

Universidade do Estado do Rio de Janeiro
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Monsters in the Mirror:
the question of the *Doppelgänger* in Stevenson and Stan Lee

Rio de Janeiro
2007

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Dissertação apresentada, como requisito parcial para a obtenção do título de Mestre, ao Programa de Pós-Graduação em Letras, da Universidade do Estado do Rio de Janeiro. Área de concentração: Literaturas de Língua Inglesa.

Orientadora: Prof^ª Dr^ª Maria Conceição Monteiro

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Rio de Janeiro
2007

This work is dedicated to my godfather Lael da Silva Fontes, who contributed a lot to my profile as a student.

Many thanks ...

... to God, for allowing me to be here, and all my friends from the sky above;

... to Maria Conceição Monteiro, who never doubted the importance of my study and provided all the support a student needs;

... to all my professors at UERJ and ISAT, who greatly contributed to my intellectual and personal development;

... to Michelle Silva Mattos, for her patience in lending me her ears, in spite of her initial distaste for the subject. Friendship never ends!

... to all my friends who gave me useful tips during this research.

... to my family for providing me with all the emotional and financial support I have needed since my school years.

RESUMO

VIEIRA, Bruno César Ferreira. *Monsters in the Mirror: the question of the Doppelgänger in Stevenson and Stan Lee*. 2007. 95 f., il. Dissertação (Mestrado em Letras) – Faculdade de Letras, Universidade do Estado do Rio de Janeiro, Rio de Janeiro, 2007.

O objetivo desta dissertação é analisar na obra *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) e na revista em quadrinhos *Hulk*, o processo de *Doppelgänger*, ou Duplo, presente nos monstros Mr. Hyde e Hulk. Neste estudo objetivamos também analisar, sobre o ponto de vista dos Estudos Culturais, a relação existente entre os Quadrinhos e a Literatura, traçando a trajetória da vida dos Quadrinhos do seu início até a década de 60 quando, então, surge no mercado, a revista *Hulk*. Baseado no gótico literário tradicional verificaremos a contribuição do gênero, através das suas temáticas, para diferentes formas de arte como: arquitetura, cinema e os quadrinhos propriamente ditos.

Palavras-chave: Literatura gótica; Duplo; Monstros; Quadrinhos.

ABSTRACT

This dissertation aims at analyzing in the novel *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and in the comic book *Hulk* the process of *Doppelgänger*, or the Double, presented in the monsters Mr. Hyde and Hulk. In this study, we also aim at analyzing under the viewpoint of the Cultural Studies the relationship between Comic Books and Literature, drawing the routes of the Comic Books from the beginning up to the sixties when *The Incredible Hulk* appeared in the market. Based on the traditional literary Gothic we will verify how this genre has contributed, through its themes, to different forms of art such as: architecture, movies and the comic books themselves.

Keywords: Gothic literature; *Doppelgänger*; Monsters; Comic books.

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INTRODUCTION

This research arose from the moment I realized that comic books, if ever associated with literature, have always been regarded, as having low value as a literary work, as minor, or even been relegated to infanto-juvenile segmentation. Thus, reflecting in a negative way inside the academic environment, that seemed not to observe the fact that the construction of a comic book is a process that deals with a variety of abilities and intellectual aspects, having as a result a successful hybridization of illustration and prose.

Consequently, I searched for texts concerned with the relationship between literature and comic books and I observed that Eisner stressed this problem at the very beginning of the preface of his book *Comic and Sequential Art* (1999), stating that for reasons that have a lot to do with the use and the thematic, the sequential art has been generally ignored as a worth form of academic discussion. Even though each of the most important elements such as: the design, the drawing, the cartoon and the written text deserved special consideration, the academic environment has been studying them isolated, so, the unique combination of those elements has received small projection in the artistic literary curriculum. Thus, this research was motivated by the acknowledgment of the lack of works relating Literature to comic books in the literary market.

It is worth highlighting that I do not aim at proving that comic books are literature, but at showing and discussing that they are included in a literary route due to the power that literature has to influence other forms of art.

