. He is devoid of regulation and is in consequent suffering; thus, he wants to get rid of his own soul, and he prefers death over life and commits suicide. Suicide can be a reaction to anomie/normlessness, just like illegitimate acts, for Merton too. Merton states that there are "concrete manifestations of reaction to anomic strains as delinquency, crime, and suicide, as well as [there are] such conceptually intermediate types of responses as innovation, ritualism, retreatism and rebellion" (218).

In this respect, Dorian Gray is not the one to blame for his plight since he suffers from a state of normlessness. The social setting he lives in is responsible for his acts; in Dorian's society, there is a great emphasis on reaching culturally defined ends; therefore,

there is also tremendous pressure to succeed by foul means when necessary. Under the influence of Henry, who is the embodiment of society's desires, Dorian has come to a point where he does not hesitate to risk anything to reach his desires. Just as Henry imposed his ideas in Dorian, Dorian's biggest desire is to enjoy life to the fullest, follow his passions, experience new sensations, make his dreams and daydreams real, relish his beauty and youth, or do anything that offers him pleasure. Due to this great emphasis on pleasure, Dorian becomes responsive only to himself and his aspirations but not to anyone else. Since the only thing he cares about is achieving his appetites, he does not emphasise the ways he uses; he does not mind whether his ways are appropriate and right. For these reasons, Dorian leaves Sibyl, causes her suicide, stops being close friends with Basil, becomes more and more attracted to his own beauty, "consort[s] with thieves and coiners" (Wilde 162), uses "his great wealth [as] a certain element of security" (Wilde 163), "fill[s] [his friends] with a madness for pleasure" (Wilde 172), murders his formerly close friend Basil, threatens another friend Alan to erase all evidence. He thus causes Alan's suicide, lies and thus deceives James Vane about his personality, and at last, intending to get rid of his own soul, Dorian stabs the picture and therefore commits suicide. Dorian does all these terrible deeds due to socially emphasized goals. It is no wonder that the reader of the time when *The Picture of Dorian Gray* was published is, as declared in professor Michael Patrick Gillespie's statement at the beginning of this chapter, outraged by the novel's content and regarded it as a challenge against the moral ethos (115). The word Victorian defines people who act hypocritically to be respected, exhibit prudery and bigotry (Urgan 947). Victorian people were so fond of money that penniless people were nothing in their eyes (Urgan 947). Their main goal was to gain more money and comfort; therefore, they were after means that made their life entirely ugly but ensured them their aspirations (948). Victorian people were proud of their country's richness; however, they were completely blind to the poverty in their homeland (948). They would pretend as if

they gave importance to morality and consider marriage holy; on the other hand, prostitution was quite widespread (949). Considering such information, Victorian society can readily be described as selfish and hypocrite. The novel reflects the challenges to morality and norms in Victorian society. There is a challenge to society's values in the novel and Victorian society back then. The statements in the preface of the novel reveal that "it is the spectator, and not life, that art really mirrors" (Wilde 6) and on the last pages of the novel; "the books that the world calls immoral are books that show the world its own shame" (248) offer the same idea. The novel presents how normlessness becomes a form of alienation and a challenge in Dorian's characterisation and actions. In conclusion, within Wilde's only novel, *The Picture of Dorian Gray*, the voice of the alienated is heard, and the damage that such a form of alienation causes is uncovered.

CHAPTER III

ISOLATION AS A FORM OF ALIENATION IN HERBERT GEORGE WELLS'S *THE INVISIBLE MAN* (1897)

> Port Burdock is no longer under the Queen, tell your Colonel of Police, and the rest of them; it is under me – the Terror! This is day one of year one of the new epoch – the Epoch of the Invisible Man. I am Invisible Man the First. To begin with the rule will be easy. The first day there will be one execution for the sake of example – a man named Kemp. Death starts for him to-day. He may lock himself away, hide himself away, get guards about him, put on armour if he likes – Death, the unseen Death, is coming. Let him take precautions; it will impress my people. Death starts from the pillar box by midday. The letter will fall in as the postman comes along, then off! The game begins. Death starts. Help him not, my people, lest Death fall upon you also. To-day Kemp is to die. (Wells *The Invisible Man* 167)

One of Herbert George Wells's countless works, *The Invisible Man*, was first published in a serial in 1897, and sometime later in the same year, it was published as a complete book. Wells was a versatile figure, and he is famous for his literary achievements, science fiction romances, numerous short stories, and as an educator and journalist. Although he wrote remarkable novels that can be regarded as pieces of realist

novel, he is more famous for his science fiction romances. Considerably enthralled by the world of science and striving to learn more about it, Wells combined this interest with his admiration for literature and produced scientific romances in which the reader have never lost interest. In his science fiction works, "he explored the potentialities of science for good and evil. Each of these romances takes a central idea – time travel, evolution, invisibility, alien invasion, the future of man, space travel – and then speculates upon it" (Hammond 103). While doing so, in his literary works, Wells combines his scientific background with his literary accomplishment and his imagination quality. Therefore, he provides a rich content for various interpretations, such as humankind's mischievous potential when they find the opportunity to do evil or the possible results of class differences separated by sharp lines. In the same vein, *The Invisible Man* is open to several kinds of interpretations, such as the dangers of power ensured by scientific knowledge but simultaneously bereft of ethics or lack of moral requirements in the case of anonymity. However, this present study treats *The Invisible Man* as a literary text that provides a setting in which an intellectual is estranged from the people around him; therefore, he isolates himself from them and their standards. The novel offers a convenient backdrop for inspecting isolation as a form of alienation in a literary text thanks to its rich content. Accordingly, this chapter investigates isolation as a form of alienation in H. G. Wells's novel *The Invisible Man* (1897). To that end, this chapter examines what detachment from one's own kind and one's own society refers to, the reason for such disengagement, the effectual role of society in leading humans outside social groupings, and the possible results on the occasion of isolation. This chapter points out the fact that the isolated intellectual is a scientist in the novel. Therefore, it is argued that since the Victorian Period witnessed vital developments in various scientific areas, the concept of the alienated scientist in the novel cannot be coincidental. In addition, since sociologist Gwynn Nettler focuses on isolation as a form of alienation in his article "A Measure of Alienation"

(1957) and measures it with specific questions outlined to determine the level of apartness from society, his use of isolation is discussed. Moreover, Robert K. Merton's study *Social Theory and Social Structure*, including the discussion of anomie and five possible adjustments for the state of anomie, approaches isolation with adaptation pattern of rebellion. Merton's use of isolation is also discussed with regard to this adaptation pattern, according to which the individual conforms neither to socially defined goals nor to the means that offer legitimate ways to reach these goals. In this pattern, the individual seeks to create a new social structure. Moreover, since there is a connection with the adjustment pattern of rebellion, Friedrich Nietzsche's term ressentiment is also used to analyse the main character's motive to act. At last, for the discussion on the meaning of isolation, the reason for its occurrence, the possible outcomes of isolation, Nettler's and Merton's explanation of isolation will serve to analyse the social context of *The Invisible Man*, and the intellectual one's apartness from the society in this social context. Thus, Herbert George Wells' novel is examined through the lens of theories on isolation; by doing so, this chapter aims to provide a comprehensive analysis of literary investigations of society's impact on the individual through isolation form of alienation. Such a thorough analysis serves to examine the deviant behaviour of the individual who feels distant to society s/he lives in because of the prevailing social atmosphere and explains how this individual becomes hazardous both to themselves and society.

The state of apartness from society, that is, isolation, is the central focus in sociologist Gwynn Nettler's study, "A Measure of Alienation." While he acknowledges that there are various types of alienation, he focuses on isolation as a form of alienation since measuring it is possible with a confidential interview prepared for the measurement of apartness from society (671-673). Moreover, Nettler defines the alienated individual by adapting from its dictionary meaning as the "one who has been estranged from, made unfriendly toward, his society and the culture it carries" (Nettler 672). In this respect, the

alienated one, according to Nettler, is isolated from society. In the same vein with Nettler, according to Melvin Seeman, the isolated one "assign[s] low reward value to the goals or beliefs that are typically highly valued in the given society" (789). Seeman's statement offers that the isolated individual does not value what other individuals value and see as meaningful; the isolated individual does not show the same interest as the others in the current culture and the social atmosphere. Such a from of alienation, according to Seeman, is most commonly experienced by the intellectual of the society since the intellectuals do not have the same degree of commitment to the culturally defined ends (Seeman 788-789). Instead, they assign a high reward value to different goals, beliefs, and living standards. At this point, a thorough definition of an intellectual is essential for this chapter's aim. However, there is not only one correct applicable definition or a prototype of the term intellectual since different contexts may affect a possible formulation of the definition. Notwithstanding this difficulty, according to *The Cambridge Dictionary of Sociology*, "three notions are intertwined in the idea of the intellectual: intellectuals, the intelligentsia, and intellectual labor" (Eyerman 302). Accordingly, after some historical occasions, the term intellectual has started to refer to anyone "who wished to do public battle with the establishment, be they cultural or political" (302). This definition of the term intellectual explains why isolation is closely associated with the intellectual of society. The isolated individual is the one who does not have the sense of loyalty to the society and existing order that other people have; therefore, this individual is against the current establishment. The same is true for the intellectual of the society, as seen in the definition. On the other hand, the intelligentsia has a different meaning. According to the description, in *the Cambridge Dictionary of Sociology*, in history, "the intelligentsia achieved even greater social cohesion in taking on the missionary task of bringing enlightenment" (302). The third concept closely related to the term intellectual; namely, intellectual labour refers to "a form of rent-bearing

property: human capital" (302). In this regard, according to these descriptions, an individual who seeks to bring a new social structure by starting a war against the current culture or politics, or who brings enlightenment to people, or who contribute in different ways of production can very well be regarded as the intellectual. Therefore, an individual who is well educated, interested in producing new ideas in any area such as art, politics, science, and can apply their intellect to make such new ideas real can be regarded as the intellectual of society. As a scientist, the novel's main character, *The Invisible Man*, Griffin, is the intellectual of the society he lives in. Griffin experiences a form of alienation that Seeman describes. As the intellectual of society, he goes through the isolation form of alienation. Therefore, these three main elements need to be addressed to analyse the concept of isolation in *The Invisible Man*. One's willingness to distance themselves from other people, their apathy and dislike against what other people love, value and care about, and at last, as a reaction to these two previous situations, the desire to create and enforce the order they see fit for themselves need to be examined in this context. It can be argued that the main character of the novel, Griffin, goes through all of these three conditions.