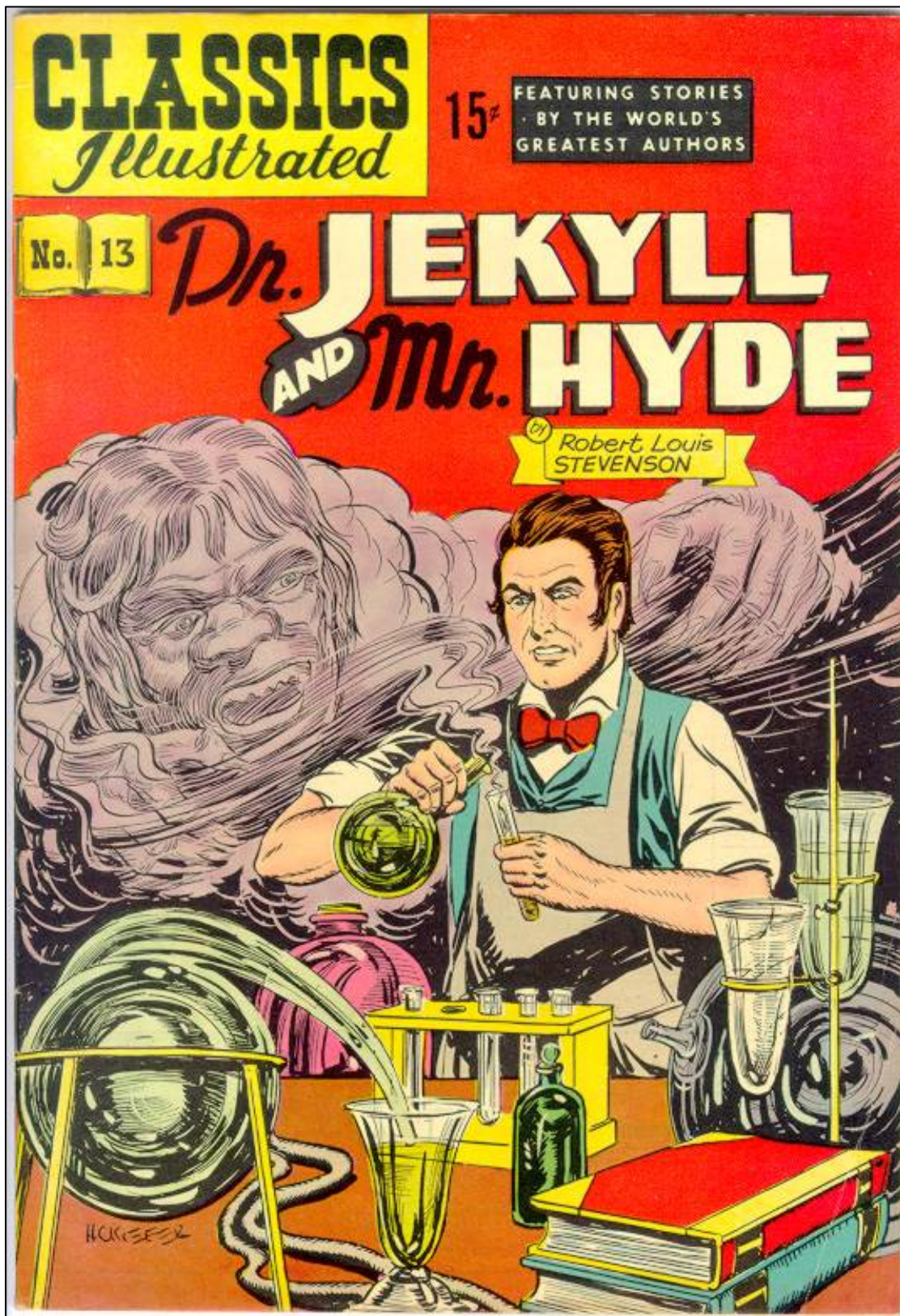
To discuss the relationship between literature and comic books I analyse the works *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), by Robert Louis Stevenson, and the superhero Hulk, from the comic book *The Incredible Hulk*. In spite of the comic character presented on the latter, it has its roots and narrative well-grounded in the mainstream Literature. Anne Rice brought the Gothic to the contemporary world in her narratives of vampires, having its basis in the traditional Gothic themes substituting the oldest use of ancient medieval environment leading the reader to a strange post-modern scenario. Stan Lee, the creator of Hulk, also brought his monster to the current world where even powerful people, brave heroes or modern Science could not diminish its existence among human beings. Hulk, like any Gothic hero, is a protagonist who is doomed by forces beyond his control, and even his self-awareness and skepticism cannot help him escape from the horror of his position.

This dissertation is divided in four chapters. In the first chapter I focus on the comparison between Literature and comic books. I use Cultural Studies as basis for theoretical support, once Cultural Studies work as a bridge that provide a possible dialogue between these two fields. In this same chapter I show how comic books were marginalized in its beginning by the action of a German psychiatrist named Fredric Wertham, and how comic books overcame this problem.

In the second chapter, I establish the historical context of the Gothic since its possible origin, going through the architecture to the 18th, 19th, 20th and 21st centuries. In each century I selected one main author to work together with the theories of the Gothic, plus a very short summary on two other authors who contributed to the Gothic genre. The authors I mentioned in this chapter were selected using my preference, for some readers they may have no value or contribution in shaping the Gothic during the centuries. I mentioned authors not only of Gothic novels, but also authors of ghost stories, movie directors and people from different fields in order to show how much the Gothic has developed since its birth.

In the third chapter, I establish the historical background of the two monsters analyzed in this work. Robert Louis Stevenson places his character Mr. Hyde in London *fin de siècle*, while Hulk's first appearance was in the sixties during the Cold War and in a moment in which Science, allied to military development, was stepping ahead and bringing new discoveries for human beings.

As the title of my dissertation suggests with the word 'mirror', my objective in the last chapter is to analyse the *Doppelgänger* presented in the monsters by using psychoanalysis issues related to Multiple Personalities. The production of this chapter was interesting because I had to go to a real psychologist (Dr. Maria Helena Godinho) in order to have information about multiple personalities and ask her some questions related to the psychological actions of Hulk and Hyde, so that I could understand how the *Doppelgänger* motif worked in both characters. For this analysis I discuss some issues related to the topic of identity and difference, using Katherine Woodward's ideas among others; abjection, following Julia Kristeva; David Punter and Glennis Byron, Botting, Jackson and others guided me in the field of the Gothic; and, finally, Otto Rank, with his seminal work on the Double was of enormous value once he had a look over this topic very much close to Freud's psychoanalytical point of view.



Picture taken from the web page <www.classicscentral.com> accessed on 08/20th/2007.

CHAPTER 1 – ARE COMICS LITERATURE?

There's nothing more frustrating for a comics addict than hearing someone saying: "I can't believe you like to read comics! That's childishness! Comics and Literature? This is impossible!" This kind of reaction comes from all settings, including the academic one. This shows how scholars are still conservative over the topic.

For this reason, I inquire of those people if they like movies. As most of the answers are affirmative, I just remind these people that there are movies produced to a great variety of audience, as well as types of films – juvenile, adventure, drama, documentary, pornographic, thriller among others. Thus, the same happens with comics, there are segments for all tastes: juvenile, adult, mangá, pornographic, literary adaptations among other types that please the most different tastes.

The argument previously explained seems to be effective, especially if it is based on examples of well succeeded comics, which shows that comics must be seen as a genuine form of art, and not as a mere entertainment. In this case, the best example is *MAUS*, produced by Art Spiegelman, the first comic book to win the Pulitzer Prize of Literature, awarded in 1992.