The first element is related to the alienated character and the distance he puts between himself and society; Griffin does so deliberately. This situation can be examined in three steps since the alienated character, Griffin, in the novel appears in three different identities. At first, Griffin appears as the stranger; however, neither the readers nor the novel's characters know that he is an invisible man, or his name is Griffin. Then it is revealed that he is actually an invisible man. At last, as an invisible man, Griffin confesses his true identity to another scientist named Dr. Kemp. When this alienated character is examined separately in these three identities, the reader can readily see that he has completely isolated himself from society. All he wants is to achieve complete isolation. As in Griffin's own words, "In all my great moments I have been alone" (Wells *The*

Invisible Man 118), he is always alone as this is his own choice and not only in his great moments, he chooses to be alone all the time. The novel starts with Griffin's arrival as the stranger to a small town called Iping, and Griffin as the stranger is entirely covered with fabrics and clothes. Except for a strange pinkness that looks like a nose, he is covered from his head to toes. Therefore, it is impossible to see his face or even his eyes as they are also covered with big and dark spectacles. Griffin as the stranger creates a mystery by covering himself completely with clothes and even hiding his face and eyes, and thus he also keeps his distance from people. Griffin as the stranger does not tell his name to anyone, which adds more mystery and distance. In a way, he almost eliminates both ways to connect with other people; his face and name. Face and name are the two most fundamental things that allow people to know a person and connect with that person; however, Griffin as the stranger neither shows his face nor tells his name. He is also distant from the reader just as he distances himself from the society he lives in by closing the roads leading to recognition. Therefore, until Chapter XVII of the novel, which totally consists of XXVIII chapters, who this person is a complete mystery. To have an identity means to exist in society, and to exist in society means being involved in society; however, Griffin as the stranger is not eager to be involved in society at all. In addition to the weirdness created by this mystery, he avoids communicating with people as much as possible. For this reason, Griffin as the stranger emphasises many times that he does not want to be disturbed but rather wants to be alone. He declares his desire to Mrs. Hall, the owner of the place he stays in, and the other townspeople. Therefore, when Mrs. Hall brings Mr. Henfrey to Griffin's room so that Mr. Henfrey can check the clock in the room, Griffin as the stranger reacts to the situation in a considerably negative way. Griffin states that "as a rule, I like to be alone and undisturbed" (12). Furthermore, whenever any townspeople try to communicate with him, he interrupts the dialogue as quickly and even rudely as possible, just like he does with Mrs. Hall and Mr. Henfrey. Mrs. Hall tries to

develop a conversation to know Griffin as the stranger better and build a relationship with the stranger. She talks about her nephew and his painful injury. However, Griffin as the stranger laughs, and disdains her story, and asks a question about something entirely different in a very unrelated manner to what is being told. His manner is narrated as the following; "'will you get me some matches?' said the visitor, quite abruptly. 'My pipe is out'" (10). Even though it is rude of him, such an attitude helps the stranger keep other people away. In fact, the purpose of this attitude is to be able to stay away from people. His solution works, and as narrated in the following, the stranger can stay alone at least for a while; "the visitor remained in the parlour until four o'clock, without giving the ghost of an excuse for an intrusion" (10). Just as he did with Mrs. Hall, Griffin as the stranger prevents Mr. Henfrey from communicating with him by snapping at Mr. Henfrey, trying to chatter about the weather while fixing the watch. He prevents Mr. Henfrey from socialising with him with a stern and angry attitude. Griffin's statements and attitude are hard to understand at first as he states, "'why don't you finish and go?' said the rigid figure, evidently in a state of painfully suppressed rage. 'All you've got to do is to fix the hour-hand on its axle. You're simply humbugging –'" (14). Accordingly, what other people want is communication; however, Griffin as the stranger wants solitude. He states that the reason for coming to that small town is "a desire for solitude" (13). These events offer that the stranger's biggest desire is to stay alone; he expresses his desire openly and reveals it with his general attitudes and reactions to other people. The stranger's alienation leads him to stay outside the social atmosphere. However, his attitude is quite unusual and uncanny for the townspeople. Therefore, some rumours occur; people interpret the reason for his distance thinking that he might be a criminal, an anarchist, a piebald, a lunatic, or a supernatural (25). It is true that the stranger puts a distance between himself and the others and uses his cold and rude manner as a shield to guarantee this distance. Whenever there is an interference with the borders of the stranger

since people want to get closer, his reaction to the situation gets much more rude and violent each time. By doing so, the stranger tries to ensure his solitude for the next time. However, the stranger's attitudes awaken fear and doubt in people; therefore, they suspect that he does wrong. They tend to label him as a lunatic or a criminal and question him with a more intense sense of curiosity. This situation causes an almost endless vicious circle; Griffin as the stranger does not leave his rude manners, the townspeople do not stop wondering about the stranger and trying to know him better.

Griffin as the stranger does not socialise with the guesthouse people either; he also does not contact anyone beyond this town. Therefore, "communication with the world beyond the village he had none" (24), which adds more to his state of isolation. Furthermore, whenever Griffin as the stranger goes out for any reason, he chooses the most desolate and the darkest paths to be alone. It is narrated in the novel that "He rarely went abroad by daylight, but at twilight he would go out muffled up invisibly, whether the weather were cold or not, and he chose the loneliest paths and those most overshadowed by trees and banks" (24). His choice offers that he does everything in his power to isolate himself from people. Because of such attitudes, people's curiosity about him increase, and they cannot help being curious about his private life. For this reason, for instance, once, a townsperson named Dr. Cuss raps the door of Griffin as the stranger all of a sudden, enters the room and says, "pardon my intrusion" (26). However, his intrusion and violation of the stranger's privacy irritate the stranger noticeably; therefore, he scares Dr. Cuss off by showing him an empty sleeve that appears like a ghost's hand. Griffin as the stranger wants complete isolation and avoids communicating with anyone. In the same way, he keeps his private belongings away from people as much as possible since any person's reaching and inspecting them mean getting to know him a little more and establishing a bond with him. For this reason, when Mr. and Mrs. Hall take advantage

of his absence and try to rummage through his room, they encounter some oddities, as seen in the following narration:

> . . . a most extraordinary thing happened. The bed clothes gathered themselves together, leapt up suddenly into a sort of peak, and then jumped headlong over the bottom rail. It was exactly as if a hand had clutched them in the centre and flung them aside. Immediately after, the stranger's hat hopped off the bed-post, described a whirling flight in the air through the better part of a circle, and then dashed straight at Mrs. Hall's face. Then as swiftly came the sponge from the washstand; and then the chair, flinging the stranger's coat and trousers carelessly aside, and laughing drily in a voice singularly like the stranger's, turned itself up with its four legs at Mrs. Hall, seemed to take aim at her for a moment, and charged at her. She screamed and turned, and then the chair legs came gently but firmly against her back and impelled her and Hall out of the room. The door slammed violently and was locked. (37)

Later on, it turns out that the primary source of this intensely aggressive attitude towards Mr. and Mrs. Hall of the objects in Griffin's room is that he is an invisible man, and he was responsible for these oddities. At that moment, he uses his invisibility to scare the Hall couple off so that he can send them out of his room, away from his private belongings. All Griffin as the stranger wants is to protect his personal properties in secret, be away from other people, and enjoy his solitude; however, others can never let this happen out of their curiosity. Griffin as the stranger cannot achieve the isolation he desires and cannot tolerate this vicious circle anymore. As a result, in an attack of nerves, he attempts to isolate himself from the people around him completely; he unveils all his covers and confesses that he is an invisible man:

> "You don't understand," he said, "who I am or what I am. I'll show you. By Heaven! I'll show you." . . . Everyone began to move. They were prepared for scars, disfigurement, tangible horrors, but nothing! . . . nothingness, no visible thing at all! . . . "The fact is, I'm all here – head, hands, legs, and all the rest of it, but it happens I'm invisible. It's a confounded nuisance, but I am." (44-48)

In this regard, although the reason for the stranger's isolation seems to keep the secrecy of his invisibility away from people, his desire for isolation is indeed his preference, as will be examined in more detail later in this chapter. Griffin's mere desire as the stranger is to be away from other people and stay secluded. Thus, when there is an intervention to his privacy, he does not hesitate to reveal his greatest secret as in the quote above and use it to cut himself off from any kind of social interaction.

Until he himself reveals his name in chapter XVII, the only detail that Griffin as the stranger gives about him is that he is "an experimental investigator" (13), a scientist. Griffin as the stranger provides Mrs. Hall with this explanation to be left alone and get to work as soon as possible. He gives this detail about him and adds his desire; "I'm very naturally anxious to get on with my inquiries. . . . I do not wish to be disturbed in my work" (13). This remark deserves attention as it refers to the idea that a scientist spends many years trying to discover invisibility and eventually finds it and becomes an invisible man. At this point, efforts have been made for invisibility is a vital detail because being invisible literally means being completely isolated from society in the most basic sense. Hence, all these years spent on this discovery means that they are spent to be isolated from society. Griffin as The Invisible Man does not desire or attempt to connect with other people or socialise. Instead, his genuine interest is in the scientific discovery that he found out and the possible benefits this invention can bring such as carrying out scientific studies freely. Moreover, invisibility becomes a necessity for Griffin as a scientist since

he can never continue his studies without interruptions. As will be discussed in more detail in this chapter, Griffin is always subject to the interference of people, which causes him to desire isolation. Griffin, in a way, finds the solution to build walls between himself and the outside world; therefore, invisibility becomes a necessity for him. However, two times he is obliged to communicate and express himself just like the way all other people communicate. One of these incidents happens with a man called Mr. Thomas Marvel, and the other one happens with another scientist named Dr. Kemp, an acquaintance of The Invisible Man from the past.

To start with what happened with Mr. Marvel, it is worth noting that Marvel is an outsider, an outcast. When Mr. Marvel meets the reader, his appearance is described in detail. His appearance reminds in the minds of the reader of a shabby and funny outlook. His funny outlook and loneliness in the woodland away from people add to the idea that he is an outcast. Griffin as The Invisible Man stumbles upon Marvel somewhere away from other people, somewhere "about a mile and a half out of Iping" (53), hanging out on his own, talking to himself. This situation is a chance for Griffin as The Invisible Man because he immediately realises that Marvel is an outsider and could approach Marvel from this point. Thus, Griffin as The Invisible Man confesses Marvel his invisibility, and he pretends to feel close to Marvel with the following statement; "'Here,' I said, 'is an outcast like myself. This is the man for me.' So I turned back and came to you – you" (59). This statement of Griffin as The Invisible Man gives the feeling that he is looking for a companion, a friend who can share the same sentiments with him. The invisible man appears to be trying to get closer to Marvel by emphasising that they are both outcasts; however, The Invisible Man and Marvel are different since the loneliness of Griffin as The Invisible Man is indeed by his own choice. The word outcast denotes "someone who is not accepted by the people they live among" ("outcast"), and yet the invisible man is isolated from society by his own will. Even when he went to the town of Iping as an

unknown stranger, he was the one who refused to communicate with people, and even before he became an invisible man, he was not in contact with anyone. Therefore, Griffin as The Invisible Man is not indeed an outcast. Instead, he claims that he is since he wants to get closer to Marvel to use Marvel for his own ends. His desire to get close to Marvel does not derive from longing for a companion; it stems from the need for a partner who can be used as a cat's paw. This purpose of Griffin as The Invisible Man is more evident with his later attitudes towards Marvel. Griffin as The Invisible Man aims to use Marvel as a safe that carries his private belongings. Therefore, just as The Invisible Man himself states later, Marvel is just a tool for him. He speaks to Marvel as the following; "I shall have to make use of you…. You're a poor tool, but I must . . . You do what you're told. You'll do it all right. You're a fool and all that, but you'll do" (76-77). Griffin as The Invisible Man breaks his isolation by communicating closely with Marvel, but this communication is neither humane nor sincere; it is not for friendship or a genuine bond. For that reason, it is not to socialise. On the contrary, the sole purpose of this communication is to serve the aims of Griffin as The Invisible Man. To use Marvel for his ambitions, The Invisible Man uses force and threatens Marvel; he tells Marvel to "try no foolery. It will be worse for you if you do" (78). Another incident when Griffin as The Invisible Man communicates with a person closely and expresses himself thoroughly happens with a former acquaintance named Dr. Kemp.