Still, if the argument is not convincing enough, the best way to show some people that comics are associated to Literature is to remind them that in prehistoric time, that is, the time in human history before anything was written down, men used to leave messages to others in caves. This was before the invention of words, through pictorial pictures (pictures drawn on the wall of the cave). For a long time, these sequenced pictures transmitted warnings, knowledge and dated events. With the advent of the phonetic alphabet and the development of means of communications such as books, newspapers and magazines, images received a lower importance as elements of communication among men. Nevertheless, they were not totally apart from communication. This leads us to believe that comics have played an important role as knowledge transmitter in the evolution of men. As time went by, comic books became a product of a seller's market and they also became books produced with extremely colored and appealing drawings to kids. As such, they represented a large consumer good in means of communication, leading some people (especially teachers) to see comic books as restricted objects.

All the fabulous and colored appealing of the stories could keep kids and teens away from a reading considered more serious, deviating those people from the way that would give them a healthy and responsible intellectual growth. Some people were influenced by the ideas of the psychiatrist Fredric Wertham, who wrote the book *Seduction of the Innocents* (1954), blaming comic books for causing behavior anomalies to kids. He used to think that the act of

reading a comic book could keep the reader away from nobler aims – such as the knowledge that comes from the universe of Literature and the studies related to school subjects – that would cause damages to people’s performance at school as well as the entrance into an imaginative environment that would be harmful to the social and affective relationship of its readers.

1.1 - BLAMING THE COMIC BOOKS

After the Second World War, due to the high number of advertisings containing super heroes engaged in battles, with strong military appeal and possible influence in the young’s behaviour, comic books suffered a horrible stroke in the editorial market. The German psychiatrist, Fredric Wertham, who was living in the U.S.A, foresaw in this post war environment a chance to divulge his theories against comics, and the possible problems that this kind of narrative could cause to North American youngsters who were used to reading comics.

Using his patients, problematic youngsters, as primary source and generalizing his conclusions, Dr. Wertham verified that the presence of comics was something constant in these youngsters’ lives. Immediately, he published articles, promoted lectures and gave interviews in which he said that a comic book was an extremely bad influence over the youngsters. The result of this crusade against comic books, as mentioned before, gave birth to a book named *The Seduction of the Innocents* (1954), which was a best seller and represented the stake nailed in the heart of comic books for decades. In this book, besides blaming the comics for provoking anomalies in children’s and teenagers’ behaviour, Wertham was also the author of the famous legend of the homosexual relationship between Batman and Robin. This legend, that says that the comics of Batman would induce readers to homosexuality, once Batman and Robin represented the dream of two male homosexuals living together, is still alive. According to Wertham, comic books were giving wrong ideas about laws of Physics to the students once they could think that a man might fly like Superman. Dr. Wertham also stated that Wonder Woman was passing on to little girls the wrong ideas about a woman’s place in society.

Publishing houses did not have any argument against these denunciations that were



based on scientific data. From this moment, teachers' associations, mothers, librarians and also religious groups did not have any other kind of thought other than looking at comics as a perverse and grotesque influence on their youngsters; as a result, comic books were banished from houses, libraries and schools. However, the uncontrolled consumption system present in society, the high quantity of advertisings printed in comic books and the high number of weekend newspapers (sold due to the strips they published), were elements that publishing houses could not give up in terms of finances. The solution that had already been found (before Fredric Wertham's book) by the North-American editors of the Comics Magazine Association of America in 1954 was the creation of a series of rules of conduct to be applied to the creation of a comic book in the whole world, it was called the Ethic Code. The only way to escape from this damage was to think like Fredric Wertham and support these rules on the ideas presented on his book. This way, comic books approved by the Association of Comics Magazine would receive an official stamp that certified their quality. This stamp would certify to the readers that the narrative presented on the comic book would not offend the readers' moral and religious values.

Picture taken from the web page <<http://www.psu.edu>>, accessed on 7/11th/2007.

CODE FOR EDITORIAL MATTER¹

General standards — Part A

- (1) Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.
- (2) No comics shall explicitly present the unique details and methods of a crime.
- (3) Policemen, judges, Government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.
- (4) If crime is depicted it shall be as a sordid and unpleasant activity.
- (5) Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.
- (6) In every instance good shall triumph over evil and the criminal punished for his misdeeds.

¹ Taken from <http://en.wikisource.org/wiki/comic_book_code_of_1954>, accessed on 6/10th/2007.

- (7) Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gunplay, physical agony, gory and gruesome crime shall be eliminated.
- (8) No unique or unusual methods of concealing weapons shall be shown.
- (9) Instances of law-enforcement officers dying as a result of a criminal's activities should be discouraged.
- (10) The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnaper. The criminal or the kidnaper must be punished in every case.
- (11) The letters of the word "crime" on a comics-magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.
- (12) Restraint in the use of the word "crime" in titles or subtitles shall be exercised.

General standards — Part B

- (1) No comic magazine shall use the word horror or terror in its title.
- (2) All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.
- (3) All lurid, unsavory, gruesome illustrations shall be eliminated.
- (4) Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly, nor so as to injure the sensibilities of the reader.
- (5) Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism, and werewolfism are prohibited.

General standards — Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the code, and are considered violations of good taste or decency, shall be prohibited.

Dialogue

- (1) Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.
- (2) Special precautions to avoid references to physical afflictions or deformities shall be taken.

(3) Although slang and colloquialisms are acceptable, excessive use should be discouraged and, wherever possible, good grammar shall be employed.

Religion

Ridicule or attack on any religious or racial group is never permissible.

Costume

- (1) Nudity in any form is prohibited, as is indecent or undue exposure.
- (2) Suggestive and salacious illustration or suggestive posture is unacceptable.
- (3) All characters shall be depicted in dress reasonably acceptable to society.
- (4) Females shall be drawn realistically without exaggeration of any physical qualities.

NOTE — It should be recognized that all prohibitions dealing with costume, dialogue, or artwork applies as specifically to the cover of a comic magazine as they do to the contents.

Marriage and sex

- (1) Divorce shall not be treated humorously nor represented as desirable.
- (2) Illicit sex relations are neither to be hinted at nor portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.
- (3) Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.
- (4) The treatment of live-romance stories shall emphasize the value of the home and the sanctity of marriage.
- (5) Passion or romantic interest shall never be treated in such a way as to stimulate the lower and baser emotions.
- (6) Seduction and rape shall never be shown or suggested.
- (7) Sex perversion or any inference to same is strictly forbidden.

CODE FOR ADVERTISING MATTER²

These regulations are applicable to all magazines published by members of the Comics Magazine Association of America, Inc. Good taste shall be the guiding principle in the acceptance of advertising.

- (1) Liquor and tobacco advertising is not acceptable.
- (2) Advertisement of sex or sex instruction books is unacceptable.
- (3) The sale of picture postcards, "pinups," "art studies", or any other reproduction of nude or seminude figures is prohibited.
- (4) Advertising for the sale of knives or realistic gun facsimiles is prohibited.
- (5) Advertising for the sale of fireworks is prohibited.
- (6) Advertising dealing with the sale of gambling equipment or printed matter dealing with gambling shall not be accepted.
- (7) Nudity with meretricious purpose and salacious postures shall not be permitted in the advertising of any product; clothed figures shall never be presented in such a way as to be offensive or contrary to good taste or morals.
- (8) To the best of his ability, each publisher shall ascertain that all statements made in advertisements conform to fact and avoid misrepresentation.
- (9) Advertisement of medical, health, or toiletry products of questionable nature are to be rejected. Advertisements for medical, health, or toiletry products endorsed by the American Medical Association, or the American Dental Association, shall be deemed acceptable if they conform to all other conditions of the Advertising Code.

Thus, the idea of using comics in an academic environment would be considered insanity. The pedagogical barrier against comic books lasted for a long time and even today, we cannot say that this barrier has already been totally destroyed. But four important events happened to remove the dark cloud over the comic books.

The first event was a complete reversal in the narratives of comics. Batman for instance, had two female characters inserted in his stories: Batgirl and Batwoman. These female characters were used as a way to create the possible heterosexual formation of two couples and break with the homosexuality, previously suggested by Dr. Wertham, in the comic *Batman*. However, the idea did not work so much or as it was expected, but to a certain extent this insertion was useful as a way to increase the number of characters and plots.

Second, although Dr. Wertham had a lot of experience testifying in front of government committees, the Senate committee did not fully endorse his theories about the effect of comic books on children, since his studies were not done on the complete environment, but only on juvenile delinquents. Besides, the committees also concluded that

² Taken from <http://en.wikisource.org/wiki/comic_book_code_of_1954>, accessed on 6/10th/2007.

comic books may have an unhealthy effect on those kids but they highlighted that those kids were already emotionally disturbed or morally delinquent. Since they didn't know whether comics had this unhealthy effect or not, the committee decided in favor of self-policing by the comics publishers.

The third event came from the few editors that were still in the market with the idea of tricking the Ethic Code through the process of segmentation. This way, the comics based on their themes were segmented to three kinds of readers: infantile, juvenile and adults. At the time, comic books received more attention not only in thematic treatment, but also in the aesthetic treatment, in the presentation of the stories, diagramation, balloon and in the structures of narratives. Nowadays, the process of segmentation is wider and divided in categories such as: infantile, juvenile, adult, *mangá*, pornographic, literary adaptations and other kinds that are available to please any kind of reader.

However, the climax and decisive event that set comics free to go on their way came from a declaration given by Dr. Fredric Wertham himself, in which he said that his studies about the influence of comics in the youngsters' minds had not so much foundation as he had alarmed. In the end, comic books helped Wertham find recognition as psychiatrist in the U.S.A. Ironically, the same person who imprisoned comic books and their super heroes, was the one who blessed this form of art to keep on living.

With these four events, especially with the declaration given by Dr. Fredric Wertham, comic books started rebuilding their universe and since then many things have changed a lot. However, what is still in a changing process concerning the use of comic books as a valorous pedagogical material are the minds in the academic environment. Recently, we have had what is called a refinement of comic books with the rising of Graphic Novels. But what is a Graphic Novel? Graphic Novels are quite similar to comic books. Like comic books, Graphic Novels make use of sequential art as a resource to tell a story. One of the characteristics of a Graphic Novel is that it will hardly have a sequel as a comic book does (due to its high production cost that involves royalties) and approaches to different topics such as: adventure, memory, politics questions, humor, religious themes and autobiographies. If Graphic Novels have their subjects taken from real life, where do the subjects of comic books come from?

Until recently critics have tended to dismiss comic books as an especially embarrassing type of pulp fiction, or at best as a distorting mirror in the funhouse of pop Culture. But since the late 1980s comic books and graphic novels have been earning a new kind of critical attention – more and more, they are being recognized as a complex and dynamic form of literature. The academic environment is now paying attention to this

fascinating hybrid form, which joins images, words, and abstract symbols into elaborate, ever-changing designs. In addition, they are now able to see that in fact, almost all heroes have their origin based on characters from the so called high Literature. The authors of these books search for some characteristics of characters from the so called great literary or mythological works, and associate them to some characteristics they have previously elaborated so they can create a new hero. Moreover, readers recognize these characters from the literary universe and accept such heroes very well. In this study, I do not expect to raise comics to the level of Literature, especially because I believe that it would be a mistaken comparison. For some people, there is no way to compare the value that Proust's work has to a Neil Gaiman's magazine. No doubt, these are great authors, with different kinds of speech, in different times, for different kind of readers.

However, it is important to mention that the process of bringing elements of Literature to comics may provide children, teenagers and adults with a certain knowledge about Literature that a person would not have if he or she had never been interested in reading a book on the topic. In other words, I do not aim to prove that comics are Literature, but to show and discuss that comic books are included in a literary route due to the power that Literature has to influence other forms of art. Besides, they have been exploring the wonders that are present on the pages of a great literary work.