The connection between Griffin as The Invisible Man and Dr. Kemp must be evaluated separately. Griffin as The Invisible Man deliberately avoids all other people throughout the story since he does not share a common interest with them, or aim for the same ends, and he does not feel any affinity for them. For instance, he states his opinion in the following words, "it's a beast of a country . . . and pigs for people" (54). On the other hand, this connection is also different from the one with Marvel since Griffin as The Invisible Man just manipulates and exploits Marvel and uses him only for his benefit. The

difference in the connection between Griffin as The Invisible Man and Dr. Kemp is that the two share a common interest, science. Relying on this common interest, The Invisible Man, for the first and last time, reveals his true identity only to Dr. Kemp in the following words:

> Good Heavens! – Kemp! . . . I'm an Invisible Man. It's no foolishness, and no magic. I really am an Invisible Man. And I want your help. I don't want to hurt you, but if you behave like a frantic rustic, I must. Don't you remember me, Kemp? Griffin, of University College? . . . I am Griffin, of University College, and I have made myself invisible. I am just an ordinary man – a man you have known – made invisible. . . . I *am* Griffin. (99-101)

He is narrated as the stranger and The Invisible Man until his true identity is finally revealed at the moment above. Griffin is a person who has devoted his life to science; once, he was a medical student but then left medicine out of his great interest in physics, as he explains in the following:

> *Light* fascinated me. Optical density! The whole subject is a network of riddles – a network with solutions glimmering elusively through. And being two-and-twenty and full of enthusiasm, I said, 'I will devote my life to this. This is worth while.' (114)

It thus turns out that the only thing Griffin sees worthwhile is physics, namely, science. Accordingly, his lifelong interest is in science, and he is eagerly ready to put all his energy and effort into it. Dr. Kemp is also interested in science as he is a medical doctor, and he has known Griffin since the years at University College London. Because of this common interest, because they are both scientists, Griffin thinks that Kemp can understand him well and that this time he has found a genuine collaborator. Griffin experiences alienation in the form of isolation because he does not share common goals with other individuals

in the society; different from all other people, his main interest is in science. According to Melvin Seeman, such alienation is:

> Most common in descriptions of the intellectual role, where writers refer to the detachment of the intellectual from popular cultural standards – one who, in Nettler's language, has become estranged from his society and the culture it carries. Clearly this usage does not refer to isolation as a lack of "social adjustment" – of the warmth, security, or intensity of an individual's social contacts. . . . [Instead] the alienated in the isolation sense are those who, like the intellectual, assign low reward value to goals or beliefs that are typically highly valued in the given society. (788-789)

In this respect, isolation as a form of alienation refers to one's distance from popular cultural standards and predominant social atmosphere. An individual who goes through such alienation does not value cultural standards, prevailing habits, and attitudes of other people of society in the same way they value. Accordingly, as an intellectual who does not share the same goals and beliefs like other individuals in the society, Griffin feels close to Dr. Kemp, and thinks that Dr. Kemp might be the true confidant from whom he can get help. However, of course, Griffin does not leave scepticism and, just in case, warns Kemp not to take the wrong move. Nonetheless, he tells about all the stages he went through, what he did before becoming an invisible man and what he experienced after being invisible. Griffin tells Kemp even how he found invisibility, his top-secret scientific discovery. The main reason behind Griffin's telling all these things is again not to make a friend. Instead, the mere reason is indeed his need for help; however, it is an important detail that the person he trusts and reveals all his secrets is again a scientist. Normally, according to Griffin, there is no human being in the world he can trust. In his words, "I had no refuge, no appliances, no human being in the world in whom I could confide. To have told my secret would have given me away – made a mere show and

rarity of me" (Wells *The Invisible Man* 135). However, he considers Dr. Kemp a possible true confidant, and he believes that Kemp can understand and support him. Therefore, Griffin sees their encounter as the good fortune to get some help:

> I'm lucky to have fallen upon you, Kemp. You must help me. Fancy tumbling on you just now! I'm in a devilish scrape – I've been mad, I think. The things I have been through! But we will do things yet! (105)

Accordingly, when Griffin goes to Iping as a stranger extraordinarily covered with clothes, when he secretly walks through the streets of different places as an invisible man and when he reveals his invisibility, he is all lonely and isolated by his own choice. He does not prefer to get closer to anyone. The moments of intimacy between Griffin and Marvel, Griffin and Kemp derive from Griffin's need for help, and a little more trust in Dr. Kemp and the reason for his intricate confession to Kemp stem from their shared interest in science. In other words, if Griffin did not need help, he would not have gotten close with either of these people. Nevertheless, it is worth noting that Griffin reveals all his secrets, even how he made invisibility possible, to Dr. Kemp since he is a scientist just like Griffin.

It is true that when Griffin goes to Iping as a mysterious stranger or transforms into an invisible man, one of the reasons for his isolation from society is undoubtedly his exceptional circumstance, his invisibility. However, even before this circumstance, he was a loner by his choice. First of all, Griffin does not have a family, or he does not bother to bring his family up to Dr. Kemp while he thoroughly explains to Kemp what happened until the time he encounters Kemp. Considering Griffin's attitude towards people in general, the latter option is much more likely. Griffin talks only about his father, whom Griffin stopped living with a long time ago. The two do not have a close father and son relationship. Griffin is so distant from his father in feelings that he robs his own father to

get the money to complete his experiments and studies on invisibility; he does not prefer to go and talk to him, but he robs him. This incident causes his father to commit suicide as the money was not his own; however, Griffin is not concerned with his father's death, although he becomes the reason for the father's death. This indifference of Griffin to his father's suicide is an indicator of the emotional distance between them. Griffin goes to his father's funeral; however, the reason for his being at the funeral is neither to say goodbye one last time to his father nor to fulfil his last duty to his father. Instead, he goes there because he feels obliged to be at the funeral. Griffin considers the whole moment as "some unmeaning tragedy", and during the entire time, all he cares about is still his experiments; he states that "my mind was still on this research, and I didn't lift a finger to save his character" (119). Although Griffin robbed his father and caused his death, he does not feel guilty. Instead, he justifies himself in the following statement, "I did not feel a bit sorry for my father. He seemed to me to be the victim of his own foolish sentimentality. The current cant required my attendance at his funeral, but it was really not my affair" (120). Griffin neither cares about his father's funeral nor his actual cause of death; Griffin is not even there spiritually and mentally. What concerns him is the discoveries and the advances he made about invisibility. Griffin is not an individual who wants to establish closeness with people, socialise, love and be loved and share common values with people because he assigns high reward value to different goals such as achieving success in science. Therefore, he thinks about the discovery of invisibility during and even after the funeral. With these emotions and determination, after the funeral, the first thing Griffin does is to try the invisibility experiment first on an item and then on a cat. Since he succeeds in both experiments, it is time to make himself an invisible man. According to Griffin, being an invisible man is an exciting phenomenon that must be actualised as soon as possible. Griffin conducts two successful experiments on invisibility. After these successful experiments, he contemplates the possible benefits

of invisibility. At this point, it is worth mentioning the place where Griffin thinks about the potential power and advantages that invisibility would give him:

> All I could think clearly was that the thing had to be carried through; the fixed idea still ruled me. And soon, for the money I had almost exhausted. I looked about me at the hillside, with children playing and girls watching them, and tried to think of all the fantastic advantages an invisible man would have in the world. (124)

As he states above, Griffin's stolen money is about to finish; therefore, to make his greatest dream come true, he needs to hurry up and spend the money for the experiment, making him invisible. While observing all the crowd, children and girls, he dreams about the advantages of invisibility. It is an essential detail that Griffin imagines about the benefits of being invisible when he is in the crowd because, as a loner, he always prefers to stay away from other people and enjoy his solitude. Therefore, being an invisible man in such crowds would be a real advantage for him. Additionally, just as Griffin stayed away from his father, he tries to stay away from the neighbours of the room he rented in London, both emotionally and physically. He deliberately avoids communicating with them, which is why the neighbours have no idea about Griffin's job and interests. This mysterious uncertainty causes neighbours to suspect and investigate Griffin, just as the curiosity of the townspeople of Iping. With this sense of curiosity, the neighbours want to question Griffin. With the anxiety of this intervention in his private life, Griffin performs his experiment as fast as possible and becomes an invisible man, sets everything that stays behind him on fire, and runs away. After he successfully finishes his investigation and turns himself into an invisible man, he destroys everything about his existence and his experiment by burning everything behind. By becoming an invisible man and eliminating everything behind him, he guarantees a secluded life he has always wanted. Griffin tells about these incidents to Dr. Kemp in the following words:

> Fired the house. It was the only way to cover my trail – and no doubt it was insured. I slipped the bolts of the front door quietly and went into the street. I was invisible, and I was only just beginning to realise the extraordinary advantage my invisibility gave me. My head was already teeming with plans of all the wild and wonderful things I had now impunity to do. (128)

Griffin's statement above offers that he isolates himself from society with the power of invisibility and guarantees his isolation by destroying anything behind. Moreover, it turns out that there are things that Griffin dreams of accomplishing, and obviously, what he wants is not in line with the current setup since he dreams about wild plans and being free from punishment because of such plans. Griffin aims to do things that he could get a penance in return, which offers that Griffin plans to live in line with the rules and standards of his own creation.

Discussions of the ways in which Griffin isolates himself also requires the reason behind this urgent feeling in him. With each identity Griffin assumes, the stranger and The Invisible Man, it is obvious that he deliberately isolates himself from society. Even before Griffin becomes an invisible man, he prefers to build a wall between people and himself, denying every step taken to communicate with him. Griffin crowns this lifestyle by discovering invisibility and adopts a new lifestyle in which he follows the rules he determines. At this point, it is necessary to examine the reason that pushes Griffin to this situation. Griffin is an individual who is profoundly involved in science and can be described as an intellectual in society. As stated in Seeman's explanation in the previous paragraphs, the intellectual of society may experience the isolation form of alienation; Griffin goes through alienation experienced by the intellectual in society. Griffin despises and does not value things that are greatly valued and respected by other individuals. In this respect, Griffin's state is precisely in Nettler's words "the feeling of estrangement from society" (Nettler 672). To measure if there is aloofness from society, Nettler

interviews a wide range of people, including different age groups, occupations and social status. Nettler explains the logic of the interview as follows; “A confidential interview was requested of persons thought to approximate such an alien orientation. To qualify as a possible “outsider” such persons must have consistently expressed estrangement from society in word and manner of life” (Nettler 673). Therefore, according to Nettler, to be convinced that an individual is alienated from society, it is necessary to examine society’s values, habits, social activities, and approaches to religious rituals. If the individual is an alienated one, then this individual “resent[s] the common cultural values . . . show[s] only slightly interest in current events” (Nettler 674). Nettler’s interview questions run from those about politics to childcare inquiries, spare-time activities to religious rituals to measure alienation from society:

> Do you vote in national selections? . . . Do you enjoy TV? . . . Were you interested in the recent national elections? . . . Do you think children are generally a nuisance to their parents? . . . Do you like to participate in church activities? . . . Do national spectator-sports (football, baseball) interest you? . . . Do you think religion is mostly myth or mostly truth? (Nettler 675)

These questions, which form almost half of Nettler’s interview, measure the feeling of apartness of individuals from society. By looking at the questions above, which reflect the lifestyle of the majority of society, it can be understood what individuals generally value; for instance, having a voice in the elections, starting a family and having children, or watching national games must be things that people appreciate. Therefore, an individual who does not bother to vote in the elections, thinks of children as a nuisance to their parents or despises other socially valued activities is considered alienated. It thus can be argued that by identifying the cultural standards and general habits of societies and questioning the approach of individuals to these standards and habits, the state of individuals' alienation from society can be detected. Taking this into account, when

Griffin and the society he lives in are examined, it turns out that Griffin assigns low reward value to what is appreciated by others, as a result of which he avoids being included in any social groupings. Griffin expresses his indifference to others' interests, rituals and values in his words and manner; he, for instance, states that "I have no taste for politics, for the blackguardism of fame, for philanthropy, for sport" (Wells *The Invisible Man* 149).

How isolated Griffin is when he is in the identity of Griffin, an invisible man and a stranger in a small town, is examined in the previous paragraphs. In addition to his estrangement from society, the review of Griffin's isolation offers that he rejects to do what other people see fit to do in everyday life and to adopt their lifestyle. For instance, unlike other people, Griffin avoids having a chat, giving personal information in detail, making friends, having close family ties, and getting on well with the neighbours. His avoidance of such activities indicates that he does not share a familiar taste of living with other people. Instead, his interests are entirely different; what makes sense for Griffin is his self-built world and science. He states about his most significant interest in the following words; "Re-entering my room seemed like the recovery of reality. There were the things I knew and loved. There stood the apparatus, the experiments arranged and waiting" (120). In addition to these everyday occasions, there are also more prominent events in which Griffin's disdain against cultural values and current events can be observed better. Griffin, unlike other people living in Iping, does not go to church and makes no distinction between days that are special to people and ordinary days:

> The Stanger did not go to church, and indeed made no difference between Sunday and the irreligious days, even in costume. He worked, as Mrs. Hall thought, very fitfully. Some days he would come down early and be continuously busy. On others he would rise late, pace his room, fretting

audibly for hours together, smoke, sleep in the armchair by the fire. (Wells *The Invisible Man* 23-24)

It thus can be argued that, unlike other people of Iping, Griffin does not attach importance to the holy day, Sunday, and to go to church. The narration above suggests the idea that people of Iping turn Sundays and activities specific to that day into a religious ritual; they must wear smart clothes, get ready with care, and go to church with all respect to God. However, apparently, this does not make any sense to Griffin that he does not change even his outfit. Instead, Griffin completely focuses on his work regardless of the day or night. He is so fixated on his studies and experiments that even when he is not working, he talks to himself, argues and worries about his studies. Another indication that Griffin and other people have different values can be seen in the story at Whit Monday. Whit Monday refers to "the day after Whit Sunday, which used to be a public holiday in the UK" (*Longman Dictionary of Contemporary English Online* "Whit Monday"). Whit Sunday, in other words, "Pentecost is a Christian holiday commemorating the descent of the Holy Ghost upon the disciples of Jesus Christ, according to the New Testament of the Bible" (Thorsen "Whit Sunday"). Whit Sunday is a traditional day, and on this day, people usually spend time with their family members, friends, and beloved ones. The day after Whit Sunday, that is, Whit Monday is also celebrated in a festive mood, people gather to have a good time, and there are a variety of established customs such as "cheese rolling and throwing competitions . . . whit walks, which are parades led by local brass bands, clergy, dignitaries and local organisations. . . various activities that include competitions, dancing and food" (Thorsen "Whit Monday"). On such a special and traditional day; a "day devoted in Iping to the Club festivities" (Wells 31), and also a day right after a very holy day Whit Sunday, Griffin sneaks into the vicarage invisibly and takes money entirely for his benefit. It is quite ironic that Griffin steals on the morning of such an important day and commits this theft at the vicarage. This act offers his distance

to society's religious and cultural values. Moreover, while all other people are excited about the activities and entertainment that will be held on this day, make preparations such as dressing up smartly; such as "some gay young fellows resplendent in black ready-made jackets and *pique* paper ties – for it was Whit Monday" (41), Griffin is busy with his own affairs since he does not share the same interest and excitement against such cultural and social occasions as the others. Whit Monday is an important symbol to show how different and opposing Griffin's world is from other people's; on that day, the whole town is entirely ready for the celebrations in a very colourful and chirpy way, as narrated in the following:

> It was the finest of all possible Whit Mondays, and down the village street stood a row of nearly a dozen booths, a shooting gallery, and on the grass by the forge were three yellow and chocolate waggons and some picturesque strangers of both sexes putting up a coconut shy. The gentlemen wore blue jerseys, the ladies white aprons and quite fashionable hats with heavy plumes. Wodger, of the "Purple Fawn," and Mr. Jaggers, the cobbler, who also sold old second hand ordinary bicycles, were stretching a string of union jacks and royal ensigns (which had originally celebrated the first Victorian Jubilee) across the road. (Wells *The Invisible Man* 42)

The narrative about the preparations made on Whit Monday reveals the habits of the society on many levels, such as social activities, individuals' general attitude against such special days, religious and national urges, and customs. For instance, people's preparations for shooting and coconut shies, which is a traditional "outdoor game in which you try to knock coconuts off posts by throwing balls at them" (*Longman Dictionary of Contemporary Dictionary Online* "Coconut Shy"), indicate their entertainment habits. Both sexes' bright and radiant outlook offers the importance of that cultural occasion. Different people coming together and preparing show social unity. The

use of the national flag of the United Kingdom and royal emblems as ornaments for this occasion proposes the significance attached to the social gathering nationwide. At last, the reference to celebrations of the 50th anniversary of the accession of Queen Victoria signifies people's commitment to the authority of the kingdom because it offers that the townspeople regard the 50th anniversary of the Queen's accession as something to be celebrated. Griffin does not show even a slight interest in these habits, customs, and feelings. Unlike the depiction of this colourful excitement in the town, the description of Griffin's room supports his indifference against the event:

> And inside, in the artificial darkness of the parlour, into which only one thin jet of sunlight penetrated, the stranger, hungry we must suppose, and fearful, hidden in his uncomfortable hot wrappings, pored through his dark glasses upon his paper or chinked his dirty little bottles, and occasionally swore savagely at the boys, audible if visible, outside the windows. (42)

Unlike the revels and the unity in town, Griffin is alone and isolated in his room; the dark and gloomy air in Griffin's room contrasts the town's festive mood. Therefore, it can be suggested that Griffin does not care what is going on in the town; instead, at that time, Griffin is concerned with his own affairs and problems. The town is colourful and vibrant; Griffin's room is dark and dull. The town is full of people; Griffin is alone. The townspeople are wrapped in beautiful clothes; Griffin is in uncomfortable fabric and dark glasses. The townspeople organise traditional activities for fun; Griffin goes through the paper on which, most probably, his scientific research is written and does something with his little bottles, which are a part of his scientific experiment. Such binary oppositions support the idea that the townspeople and Griffin do not meet on common ground; they do not share the same values.

On the very same day, of one Whit Monday, the unveiling of Griffin as the stranger takes place; therefore, it turns out that the stranger is actually an invisible man, and with the heat of goings-on; a violent quarrel erupts between the townspeople and Griffin, there are even people injured in this fight. However, the townspeople are so attached to their traditions that they almost completely forget what happened right after The Invisible Man's leaving the town:

> Iping was gay with bunting, and everybody was in gala dress. Whit Monday had been looked forward to for a month or more. By the afternoon even those who believed in the Unseen were beginning to resume their little amusements in a tentative fashion, on the supposition that he had quite gone away, and with the sceptics he was already a jest. (Wells *The Invisible Man* 62)

Accordingly, since the day is Whit Monday, the townspeople seem to be quite ready to forget what happened despite the incredibility of the events. Unlike the townspeople, Griffin cannot swallow and forget what happened because notes and books about his scientific work, which he cares about most in life, remained in Iping. Not only does he get his books and notebooks back by making use of Marvel, but he also takes revenge on the townspeople; he scares them off, threatens them, and at some point, he starts to "smiting and overthrowing, for the mere satisfaction of hurting" (74). This difference in people's and Griffin's attitudes towards events is also noteworthy. Although there was a quarrel and people were injured, the townspeople are ready to forget what happened because it is a special day. On the other hand, Griffin is quite furious and desires to avenge what happened. Even though both the townspeople and Griffin are badly affected by this event, Griffin is full of anger and revenge, while the townspeople are ready to forget the events.

Just as Nettler's scale measures an individual's estrangement from society, the analysis of Griffin's approach to the events in general shows that he is estranged from society. Since Griffin feels apart from society and does not share common values, beliefs and attitudes of other individuals, he isolates himself and lives a lonely life. According to Nettler, for those in Griffin's state, namely, those who are alienated from society, there might be consequences; he offers seven possible outcomes in the following:

> that alienation is related to creativity . . . that alienation is related to mental emotional disorder . . . that alienation is related to altruism . . . that alienated suffer a proclivity to suicide . . . that they are prone to the chemical addictions . . . that they are poor marriage risks . . . that their estrangement leads to criminal behaviour. (676-677)

Two of these seven possibilities are well suited to Griffin's case. The first one of them claims that alienation is connected to being creative. In Nettler's words, "it is hypothesised that creative scientists . . . are alienated individuals" (Nettler 676). Accordingly, the alienated intellectual is prone to be creative and thus produce; the same way Griffin is an alienated scientist, and he makes a discovery that makes it possible to be invisible. The other possibility that suits well to Griffin's case is to be inclined to criminal behaviour. Again, according to Nettler, it is likely for alienated individuals:

> That their estrangement leads to criminal behaviour. The alienated are one breed of "anti-social," and they provide a test of the equation, often assumed in the use of this ambiguous term, between malice or indifference toward society and offence against it. (Nettler 677)

According to Nettler, individuals who are alienated from society can be described as anti-social; therefore, such individuals might be expected to develop annoyance and disapproval in other individuals and the predominant rules of society. In other words, an

individual alienated from society is naturally alienated from goals, beliefs, traditions and habits of people; therefore, it is an expected outcome that estranged individuals develop violent and harmful behaviours toward others and disregard the rules set by society. This possible outcome explained by Nettler can be seen in Griffin's case; he is indifferent to rules just as he is to social habits, customs and values. That is the reason why he attempts to steal many times from different people at different places, sets his rented room in London on fire, threatens and scares people off, fiercely beats people and many more. According to Griffin, rules do not apply to him because he separates himself from all other people and the social structure. Therefore, according to Griffin, the rules that concern other people do not concern him. On the contrary, Griffin sets his own goals and acquires new rules. For this reason, he does not comply with what is considered normal and proper. Since Griffin explains everything that happened to him in detail to Dr. Kemp, even his mischievous and wrong acts, Dr. Kemp, learning about Griffin's wrongdoing, questions his misdeeds in the following statement; "but – I say! The common conventions of humanity" (145). However, now that Griffin has completely isolated himself from society, he believes that standard rules of behaviours and attitudes are not for him; instead, they "are all very well for common people" (146). It seems that Griffin is in revolt against the existing order and social structure. Griffin distinguishes himself from people and their current social system; therefore, prevailing rules, common conventions of humanity, or the existing social structure do not bind him. Consequently, Griffin sees himself right because he has already set his own rules, standards and lives according to this structure.

Nettler's approach to isolation as a form of alienation almost coincides with sociologist Robert K. Merton's adaptation pattern of rebellion. As stated in the previous chapter, in his study, Merton discusses anomic state and five possible adaptation patterns, and rebellion is one of these adaptation types. The adaptation pattern of rebellion is quite helpful to analyse isolation as a form of alienation, which is why Seeman indicates in his

article that the "adjustment pattern – that of 'rebellion' - . . . closely approximates . . . isolation" (789). In his study, Nettler focuses on isolation as a form of alienation and indicates that a scale can measure this type of alienation. This scale, which reflects society's general lifestyle, habits, and values, helps identify individuals who feel distant from society. In other words, the individual who feels alien to the general lifestyle, habits, values and standards experiences alienation in the form of isolation. Moreover, according to Nettler, an isolated individual can be estranged from the rules as much as anything else related to the current social atmosphere, which results in indifference against social structure and inclination to criminal behaviour. On the other hand, according to Merton, an individual who is in the state of rebellion adjustment does not share common goals, standards, values and therefore rejects existing social structure and rules. On that account, these two academics offer overlapping ideas about alienation in the form of isolation.