According to Túlio Vilela *et al* in his book *Como usar as histórias em quadrinhos na sala de aula*:

O desenvolvimento das ciências da comunicação e dos estudos culturais, principalmente nas últimas décadas do século XX, fez com que os meios de comunicação passassem a ser encarados de maneira menos apocalíptica, procurando-se analisá-los em sua especificidade e compreender melhor o seu impacto na sociedade. Isto ocorreu com todos os meios de comunicação como o cinema, o rádio, a televisão, os jornais etc. Inevitavelmente, também as histórias em quadrinhos passaram a ter um novo status, recebendo um pouco mais de atenção das elites intelectuais e passando a ser aceitas como um elemento de destaque do sistema global de comunicação e como uma forma de manifestação artística com características próprias (Vilela *et al*, 2004, 17).

1.2 - CULTURAL STUDIES AND COMIC BOOKS

What is Cultural Study? The expression Cultural Studies reaches its apex in the 90's, it was born in the famous Centre for Contemporary Cultural Studies founded by Richard Hoggart in 1964, in Birmingham University. The main sources of its formation as a university subject are the works produced by Richard Hoggart, *The Uses of Literacy* (1957), Raymond Williams, *Culture and Society* (1958) and Edward Palmer Thompson, *The Making of the*

English Working Class (1963). These three works aimed at recovering, studying and analyzing the working class popular culture that had not been considered by the literary studies. Meanwhile, in Frankfurt School – composed by Walter Benjamin, Max Horkheimer, Herbert Marcuse, Theodor Adorno, Jürgen Habermas -, in the Social Research Institute, investigations over mass culture topics and the proposition of the concept of cultural industry took place and they became a huge encouragement to Cultural Studies.

Cultural Studies works with an inclusive definition of culture. That is, it is a 'democratic' project in the sense that rather than study only what Matthew Arnold called 'the best which has been thought and said' (Arnold 1998, F. R. Leavis 1998), Cultural Studies is committed to examining *all* that has been thought and said [...] To put it simply, culture is how we live nature (including our own biology); it is the shared meanings we make and encounter in our everyday lives. Culture is not something essential, embodied in particular 'texts' (that is, any commodity, object or event that can be made to signify), it is the practices and processes of making meanings with and from the 'texts' we encounter in our everyday lives. In this way, then, cultures are made from the production, circulation and consumption of meanings. To share a culture, therefore, is to interpret the world – make it meaningful – in recognizably similar ways (Storey, 1996, 2-3).

In general, Cultural Studies is a subject that functions by borrowing freely from social disciplines and all branches of humanities and the arts. It appropriates theories and methodologies from: History, Philosophy, Sociology, Linguistics, Musicology, Ethnography, Literary theory, etc. It is considered an academic subject whose origins are easy to be connected to the development of post-modernism and its celebrations against the so called high culture. Cultural Studies is also famous for its debates over the topic of multiculturalism, the studies about post-colonialism, and its manifestations about urban popular culture. In other words, "Cultural Studies has always been an unfolding discourse, responding to changing historical and political conditions and always marked by debate, disagreement and intervention" (Storey, 1996, 2). Using such methods borrowed from other fields, Cultural Studies has analyzed all varieties of cultures such as: High culture, Low culture, Cyber culture, Colonial culture, Gay culture, Black British culture, among others and an innumerable varieties of cultural forms and practices: art, architecture, music, comics, film, dance, television, literature, etc. As it approaches the culture located on the borders of literary studies, Cultural Studies opens space to a pedagogical reflection about the mass cultural production, as comic books, for instance.

Cultural Studies is considered important to this study first because it focuses on the covering, recovering and analysis of a pop culture, so far totally despised by the literary studies that were traditionally concentrated on what is considered the mainstream Literature. It does not mean that this study has a purpose to disdain literary studies. On the contrary, it is

relevant to the relationship between Comic Books and Literature as Cultural Studies claims for a better position to works which are considered on the border or marginalized such as those created by women, homosexuals, black, Chicanos and so on.

[...] Cultural Studies is an interdisciplinary, transdisciplinary, and sometimes counter-disciplinary field that operates in the tension between its tendencies to embrace both a broad, anthropological and a more narrowly humanistic conception of culture. Unlike traditional anthropology, however, it has grown out of analyses of modern industrial societies. It is typically interpretive and evaluative in its methodologies, but unlike traditional humanism it rejects the exclusive equation of culture with high culture and argues that all forms of cultural production need to be studied in relation to other cultural practices and to social and historical structures. Cultural Studies is thus committed to the study of the entire range of a society's arts, beliefs, institutions, and communicative practices (Grossberg, Nelson & Treichler, 1992, 4).

Second, because Cultural Studies goes against the idea of a canon, or literary works that are considered classical, although I partially disagree with this affirmation. I prefer to think that Cultural Studies allows the analysis not only of works that belong to a canon, but also works that are not listed in a canonical list. This topic will be more developed in section 1.4. Using the idea that items that are considered canonical usually come from the original source or author of the fictional universe, while non-canonical material comes from adaptations, spin-offs or unofficial items, often in different media, Cultural Studies contributes to this study as it opens up the possibility of investigation of two works: one considered canonical and another considered non-canonical. It is said that comics and literature cannot walk side by side because comics do not have a canon, as literature. We should consider what Thereza Vianna affirms about Jewish literature that may be applied to the comics:

A ausência de um cânone, longe de significar que em uma literatura deste porte não pudesse haver talentos, significa que ela não está institucionalizada, ou seja, que ela não se baseia em talentos como modelo. No entanto, este valor ou uma vantagem que ela só possui internamente, isto é, na indagação interna de seu objeto. É uma possibilidade que se encontra à deriva de todo um esforço de institucionalização, o qual, mesmo que isso pareça paradoxal, também está presente (1996, 11).