First in his article "Social Structure and Anomie" (1938), then more thoroughly in his book *Social Theory and Social Structure* (1968), Robert K. Merton focuses on "the analysis of social and cultural sources of deviant behavior" (Merton *Social Theory and Social Structure* 186). Accordingly, the critical element in Merton's analysis is the deviation of the individual from the rules and the norms; in other words, the anatomy of deviant behaviour caused by the prevailing social atmosphere. The prevailing social structure consists of two crucial elements; "the first consists of culturally defined goals, purposes and interests . . . a second element of the cultural structure defines, regulates and controls the acceptable modes of reaching out for these goals" (186-187). According to Merton, when there is an inconsistency and disharmony between individuals' interests, purposes, goals and the legitimate ways to enable individuals' demands, then the state of anomie occurs. In this respect, individuals may develop adaptation patterns that constitute deviant behaviour because of the arising anomic state (187-189). For instance, in the previous chapter, the adaptation pattern of innovation is discussed; such an adaptation

pattern causes an individual to reject legitimate ways to reach the socially desired ends and become alienated from the norms. On the other hand, the adaptation pattern of rebellion causes an individual to reject both the desired ends of society and the legitimate ways. This adaptation pattern perfectly fits with the state of the intellectual of society. The intellectual of society is not concerned with society's interests, goals, and purposes; the intellectual and the other individuals of society do not share common values. Goals or values that are usually highly regarded in society are not regarded at the same level by the intellectual. Furthermore, as the individual does not share the same values like other individuals, they experience alienation from society and isolates themselves. This aloofness from the existing society also brings a desire for a change in the social structure, which is why "this adaptation [rebellion] leads men outside the environing social structure to envisage and seek to bring into being a new, that is to say, a greatly modified structure. It presupposes alienation from reigning goals and standards" (Merton 209). In this respect, in the novel *The Invisible Man*, Griffin is alienated from reigning goals and standards; therefore, he aims to establish a whole new structure in which he will be the one who has all the say. Griffin explains his plan to Dr. Kemp since he assumes that Dr. Kemp as a scientist can understand him well:

> "Blundering into your house, Kemp," he said, "changes all my plans. For you are a man that can understand. In spite of all that has happened, in spite of this publicity, of the loss of my books, of what I have suffered, there still remain great possibilities, huge possibilities –" (Wells *The Invisible Man* 152)

In this respect, since Dr. Kemp is an intellectual just like Griffin, he makes the honest confession above. According to Griffin, Dr. Kemp has the potential to understand Griffin, to look at the world from his perspective and to help him with his goal of establishing a new ruling structure. Therefore, seeing a chance to have met Dr. Kemp and aiming to use him to his ambitions, Griffin continues his explanations:

> What I want, Kemp, is a goal keeper, a helper, and a hiding-place, an arrangement whereby I can sleep and eat and rest in peace, and unsuspected. I must have a confederate. With a confederate, with food and rest – a thousand things are possible. (153)

Just as Griffin states above, with the presence of a confederate who will understand him, provide him with a place to hide, give him food, and provide comfort, Griffin can do many things such as making as much money as he wants and become rich. However, what he truly wants is to set his own rules and dominate all other people, and to bring into a whole new modified structure:

> And it is killing we must do, Kemp. . . . Not wanton killing, but a judicious slaying. The point is, they know there is an Invisible Man – as well as we know there is an Invisible Man. And that Invisible Man, Kemp, must now establish a Reign of Terror. Yes; no doubt it's startling. But I mean it. A Reign of Terror. He must take some town like your Burdock and terrify and dominate it. He must issue his orders. He can do that in a thousand ways – scraps of paper thrust under doors would suffice. And all who disobey his orders he must kill, and kill all who would defend them. (153-154)

It seems that Griffin is dreaming about a new structure in which he can influence people by threatening, intimidating, and even killing them when necessary. Regardless of the means, Griffin wants to retain all the power and manage it as he wishes. It is essential to draw attention to the possible outcome of Griffin's new social structure, which is his creation. In other words, it is necessary to discuss whether this structure, which Griffin dreams of, is preparing the ground for a revolution to take society forward or whether it is a decision made with a sense of revenge. Undoubtedly, Griffin is not happy with the existing social structure; however, the new system Griffin aims at creating is not

promising a positive world since it includes slaying for no reason, and thus it is clearly against human rights. Typically, according to Merton, when adaptation pattern of rebellion becomes widespread in society, it creates a possibility of revolution, in Merton's language; "when rebellion becomes endemic in a substantial part of the society, it provides a potential for revolution, which reshapes both the normative and the social structure" (Merton *Social Theory and Social Structure* 245). In this respect, Rosa Parks can be given as an example of this revolutionary potential expressed by Merton. Rosa Parks started a change in the American society by standing against the current rules of her time and the practice of racism. As stated in the following remark, "Rosa Parks was a civil rights activist who refused to surrender her seat to a white passenger" ("Rosa Parks Biography"). By doing so, she revolted against the unfair treatment of people of colour by white people. This act of Parks can be an example of the adjustment pattern of rebellion. Parks refused the rules determined and enforced by white supremacists who planned the social structure. People, thinking in the same way as her, followed her, which triggered revolutionary movements that would ensure black and white equality and a new social structure that would provide this equality. The act of Rosa Parks was deviant too; however, it provided a developed and evolved social structure in the end. However, it is essential to note that Griffin's deviant behaviour is quite different from being a positive one as in the case of Rosa Parks; on the contrary, Griffin's deviant behaviour is a kind of punishment to the current society. His plan is rather a feeling of anger and a desire to avenge than an aspiration of a newly developed structure. Griffin does indeed aim for a new structure, yet the hatred, desire of avenge, and the way he wants to make a new structure real remind German philosopher Friedrich Nietzsche's concept 'ressentiment.'

Some of the 18th and 19th-century philosophers, most famously Friedrich Nietzsche, were particularly interested in the concept of ressentiment. There have been several attempts to define and discuss the concept since then. In the modern sense,

according to sociology professor Warren D. TenHouten, ressentiment or in English, "resentment is typically defined as a reactive feeling of bitterness, indignation, displeasure, or ill will toward some condition, behavior, individual, group, or other agent" (50). The term ressentiment was most notably an interest to Nietzsche, and therefore it occupies an important place in his book, *On the Genealogy of Morality* (1887). In the preface of his book, Nietzsche states that Dr. Paul Rée's book *The Origin of the Moral Sensations* (1877) inspired him to write about the origins of morality (5-6). Nietzsche, driven by this inspiration, completes his work *On the Genealogy of Morality,* in which he discusses and analyses the origins and meanings of moral concepts. Nietzsche, in his words, includes "[his] thoughts on the descent of our moral prejudices" (4). Nietzsche's book consists of three essays, the first of which discusses two morality types that he calls master morality and slave morality. Nietzsche's concept of master morality is to define the morality of the nobles; on the other hand, slave morality is to describe the morality of the poor and powerless. Slave morality refers to the morality of individuals who have undesirable qualities. Since they have undesirable qualities, they are labelled as bad by their masters, who, on the other hand, consider themselves good. Since the slaves lack the power their masters have, they hate and resent the power of the masters. As a result, slaves name their masters as evil and themselves as good (10-19). This contrast between the good and evil identifies slave morality. Nietzsche offers that "the slaves' revolt in morality occurs when *ressentiment* itself turns creative and gives birth to values: the ressentiment of those beings who, denied the proper response of action, compensate for it only with imaginary revenge" (20). Accordingly, since the people of ressentiment lack in power, they find the consolation in an imaginary revenge. Moreover, according to Nietzsche, "in order to come about, slave morality first has to have an opposing, external world, it needs, physiologically speaking, external stimuli in order to act at all, – its action is basically a reaction" (20). Nietzsche's statement offers that slave morality is neither

positive nor creative; instead, it is reactive, and its reaction is to reject and resent the opposing external forces. In this case, the external forces can be anything opposing the slaves, or anything related to the masters. The masters have great contempt for the slaves; according to the masters, they are "the noble, the good, the beautiful and the happy" (Nietzsche 20). However, people from the lower stratum are described with the words meaning "unhappy, pitiable . . . bad low" (20). This contrast is the source of ressentiment in people. The people of ressentiment grow hatred in them, consider the masters as their enemy, and label them as evil. In other words, what the masters call good is evil for the people of ressentiment. As a result of such perceptions, ressentiment becomes the central feeling of the oppressed people. Professor Lanier R. Anderson explains the concept briefly as the following:

> People who suffered from oppression at the hands of the noble, excellent, (but uninhibited) people valorised by good/bad morality—and who were denied any effective recourse against them by relative powerlessness—developed a persistent, corrosive emotional pattern of resentful hatred against their enemies, which Nietzsche calls *ressentiment*. That emotion motivated the development of the new moral concept <evil>, purpose-designed for the moralistic condemnation of those enemies. ("Friedrich Nietzsche")

Thus, according to Nietzsche, the main triggering force behind slave morality is ressentiment. Such perception and hatred cause the formation of the evil concept. In addition, the denotation of the nobel – the source of oppression – as evil occurs. When both parties are considered, it is possible to understand the slave morality and the triggering reasons. One can presume that when there is an unfair distribution of happiness and wealth, oppression to maintain such distribution, and at last a restriction of freedom, the emergence of emotions such as anger and hatred is an anticipated result. It is reasonable to assume that an individual who witnesses such an injustice in person feels

anger at another individual who has means they do not have and who gets their right of living freely. However, it is important to note that according to Nietzsche, slaves' ressentiment for their masters is a poisoning passion as it takes all their energy and attention away from them. Moreover, since ressentiment is greatly based on hatred, it consumes people's attention and thus causing less creative and less motivated people (20-25). In the book, *The Invisible Man*, it is seen that Griffin's ressentiment is poisoning for him since he comes to a position in which his only interest is to avenge, and as a result of which he prepares his own end.

Philosopher Max Scheler handles the concept of ressentiment in the same way as Nietzsche regarding its poisoning nature. In his book titled *Ressentiment*, Scheler describes the concept as the following:

> Ressentiment is a self-poisoning of the mind which has quite definite causes and consequences. It is a lasting mental attitude, caused by the systematic repression of certain emotions and affects which, as such, are normal components of human nature. Their repression leads to the constant tendency to indulge in certain kinds of value delusions and corresponding value judgments. The emotions and affects primarily concerned are revenge, hatred, malice, envy, the impulse to detract, and spite. (29)

In this respect, it can be argued that a never-ending hatred fuels ressentiment. Therefore, the individual of ressentiment tends to develop deviant behaviour because of the desire for revenge, grudge, ill will, and jealousy, just as in Griffin's case. In addition, the master-slave dichotomy is just an umbrella term, according to Scheler. Any dominant figure can be regarded as the master, and any oppressed figure can be considered as the slave in this context. The necessary source to provide ressentiment is the act of comparison, as in the case between masters and slaves. Since the slaves compare themselves to their masters

and realise that they do not have the opportunities of their masters, they feel a strong sense of hatred and resentment. Philosophy professor Manfred S. Frings explains Scheler's approach in his book, *Mind of Max Scheler*, as the following:

> There are various kinds of feelings of impotencies and weaknesses in certain human beings from which strong ressentiment and the hate feelings well up. Ressentiment is, therefore, a contradictory feeling: its relentless strength and occasional violence wells up in a weakness of the human being that cannot be overcome. . . . All ressentiment feelings necessitate "comparisons" with other persons who have no ressentiment feelings. . . . Ressentiment feelings stem from the unattainability of positive values. . . . There are specific initial forms that lead to the formation of ressentiment proper. These are revenge, malice, envy, spite . . . A pimp, for example, may show signs of ressentiment . . . Scheler mentions the mother-in-law as a tragic figure in situational ressentiment. . . . Similar cases of situational ressentiment pertain to the envy younger children may feel toward their elder and first born brother or sister. . . . All feelings of ressentiment are accompanied by acts of "comparison" with others. Indeed, acts of comparison run through all feelings of ressentiment. (146-149)

In this respect, it can be offered that just like slaves who feel anger, hatred, and resentment against their masters, Griffin feels anger, hatred, and resentment against the members of the society, from which he isolates himself. The slave feels in this way since they compare themselves with the masters. There is no slave master relationship between Griffin and the other members of society; however, Griffin's anger, hatred, and resentment result from a comparison between him and society. In Griffin's case, he is the underprivileged one since he can never achieve what he desires as freely as the others.

Griffin's ressentiment can be examined better by discussing the events chronologically throughout the story. It has already been argued that Griffin has always felt far from what is considered worthy by society. Community affairs, tradition, faith, shared social responsibilities, and even money are not things that deserve high reward value for Griffin. Griffin indeed steals, but he does so to enable himself with the necessary equipment to continue his scientific research. His interest in money is entirely different from others' interest in money. Mrs. Hall's attitude sets the most significant example in this situation. Although she does not trust Griffin as the stranger at all, and although she finds him troublesome and rude, she lets him stay in her guest house since she thinks that "bills settled punctual is bills settled punctual" (Wells *The Invisible Man* 23). Accordingly, although Mrs. Hall does not like Griffin at all, she overlooks Griffin's vulgar and remote behaviours since he is a source of money. Only when Griffin as the stranger cannot pay his bills, she dares to question him and calls him to account for the strange things going on. In this regard, Griffin does not share the same view of life as the other people, so he isolates himself. Furthermore, whenever there is an intervention in Griffin's private life, where he lives in isolation, and thus Griffin's freedom is blocked, he perceives it as unfairness; therefore, he is filled with anger, hatred, and resentment. Griffin does so because he wants to enjoy the things he values most, just as other people relish the things they value freely. When Griffin discovers that invisibility is a possible thing even for a living human being, he has been working under harsh conditions as he works with a professor who is "a scientific bounder, a journalist by instinct, a thief of ideas – always prying" (117). Therefore, in such circumstances, Griffin welcomes the idea of being invisible with great joy. While telling Dr. Kemp about what happened, Griffin states, "to do such a thing would be transcend magic. And I beheld, unclouded by doubt, a magnificent vision of all that invisibility might mean to a man – the mystery, the power, the freedom" (118). It thus can be argued that invisibility is a great chance for Griffin to

ensure his freedom and an opportunity for him to stay away from prying people just like the professor. As a result, he decides to keep this invention to himself and make use of it as much as he can, although he once planned "to flash [his] work upon the world with crushing effect and become famous at a blow" (117). However, because of all the intrusion into his life and studies, Griffin changes his mind into becoming invisible and sharing his scientific secret with no one. According to Dr. Kemp, being invisible is insane and horrible, which is why he questions Griffin with the following statement, "what devilry must happen to make a man invisible" (102), but for Griffin, it is not devilry at all. Instead, it is an excellent opportunity to escape from people like the professor who restricts Griffin. He explains the situation to Dr. Kemp as the following:

> I ask you, Kemp if you … Anyone, I tell you, would have flung himself upon that research. And I worked three years, and every mountain of difficulty I toiled over showed another from its summit. The infinitive details! And the exasperation! A professor, a provincial professor, always prying. 'When are you going to publish this work of yours?' was his everlasting question. And the students, the cramped means! Three years I had of it–. (118)

Under all of these circumstances, Griffin sees invisibility as the only way out to be free. So Griffin performs the experiment to make him invisible in a snap and becomes invisible. He does the experiment in a rush because there is again an intervention into his life by his neighbours this time. After Griffin finally becomes invisible, he burns the rented house he had so that he can prevent his landlord and his neighbours from learning about his scientific secret and, as a result setting barriers on his way to reach freedom. These statements are, of course, not to approve and justify Griffin's evil deeds, especially the illegal ones; instead, they are to show the triggering force behind the feeling of resentment. On another occasion, for instance, Griffin as The Invisible Man sneaks into a shop having four storeys around Drury Lane in the hope of finding himself a costume

to cover his whole invisible body, and there he freaks out when the owner of the shop locks him. Griffin tells what happened in the following:

> He shut the door quietly, and immediately I heard the key turn in the lock. Then his footsteps retreated. I realised abruptly that I was locked in. For a minute I did not know what to do. I walked from door to window and back, and stood perplexed. A gust of anger came upon me. . . . When I realised what he was up to do I had a fit of rage – I could hardly control myself sufficiently to watch my opportunity . . . I made no more ado, but knocked him on the head. (145)

Griffin has already had a sense of being suppressed and restricted; therefore, whenever he encounters a new restraint, as in the one quoted above, he reacts with greater anger and greater damage. On the occasion above, when Griffin sees that he is about to be caught and stopped, he does not hesitate to harm the shop owner. Other incidents between Griffin and people such as Dr. Cuss, Mrs. Hall or other townspeople, as discussed in the previous paragraphs, happen in the same way. Each time these incidents end with Griffin's outbursts of increasing anger, grudge and hatred until Griffin tells Dr. Kemp that he wants to establish a new social structure in which he will be the one to rule. The moment Griffin confesses his plan to establish a Reign of Terror and thus dominate people can be regarded as a step before the peak of Griffin's ressentiment. Griffin is so filled with resentment that he has an intense hatred against his own race, in Kemp's words, Griffin "dream[s] of playing a game against the race . . . has become inhuman . . . has cut himself off from his kind" (Wells 154-159). For these reasons, at first, Kemp pretends to favour Griffin but then betrays him by trying to catch him and have him under arrest, which causes Griffin to get even more exasperated and passionate about his plan to establish a reign. The reason for Griffin's exasperation is quite apparent; the feeling of being restricted. Griffin is surrounded by all the people of Burdock on Kemp's instructions

and made it impossible to go away from the town. As a result of this, in an emotional breakdown, Griffin murders a middle-aged man who presumably follows Griffin to catch. All these events cause Griffin to go through an emotional breakdown and ultimately utter those resentful and angry threats presented in this chapter's epigraph. He says that "Port Burdock is no longer under the Queen . . . it is under me – the Terror! This is day one of year one of the new epoch – the Epoch of the Invisible Man" (167), and this moment can be regarded as the peak of his ressentiment.

It has been discussed that Griffin's wild attitudes result from the concept Nietzsche describes as ressentiment. It is essential to note that the concepts of ressentiment and rebellion seem to resemble since both include the feeling of disdain against the current social structure. Although the concepts ressentiment and rebellion seem related, according to Robert K. Merton, they are "superficially similar" (209). These two concepts are different from each other because, in Merton's words, "in ressentiment, one condemns what one secretly craves; in rebellion, one condemns the craving itself" (210). Accordingly, in ressentiment, the underprivileged ones have feelings of hatred and anger since they cannot attain the opportunities and means of the privileged ones. On the other hand, the individual is not interested in what others have or value in rebellion. In the novel, *The Invisible Man*, as discussed in the previous paragraphs, Griffin is not interested in what others have or value since what he values is different from others'. The events and the people's attitude that take place throughout the story have turned Griffin's indifference into a sense of grudge, hatred, and anger towards all other people. It is the events and the people's attitude that cause Griffin to feel resentment and thus to dream of establishing a new social structure planned with the motive of revenge. Even though ressentiment and rebellion are different from each other, "rebellion may draw upon a vast reservoir of the resentful and disconnected" (Merton 210). For this reason, it can be said

that ressentiment and rebellion are the motives that support each other to act in Griffin's case.

In the end, Griffin is caught and brutally beaten to death by the townspeople of Port Burdock. Although Griffin calls for mercy, no one has compassion other than the reader. Only Kemp realises that Griffin is poorly hurt and is about to die, and therefore he warns the crowd to get back. However, it is too late to leave Griffin alone because he has already passed away in the hands of the blind crowd, who are normally there to catch Griffin, but he is to beaten to death. With the death of Griffin, his invisibility ends, and while he lies dead on the ground, he has expressions of anger, misery, fear and disappointment on his face. At that moment, "naked, hungry and bitterly cold, Griffin becomes increasingly a hunted and isolated figure: a loner at war with society" (Hammond 110). Griffin was at war with society because of his desire for rebellion, fed by the feeling of resentment. Although Griffin has done evil deeds and been at war with society, it is impossible not to pity him and how he died. The narration of his last moments and his dead body create the suitable atmosphere for the reader to take pity on him:

> And there it was, on a shabby bed in a tawdry, ill-lighted bedroom, surrounded by a crowd of ignorant and excited people, broken and wounded, that Griffin, the first of all men to make himself invisible, Griffin, the most gifted physicist the world has ever seen, ended in infinite disaster his strange and terrible career. (Wells *The Invisible Man* 183)

In the quotation above, the place where Griffin's dead body lies is narrated as quite gloomy. The adjectives shabby, tawdry, and ill-lighted create a gloomy and grim atmosphere. In addition, since the adjectives used have negative meanings, they develop a sense of pity for Griffin in the reader. The description of people who beat Griffin to death is also essential; these people are described as ignorant and excited. They are

narrated as a bunch of people who are not aware of what they are doing; instead, they seem like they are just carried away to do it. This portrayal of the people offers that they are responsible for Griffin's terrific end. Since they are ignorant of what they should be aware of, they not only beat Griffin to death, but they also caused Griffin to declare war against society. As a result, the novel points to the idea that a pretty talented scientist dies at the hands of a group of obtuse people. For these reasons, the narrative about the moment of Griffin's death urges the reader to feel sorry for Griffin because society is shown to have a significant share in this sad end. Griffin is an isolated and alienated individual that does not share the same values and does not adopt the same lifestyle as other people in society. Griffin always wanted to deal with his scientific works freely in his own way and away from people. Nevertheless, this scientist can never achieve his aim because there is always an intervention by people such as prying professors, constantly questioning nosy-parker neighbours, stealing and betraying collaborators, ignorant and unsympathetic townspeople in his private life. As a result, Griffin's sense of rebellion is mingled with the feeling of resentment, and he comes to a state in which his pure aim is to establish his own ruling, to dominate all the people, and in a way to avenge for what he thinks is unfair.

In conclusion, Herbert George Wells's novel, *The Invisible Man*, sets a proper context to examine the impact of society on the individual through the concept of isolation as a form of alienation. Wells's setting provides the readers with an atmosphere in which the intellectual of society isolates himself from other people since he does not value what others see as important at the same level. As a result of this, the isolated individual, Griffin, finds the exact solution in turning himself into an invisible man, which guarantees his isolation. However, Griffin can never achieve the precise solitude he desires; therefore, he feels limited in freedom and exhibits deviant behaviour. In the end, he comes to a situation that is hazardous both for him and for society. It is also implied in the

narrative that Griffin causes substantial damage to society, especially during his invisibility adventure; sometimes deliberately, sometimes unintentionally. He scares people off, gives damage to animals and other people's personal belongings, steals, threatens and hurts people, and he even murders a person. However, while these events occur, Griffin also unwittingly contributes to prepare his end. In this sense, it can be stated that Griffin prepares his own end; nevertheless, at the same time, it is no doubt that society has an immense role in the disastrous end Griffin faces since it does not enable Griffin to have a proper place or enough means for his scientific studies. Society is also narrated as an entity that does not acknowledge that people like Griffin may have different interests and lifestyles and that never leaves scientists like Griffin alone. Instead, it always accuses him of things, whether these things are within their capacity or not. Moreover, considering the period the novel was written in, it could not be a coincidence that Wells tells a story about an alienated scientist. This incident cannot be coincidental because books, especially novels, are sources to learn about how people lived, thought or wore; in other words, social history sneaks into novels. Wells himself had a great interest in science, and the period witnessed significant progress in science. Throughout the Victorian Age, there was an explosion in research and understanding in many areas of science; there were new developments for people, such as the ones with electricity, magnetism, evolution, psychology. For instance, "the best-known Victorian scientific development is that of the theory of evolution," and it was not just that, "Victorians were also fascinated by the emerging discipline of psychology and the physics of energy" (Steinbach "Victorian era"). Therefore, it can be inferred that the people who recorded all these scientific developments and the individuals of that time might not have met on a common ground. In that case, Griffin, the scientist who discovered invisibility that was entirely new for humanity, in a way, represents the scientists' alienation from society.