And third, because Cultural Studies allows to see the idea of comic books and literature as an interaction between areas, and also the social and cultural processes of a country, and through this view we are able to understand the cultural behavior and cultural changing of our time.

Different traditions of Cultural Studies, including British and American versions, have grown out of efforts to understand the process that have shaped modern and post-war and culture:

industrialization, modernization, urbanization, the rise of mass communication, the disintegration of what Raymond Williams described as “knowable communities,” the increasing commodification of cultural life, the collapse of the Western colonialist empires and the development of new forms of imperialism, the creation of a global economy and the worldwide dissemination of mass culture, the emergence of new forms of economically or ideologically motivated migration, and the re-emergence of nationalism and of a racial and religious hostilities (Grossberg, Nelson & Treichler, 1992, 5).

It is necessary to make a distinction between the British Cultural Studies and the American Cultural Studies. British Cultural Studies has two distinguishing features. First: it is distinguished by the remarkable diversity and originality of the topics that have been studied. British Cultural Studies has focused on images of women, masculinity, sexuality; it has uncovered the politics of sports, gender and expertise and social construction of science and the history of middle-class intellectuals, and much more. Second: British Cultural Studies has always had a political dimension. It has aimed at empowering people by encouraging them with the intrinsic relationship between culture and the various forms of power, what in a certain way has something to do with the American Cultural Studies.

In 1979 Cultural Studies migrated to different countries such as Canada, Australia, France, India and the United States. But in each country Cultural Studies acquired its own unique national characteristics. In Canada, the focus was on nationality; in Australia we could see an absorption of most of historic elements of British Cultural Studies; in France, a major question for French Cultural Studies was whether cultural knowledge is the essential basis of being French.

In the mid-1980s, Cultural Studies landed in the U.S. when many disciplines in the country were moving towards a more active engagement with the politics of social identity and an examination of the representation of cultural forms. Media texts, for instance, were being examined for their roles in creating popular cultural formations. In fact, it was not so hard for Cultural Studies to be quickly absorbed in the U.S. academic institutional structure, consequently, professionalized. Cultural Studies in America became an organized professional activity in the broad area of liberal scholarship, different from the British Cultural Studies that valorised questions such as: power and politics, and class and intellectual formation.

In our modern world there are several types of media, for information and for entertainment: television, daily press, cd-roms, internet, cinema and, for sure, comic books. Comic books' culture can also be a field analyzed by Cultural Studies once a comic is inserted in the media field. According to Cultural Studies, comics have their own language with distinct syntax and grammar. This grammar consists of such familiar elements as: color, size,

drawing, symmetry and others, while syntax would be the language used in the comic that will not only express meanings and representations but also take comic books from the visual level to the level of symbols and metaphors that help the readers understand their reality.

As it was said in the very beginning of this chapter, comics can also involve linguistic and visual symbolic forms that encode the message being conveyed at its most elementary level, a strip may tell a joke in three parts with no word (see the strip on page 26); and image, in addition to dialogue, can also encode literary meanings. Visual metaphors often allude to real world objects and symbols and connote social and cultural meanings. What metaphor can we have when we notice that most of Hulk's enemies are from socialist countries?



Strip comic taken from the web page <www.admc.hct.ac.ae>, accessed on 10/25th/2007.

Cultural Studies has broadened the perception that comics might be a channel for the transmission of knowledge. That is, they may have a useful function, rather than only entertainment. Despite the large array of kinds of comics in the market, the number of theoretical books on the topic is still very little. And it is by the view of Cultural Studies that it may be seen that such knowledge was already common in the comics setting, before its discovery by communication scholars. In the 40's there were magazines with educational profile published in the United States such as: *Real Life Comics*, *True Comics* and *Real Fact Comics* that brought famous characters from History and from literary texts.

Titles as *Classics Illustrated*, that were published all over the world including in Brazil, attempted to approximate comics to great literary works, bringing to the comic books universe famous authors from the world literature, such as: Charles Dickens, William Shakespeare, Daniel Defoe, Victor Hugo, Jonathan Swift, Edgar Allan Poe, Robert Louis Stevenson among others. Thus, it may be seen that comics have a global character, unifier of different areas of knowledge. This enables an interdisciplinary work, besides interpretative abilities/skills. Comics are multidimensional – they combine both words and images. They can be used to teach a variety of things – character development, dialogue, transitions, conclusions, among others, as Cohen and Klawa state:

Testes psicológicos aplicados em crianças demonstraram que a informação quando transformada em histórias em quadrinhos era apreendida num tempo assustadoramente pequeno. Numa época em que a complexidade de conhecimento é cada vez maior, fácil é compreender a relevância desse fato e, portanto, colocar em discussão a literatura, o ensino, e mesmo a linearidade do conhecimento abstrato (1977, 113).

Thus, it may be said that Comic Books are Literature. I would say NO! From time to time, for example, we read articles saying that the best comics have the same literary merit as works in other art forms and that comic books should not be looked down upon by the mainstream simply because they contain words and pictures instead of just words. And once again I say no and I prefer to think that instead of saying that comics can be Literature or may be in the same level, it could be said that they are cleverly formed units of popular entertainment that receive influence from Literature and have the ability to acquire its strategies once comics can be clever, well-written, express ideas, create characters, address issues, and tell stories in ways unmatched by other forms, such as films, for example, which are also influenced by Literature. I would rather think that we can use comics and Literature together, especially because the purpose of this dissertation is not to put both at the same level, but to show that Literature is so powerful that other art forms, especially comics, are also influenced by it.

1.3 - IS THERE A CANON IN THE COMICS?

Despite the separation between Comic Books and Literature and the acknowledged existence of a dialogue between them, several scholars have questioned that dialogue and the legitimacy of comics due to the doubt over the existence of a canon. Is there a canon in comic books? And, if so, would it be possible to compare it to other canons, as the ones of Literature and Cinema?