CONCLUSION

In this thesis, three late Victorian novels, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), and Herbert George Wells's *The Invisible Man* (1897), are analysed in relation to the concept of alienation through pointing out the social circumstances and their influential role in leading characters to experience alienation and demonstrate deviant behaviour. The leading characters go through a problematic separation from themselves, norms, or other society members in each story. While this problematic separation is taking place, it is seen that the triggering factor in each story is society. Due to society's influential role, the characters fall apart from things that should normally properly belong to them. As a result, the characters come to a point where they become destructive to themselves and society as a whole. Whether intended or not, Stevenson, Wilde and Wells did indeed describe the social atmosphere of the Victorian Era and its alienating effect in their works. The literary works of these writers bear traces of the Victorian Era, such as the gentleman concept, unbridled self-indulgence and scientific discoveries that make people forget all they know. It is claimed that it cannot be a coincidence that there are alienated characters in all three books that reflect the characteristics of the period so much. Accordingly, alienation indeed results from societal factors. These books, work of the fin de siècle, provide readers with how events that took place over the century erupted on individuals.

The concept of alienation has always been an integral part of the human condition; therefore, just like the literary scholar Erich Kahler states, history of human beings can very well be defined as the history of alienation (43). As this phenomenon has such a notable place in human life, various studies have been conducted on it since Hegel and

his theorization of alienation in modern sociology. Numerous sociologists, philosophers and scholars have attempted to define alienation and make more sense of human life. Since there has been a wide range of studies on the concept of alienation, the references to the concept are also various. Social psychologist Melvin Seeman groups different definitions attributed to alienation, brings together the names leading to these definitions and briefly explains each definition in his article "On the Meaning of Alienation" (1959). This thesis examines a different type of alienation in each selected literary work by using the grouping made by Melvin Seeman in his article. All three literary works present suitable contexts to investigate a type of alienation. In this respect, Chapter I examines Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* in terms of self-estrangement. Chapter II analyses Wilde's *The Picture of Dorian Gray* with regard to normlessness. Last but not least, Chapter III evaluates Wells's *The Invisible Man* concerning isolation.

The first chapter focuses on the self-estrangement form of alienation by Stevenson's character of Jekyll/Hyde, who, at some point in his life, realizes that he does not fit into the identity of Dr. Henry Jekyll. Therefore, Jekyll sees himself as an alien. Self-estranged Jekyll finds the way out from the experience of alienation in turning himself into a whole new man, Hyde, who will enable him to relish what he really wants freely without any restriction by Jekyll's social circle. However, Jekyll's solution, Hyde, seems like a revenge plan against society since all his acts cause harm to other people. It is suggested in this chapter that these destructive acts may originate from society's active role in alienating Jekyll from his own self. Society has an influential role in the process of alienation because it sets standards and expects its individuals to conform to these standards. Jekyll's society shapes individuals to become a specific type of person; Jekyll, for instance, is destined to be a gentleman. It is not surprising that there is a reference to the idea of the gentleman in the story since it was a common concept throughout the Victorian Era. The concept was so common that various literary works touched on the

subject. Throughout the story, the narrator particularly addresses the characters' manners, reputation, respectable jobs, outward aspects and wealth, which indicates the features of the stereotype that Jekyll is supposed to become. Since Jekyll cannot feel like the decision-maker of himself and acts, he loses touch with himself. The first chapter uses the theories explaining the self, authenticity, autonomy, existentialism and self-estrangement to analyse Jekyll's alienation.

Various theories on defining the self presented in the first chapter offer the importance of having a voice over developing a sense of self. Only when individuals are aware of their being and are actively involved in creating their own self can they fit in themselves. Such involvement is also closely related to authenticity and autonomy. Self-autonomy already refers to an individual's governing or controlling the self, which also leads to being authentic. The autonomous and authentic self is the one who makes choices with conscious volition not because it is what others want but because it is what this person wants. Being authentic does not necessitate social approval, but it does necessitate taking responsibility for one's actions. The phenomenon of authenticity also has a significant place in existentialist philosophers' writings. The phenomenon is linked to becoming what the individual is, or it is claimed that inauthentic self lives a lie; the latter claim offers a problematic separation, which is alienation. Therefore, alienation is extensively included in the discussions of existential philosophers. The first chapter includes the two leading figures of existential thought, Soren Kierkegaard and Martin Heidegger, who suggest that alienation is the everyday state of human beings. However, they also point out that certain social circumstances prevent individuality and difference; accordingly, such situations result in inauthenticity. An inauthentic individual is doomed to be alienated. In this respect, it can be argued that certain social circumstances can trigger the state of alienation more, which supports the main idea of this thesis. On the other hand, Hegel, who introduced the concept of alienation into modern sociology, also

emphasizes the alienating impact of society. Hegel draws attention to the moment of detachment from the social world for the sake of subjectivity because then alienation can be overcome. All these discussions provided in the first chapter support why Dr. Henry Jekyll is alienated. Since he is not the decision-maker in the process of developing a sense of self, he cannot be self-autonomous; he is estranged from himself. Jekyll's experience of self-estrangement has an extended explanation in sociologist Erich Fromm's book *The Sane Society*. Regarding Fromm's explanations, it can be argued that Dr. Henry Jekyll cannot experience himself as the center of his world or the creator of his acts. However, he acts to fulfil a particular function and please others; he loses all sense of self and sees himself as a thing. Therefore, Jekyll cannot fulfil one of his basic needs: identity. In Fromm's argument, since the alienated person cannot pronounce I anymore, he is in danger of confronting nothingness, a very terrifying torture. As a result, Jekyll transforms into Hyde by taking all the risks. However, Jekyll/Hyde never takes responsibility for Hyde's actions, which causes him to stay inauthentic. Not appropriating but drifting in and out of roles brings the end of Jekyll/Hyde. Such an end can be anticipated since Jekyll/Hyde can never achieve to be authentic, which adds to the feeling of alienation. At last, it is concluded that Jekyll experiences self-estrangement due to the predetermined standards of society. This alienated self grapples with the danger of nothingness and identity confusion. In this process, he exhibits deviant behaviour by harming himself and the people around him. In this respect, society itself creates a destructive power by setting its individuals a destined feature and forbidding them to be their own decision-makers.

The second chapter discusses the normlessness form of alienation by Wilde's leading character Dorian Gray who gradually distances himself from the norms and their regulating effects. At the very beginning of the novel, Dorian Gray is narrated as an innocent and outstandingly beautiful young man. It is essential that there is a reference to Dorian's good nature initially since it enables to point out the change in Dorian's

behaviours. In the end, Dorian becomes a person whose only interest is selfishly seeking pleasure but nothing else. As a result of such a state of mind, Dorian comes to a point where he can do anything that can ensure him enjoying life to the fullest, even if it is against the norms. Therefore, Dorian comes to a point where he does not conform to the norms anymore. This situation originates from the social atmosphere in which Dorian lives. Since in Dorian's social circle, there is a great emphasis on living and enjoying the moment, being affluent and relishing it, seeking pleasure at all costs, appreciating people only for their good outlook, Dorian comes to a point where he can do anything, even like making use of illegal means, to reach the ends defined by his social circle. *The Picture of Dorian Gray* is a stark representation of the Victorian Era as much as *The Strange Case of Dr. Jekyll and Mr. Hyde*. In Wilde's book, the readers are provided with the Victorian mind, which is selfishly interested in one's own good but blind to what has to happen to others. Moreover, during the Victorian Period, the increasing number of wealthy groups caused an inclination towards the aspirations of achieving pleasure. Throughout Wilde's novel, numerous references offer this Victorian reality; characters who are entirely self-indulgent, just like Lord Henry Wotton. Dorian leaves abiding by the norms to reach his aspirations in such a context. The second chapter investigates Dorian's normlessness by using theories on norms, anomie, and the adjustment pattern of innovation.

As is discussed in the second chapter, norms can be grouped as formal and informal norms. Informal norms can also be grouped as moral and social norms. All types of norms fulfil a function in society. In the most general sense, norms meet at a common point; they aim to ensure social order and enable individuals to feel secure in their everyday social interactions. In a more detailed sense, formal norms refer to the official laws that prevent individuals from crime such as fraud, theft or murder. On the other hand, the way moral and social norms work differs from formal norms. Some of the moral norms overlap with the formal norms, such as forbidding rape. However, moral norms

are principally related to forbidding lying or breaking a promise. Therefore, the control mechanism of moral norms is not the official branches of the state; instead, it is individuals' own conscience. Abiding by the moral norms ensure individuals achieve accountability among them. On the other hand, social norms guide individuals in behaving in society. As it is offered in the second chapter, how social norms work can cause problems since such norms might restrict individuals since such norms set some specific standards for individuals. However, such an influence is the primary concern of the first chapter. The second chapter focuses on the regulating effect of norms in society. Since human beings, by nature, live in communities, they need to make rules to prevent any chaos that may occur in these communities, and thus norms fulfil such a function. Sociologists Emile Durkheim and Robert K. Merton clarify why norms lose their effect and what happens in that case in their studies, respectively *Suicide* and *Social Structure and Social Theory*. According to Emile Durkheim, human beings, by nature, aspire to things more than they can achieve. Durkheim claims that human beings' capacity for various appetites is a bottomless abyss; therefore, it can turn into mere torture for them when it is not restricted. In this respect, the regulating power must be something outside the human beings, something more potent and effective to limit the desires and prevent humans from condemning themselves to perpetual unhappiness. At this point, society and its organs come into play since it is the only force that outweighs human beings morally. Society can control individuals and prevent them from pursuing unattainable goals; however, in the state of anomie, society loses such effect on individuals. Mainly during abrupt changes, as observed during the Victorian Era, the state of anomie is observed. Dorian's normlessness, this chapter finds out, stems from society's lack of regulatory influence. The novel portrays that the characters, especially Lord Henry Wotton, Dorian Gray and their social milieu, attain goals beyond the limits. On the other hand, while explaining the state of anomie, Robert K. Merton states that great emphasis on specific

goals causes normlessness, as in the case of Dorian Gray. Since there is significant emphasis on such ends, individuals come to a point where they can use any practical way to reach that end without thinking whether the way is legal or not. Accordingly, individuals adjust themselves to the anomic state by demonstrating the innovation adaptation pattern. Such a reaction refers to individuals' pursuing socially desired goals; however, they reject conforming to the prescribed ways. Regarding these theories, the second chapter offers that due to society's lack in regulating its individuals and great emphasis on seeking pleasure, Dorian Gray loses touch with the norms. As a result, he demonstrates deviant behaviours; he acts without caring about the hazardous results he will cause.

The third chapter examines Wells's novel in terms of the isolation form of alienation through the character Griffin, an outstanding scientist who gets to discover how to be an invisible man. Throughout the story, the leading character confronts readers in three different identities; the stranger, the invisible man, and Griffin the scientist. All three identities share the same stance against society, which is aloofness from other members of society and their values. Griffin the scientist does his best to ensure his distance from people in each identity. Griffin meets readers and the novel's other characters as the stranger first. While he displays himself as a mysterious stranger, he rejects any intimacy initiated by people. The stranger, completely covered up by fabric, gloves, hat and glasses, avoids telling any information about him, including his name, and even making eye contact without glasses. When it emerges that the stranger is actually an invisible man, his distance from people can be associated with the fear of being caught up. However, throughout the story, the stranger/the invisible man/Griffin is isolated from all other people by his choice. Griffin's apartness from society is better seen with his familial affairs, friendship and neighbourhood relations, and his approach against socially important special days. In addition to Griffin's efforts to isolate himself, such as rude and

frosty manners, his efforts to turn himself into an invisible man crowns his isolation since being invisible means being isolated. Griffin isolates himself from other members of society and craves a new social structure in which he can fit. Although Griffin prefers an isolated life, his desire for solitude is interrupted by the other characters throughout the story. The townspeople of Iping, where Griffin goes to further his scientific research without any disruption, his neighbours, the professor once he worked with occasionally pry into Griffin's private life and prevent him from enjoying things he assigns high reward value. Due to such an interruption, Griffin, filled with the sense of being restricted, develops the feeling of ressentiment and treats people accordingly. It is also offered that Griffin and his invisibility discovery represent the scientific developments that happened throughout the Victorian Period. It was a period of significant progress in various areas, from electricity to psychology-related explorations, from evolution theories to development in communication devices. Such developments enabled by science, especially those on psychology and evolution, were quite challenging for the people of the period, just like Griffin's invisibility discovery startles and makes all other characters forget all they know. In chapter three, Griffin's detachment from society is inspected through theories on isolation, the adjustment pattern of rebellion and ressentiment.

The third chapter uses sociologist Gwynn Nettler's article, "A Measure of Alienation," to define and discuss Griffin's alienation from society. In his article, Nettler focuses on the isolation type of alienation and explains it as an individual's estrangement from society and its culture as a whole. Nettler offers that such alienation can be measured by a scale including questions related to society's habits in general. Nettler claims that these questions reflect society's values, beliefs, and habits; therefore, any individual's approach to them hints at their detachment from society and its culture. Accordingly, to point out an individual's apartness from society, first identifying the general habits of society then questioning the individual's behaviours against them guide a researcher to

define isolation. In this respect, Griffin's approach to the events that are highly rewarded by society is inspected; as a result, Griffin's indifference to others' interests, rituals and values is revealed in this chapter. As a result of such alienation, as Nettler maintains, there might be an inclination to criminal activities. This outcome explains Griffin's illegal and vicious acts such as stealing, beating, threatening and even murdering. On the other hand, Robert K. Merton approximates the isolation form of alienation in his study. Merton proposes that due to any inconsistency and disharmony between individuals' interests and legal ways to provide these demands, the state of anomie emerges. Merton furthers his study and offers that there are five adaptation types to anomie, one of which is rebellion. In the rebellion form of adaptation pattern, the alienated individual neither values socially desired ends nor conforms to the current social structure. Instead, the individual assigns his/her own goals and aims for a new social structure to relish freshly designed goals. In this chapter, it is found out that Griffin cannot reach enough means to provide his demands; instead, he often faces barriers on his way. Therefore, rebellion leads Griffin outside the current social structure and makes him pursue a modified structure. At this point, Griffin's desire to establish his own ruling, a Reign of Terror, finds an explanation. Griffin comes to a point where he desires to rule people as he wants, even if such a ruling necessitates slaying. This being the case, Griffin's reigning dream reminds Friedrich Nietzsche's concept of ressentiment. The feeling of ressentiment originates from the inequality in terms of opportunities between two parties. As a result of such an injustice, the underprivileged party grows feelings of hatred, exasperation and resentment against the privileged ones. In Griffin's case, he is underprivileged since he can never have enough means to complete his research or never reach what he wants as freely as other members of society. Even if the concepts, rebellion and ressentiment, share a slightly common point that is contempt and hatred against the current social structure, they are still connected. As Merton argues in his paper, these concepts slightly resemble each

other; however, there is a potential that rebellion attracts a large number of resentful and detached people. Thus, it is argued that resentment and rebellion are the two motives that push Griffin to act against the social structure. However, as Nietzsche suggests, the feeling of resentment has the danger of poisoning the individual since it takes the individual's all attention and time. It happens the same way with Griffin; in the end, he spends all his energy to avenge; he goes blind with this ambition for revenge. Since Griffin never gives up his desire to avenge, he keeps fighting against society and thus is cruelly murdered by a group of angry and ignorant people. Griffin's resentful acts have prepared his end; nevertheless, society has a considerable share since Griffin is never provided with enough means to continue his research or the solitude he desired for. The alienation of Griffin harms many other members of society and brings his end in the end.

In conclusion, the three literary works examined in this thesis reveal the influential role of society in the process of individuals' alienation. In each literary work, it is found out that the dominant form of alienation is different. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll is estranged from his own self; in *The Picture of Dorian Gray*, Dorian falls apart from the norms; in *The Invisible Man*, Griffin goes through apartness from society. Although the dominant form of alienation differs in these literary texts, different types of alienation also occur in each story. For instance, alienation results in deviant behaviour in each individual; therefore, they violate both legal and moral rules, or the characters often fall apart from other people and stay in seclusion. Therefore, it can be offered that alienation is indeed a complex phenomenon. Moreover, as this thesis reveals, society has a considerable share in it, whatever the form of alienation is. Whether alienation is a part of human beings' nature or not might be the discussion of some philosophical approaches; however, as this thesis exposes, society has a triggering or enhancing effect on this situation for sure. All three stories end in similar ways. All three leading characters violate various rules, do harm to other people, and in the end, die

miserably. Although all three characters do numerous evil deeds and cause severe damage around themselves, no reader can resist pity these characters due to the narration of the way they die. It is impossible not to feel sorry for these characters because they are not alone in any crime they have committed. Instead, society causes them to be alienated and leaves them alone in this process. As a result, any action taken by these characters seems to be part of brutal revenge planned against society. Like Shelley's world-famous character Victor Frankenstein and his creation of the monster, society is responsible for creating these three alienated characters. Frankenstein's monster suffers from loneliness since he is left alone in a world that is entirely alien to him; therefore, he comes to a point where his pure aim is to be murderous to avenge his social exclusion from his creator. Only when he reaches his aim and kills his creator, the monster decides to pass away since he achieves his aim. In the same vein, the leading characters in the selected literary works, in a way, act to punish their society for being responsible for their alienation. In this respect, this thesis examines the voice of the alienated characters in the selected literary works and identifies the underlying damage wrought by alienation. Literary theorist Roland Barthes claims that "a text's unity lies not in its origin but in its destination" (148); namely, the reader makes the text gain a meaning. Therefore, a literary text can gain various meanings. This thesis reads and evaluates the selected literary works as mirrors held on to society; therefore, it claims that these works represent the alienation that broke out precisely in the last years of the nineteenth century due to events that took place throughout the nineteenth century.

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ÖZET

Bu çalışma Geç Viktorya Dönemi eserlerinde yabancılaşma kavramı ile toplumun bireyler üzerindeki etkisini irdelemekte, bu etkinin yabancılaşmış bireyde ve toplumda açtığı yaraları ortaya koymaktır. Bununla birlikte, bu çalışma yirminci yüzyıla dönümün ürünleri olan Robert Louis Stevenson'ın *Dr. Jekyll ve Bay Hyde'ın Tuhaf Hikayesi* (1886), Oscar Wilde'ın *Dorian Gray'in Portresi* (1891) ve Herbert George Wells'in *Görünmez Adam* (1897) eserlerinde gözlemlenen Viktorya Döneminin sosyal olgularının izlerine işaret etmekte ve yakın tarihlerde yazılmış olan bu üç eserde yabancılaşma olgusunun gözlemlenmesinin bir tesadüften öte incelenmesi gereken bir unsur olduğunu öne sürmektedir. Bu doğrultuda, yüzyıl boyunca gerçekleşen olayların toplum bireylerini yabancılaştırıcı bir etkiye sahip olduğu ve bu durumun seçilen edebi eserlere nasıl yansıdığı tartışılmaktadır. Yabancılaşma uzun yıllardır sosyologların, psikologların ve filozofların tartıştığı, farklı şekillerde yorumladığı bir kavramdır. Bu nedenle yabancılaşma kavramı pek çok farklı anlamlar edinmiştir. Sosyal psikolog Melvin Seeman "On the Meaning of Alienation" isimli çalışmasında, yabancılaşma kavramına karşılık gelen tanımları beş ana başlık altında toplamıştır. Bunlar güçsüzlük, anlamsızlık, kuralsızlık, toplumdan soyutlanma ve kendine yabancılaşma kavramlarıdır. Bu tez çalışması Seeman'ın çalışmasında yapmış olduğu gruplandırmaların ışığında her eserde ortaya çıkan farklı bir yabancılaşma türünü incelemiştir. Birinci bölümde Stevenson'ın eseri kendine yabancılaşma, ikinci bölümde Wilde'ın eseri kuralsızlaşma ve üçüncü bölümde Wells'in eseri toplumdan soyutlanma açısından incelenmiştir. Bu tez çalışması birey ve toplum ilişkisini incelediği için eserler çoğunlukla ilişkili sosyolojik kuramlardan faydalanılarak irdelenmiştir. Özetle çeşitli toplumsal olayların bireylerini yabancılaştırıcı etkiye sahip olduğu ve bu etki sebebiyle yabancılaşmış bireylerin kendilerine ve topluma karşı yıkıcı bir güç haline geldiği sonucuna varılmıştır.

Anahtar Sözcükler: Yabancılaşma, Melvin Seeman, Robert Louis Stevenson, *Dr. Jekyll ve Bay Hyde'ın Tuhaf Hikayesi*, Oscar Wilde, *Dorian Gray'in Portresi*, Herbert George Wells, *Görünmez Adam*.

ABSTRACT

This study examines the impact of society on individuals through the concept of alienation in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891) and Herbert George Wells's *The Invisible Man* (1897). It reveals the wounds alienation inflicts on individuals in these late-Victorian novels. It points to the traces of the period in these literary works of fin de siècle and argues that alienation is a social problem that requires close analysis. Moreover, it is argued that the events and the social problems of the period created an alienating effect on its members, which is also reflected widely in these texts. Sociologists, psychologists and philosophers have discussed alienation for long years; therefore, the concept has gained various meanings. Social psychologist Melvin Seeman suggests five basic meanings attributed to alienation in his study "On the Meaning of Alienation." These meanings are powerlessness, meaninglessness, normlessness, isolation and self-estrangement. This thesis examines a different type of alienation in each text by using Seeman's grouping. Chapter I analyses Stevenson's text regarding self-estrangement. Chapter II examines Wilde's text concerning normlessness. Chapter III analyses Wells's text in accordance with the isolation form of alienation. Since this thesis examines the relationship between the individual and society, the literary works are examined mainly in light of related sociological theories. Finally, it is concluded that various social problems alienate individuals; as a result, alienated individuals become a destructive force against themselves and society.

Keywords: Alienation, Melvin Seeman, Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde, *The Picture of Dorian Gray*, Herbert George Wells, *The Invisible Man*.