Before answering the previous questions, it is necessary to remember the idea of what a canon is. In a normative point of view, the canon makes possible the distinction between the form of art considered authentic from the form of art that is on the border, the heretical art. In this sense, it shows that a canon claims for the normative and dominant discourse in a certain context, in this case, the context the Literature. The literary canon is the collection of works, and their authors, who are considered great due to their power to communicate essential human values to the readers. For this very reason, they are worth to be studied and passed from generation to generation. In brief, the Western canon is a term used to denote a canon of

books and, more widely, music and art that has been the most influential in shaping Western culture. It asserts a compendium of works of artistic merit.

Although previously held in high regard, the canon has been the subject of increasing contention through the late half of the 20th century. In practice, debates, and attempts to actually define the canon in lists are essentially restricted to books of various sorts: Literature, including Poetry, Fiction and Drama, autobiographical writings and Letters, Philosophy and History. Few accessible books on the Sciences are usually included and comic books have been dealing with the negation of having a canon for such a long time. I believe that this process of questioning the canon has something to do with devaluation of the mainstream literature as a component of our post-modern society's cultural capital which is now obliged to compete with other kinds of knowledge and cultural products, such as: comic books, the literature of the minorities and the repercussion that these works, which are considered non-canonical, are having in the academic environment.

We need to question if what a canon is for comics may represent the same thing for Literature or for movies. The word canon implies a selection or choice that after being done is going to construct values that will be rooted in our society, such as the literary and cultural values. The process of a canon in comics is still very fresh and it does not match the process presented in literature and movies. In comic books, the huge monthly production of magazines and graphic elements competing with narrative elements do not make viable a canonical process close to the one that can be seen in literature. In *Quadrinhos, sedução e paixão* (2000), Moacyr Cirne invited three specialists to elaborate an aesthetic-canonical choice and based on this point, they would construct a possible Comic canon that ended in:

- 1905- Little Nemo in Slumberland (USA), de McCay.
- 1911- Krazy Kat (USA), de Herriman
- 1912- Pafúncio e Marocas (USA), de McManus
- 1923- O Gato Félix (USA), de Pat Sullivan & Otto Messmer
- 1929- Tintin (Bélgica), de Hergé
- 1934- Flash Gordon (USA), de Raymond
- 1934- Ferdinando (USA), de Capp
- 1937- Tarzan (USA), de Hogarth
- 1941- The Spirit (USA), de Eisner
- 1950- Peanuts (USA), de Schulz
- 1959- Pererê (Brasil), de Ziraldo

- 1959- Astérix (França), de Goscinny & Uderzo
- 1962- Mort Cinder (Argentina), de Oesterheld & Breccia
- 1964- Valentina (Itália), de Crepax
- 1964- Mafalda (Argentina), de Quino
- 1964- Fradinhos (Brasil), de Henfil
- 1965- Fritz The Cat (USA), de Crumb
- 1966- Philémon (França), de Fred
- 1967- Corto Maltese (Itália), de Pratt
- 1967- Ken Parker (Itália), de Berardi & Milazzo
- 1991- Sin City (USA), de Frank Miller.

We may take for granted that we miss some comics in the list above that describe a possible Comic canon. These missing works would be those comics each reader remembers and thinks that they should take part of the list. However, the Comic canon, even being different in its formation, had its choices examined by three specialists, through a process of mediations that according to their minds included the works that had the most important symbolical, ideological and cultural representations for them. So, due to the high number of comic issues and lack of investment in research in this field of mass culture, the creation of a Comic canon is still a sandy field for us to construct a rigid base on. Lastly, we know that comics are published monthly, their narratives may have a beginning, but not an end, until the last number is published. This implies that this list would be in a constant updating.

Defenders maintain that those who undermine the canon do this out of primarily political interests, and that the measure of quality represented by the works of the canon is of an aesthetic rather than political nature. Thus, any political objections aimed at the canon are ultimately irrelevant. One of the main objections to a canon of literature is the question of authority — who should have the power to determine what works are worth reading and teaching? This question came to my mind while writing this chapter and I could notice that no one has the power to determine what is considered canonical. There should always be in our mind that no actual industry label exists for definitively designating published works as canonical. Canonicity is largely a subjective notion, referring to a shared understanding that exists between the published works in a fictional series and the level of acceptance by a receptive wide audience. As such, the word canon can simultaneously refer to the considerations of the publishers of a fictional series as well as what the fan base chooses to consider as authentic.

In this sense, we may believe that each of us is responsible for selecting which authors and which works to remember, and in so doing, each of us develops an educated sense of taste in literary practice, as well as a canon of our own with which to sustain this sense of taste. In the field of the ideas, the regime is considered democratic and it allows any kind of knowledge to participate in the construction of more knowledge. In summary, it is important to think that different works, even those that are not listed on the canon, may keep a dialogue with the works that are in a canonical list.

Cultural attitudes towards comics are changing and these changes have to be contextualized with the framework of Cultural Studies. More than ever, it is recognized that the study of popular fiction, as comics, plays an important part in cultural analysis. “Magazine and newspapers consist of more than printed words. Their popularity is unthinkable without taking into account the photographs, the illustrations and the visual advertisements which appear on almost every page” (Storey, 1996, 103). It is undeniable that both books and comic books were made to be sold, to be consumed, and Cultural Studies is concerned with the study of consumption because it is interested to know how texts that are made to mean require a consideration of consumption. This will take us beyond the look of a text with an essential meaning, to a focus on the range of meanings that a text makes possible, that is, its social meanings, how it is appropriated and used in the consumption practices of everyday life.

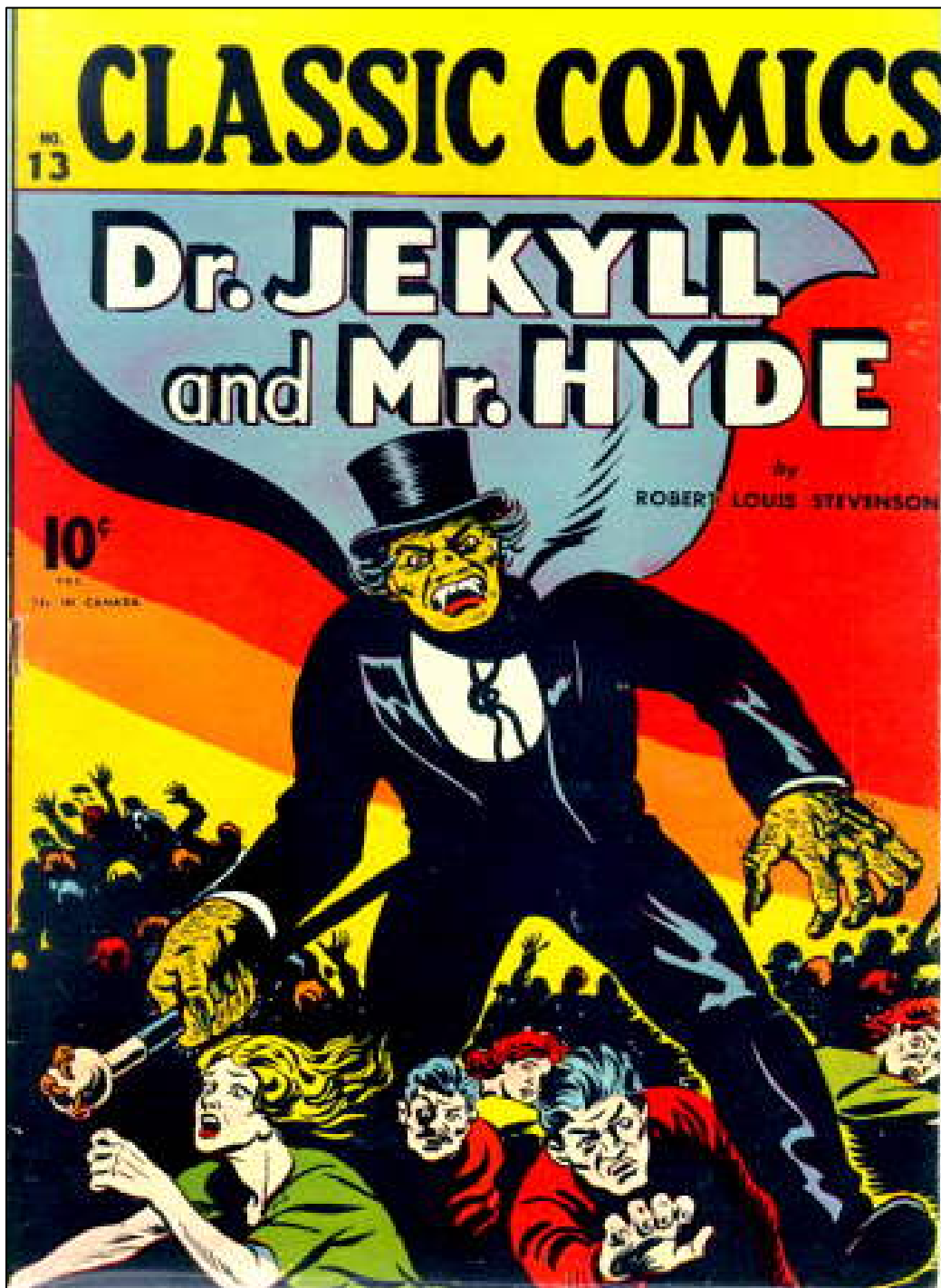
Both *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *The Incredible Hulk* (1962) were produced to communicate or show the meanings of their times. Each author portrayed through their works the way they saw their reality, Stevenson used the characters, Dr. Jekyll and Mr. Hyde, to tell us the meaning of the *fin de siècle*, while Stan Lee used the characters Dr. Bruce Banner and Hulk to denounce, through images and words, the Cold War environment presented in the 60s.

Everyone knows Stevenson’s novel, for a long time the limits of literature crossed the pages of books and came to the theater, to the movies and to the comics. The opportunity of knowing the novel through different media is good, but reading the novel may surprise the readers once they face a complex narrative, written in a way that leads readers to think about the reality of the characters, especially because the story is placed in a real context: the Victorian *fin de siècle*.

In Stevenson’s hands the eternal struggle between good and evil assumed new faces. The author indicates that Jekyll’s hypocrisy set free the monster called Hyde that was inside him, who in reality was Jekyll’s real essence of evilness and selfishness. Besides exciting readers with this plot and revealing himself as one of the masters of the terror literature,

Stevenson portrays with accuracy the scientific knowledge present in his time, exploring the popular conviction that there is no obstacle for Science.

Seventy-six years after Stevenson's publication, the story was repeated, but this time it was happening in a comic book called *The Incredible Hulk*. Stan Lee created the character Hulk based on Stevenson's novel to express the horror that the society was living in the 60's. Hulk was a monster exactly like Mr. Hyde, full of anger, but this time this fury was an element to make him a super hero, not a typical hero, it would all depend on how we define a super hero in our current society. On the other side of Hulk we have Dr. Bruce Banner, who can be seen as a correlative for Dr. Jekyll. Banner had a tortured soul who never knew when he might uncontrollably change into a rampaging monster. Not even Science, that could overcome obstacles, could find a cure for his problem, he would never live a minute of his life in peace, never have the chance to lead a normal life. But there is much more to tell about the relationship between these two works, to learn about the thrilling storylines and to meet the whole panoply of fantastic characters.



Picture taken from the web page <www.classicscentral.com> accessed on 08/20th/2007.

Chapter 2 – Historical origin of the Gothic

2.1 – The Goths

Defining the specific time and year when Gothic was born is as difficult as it is to explain the origin of the strange creatures presented in Gothic narratives. What is known is that the word Gothic derives from Goths, which were Germanic tribes that were responsible for the fall of the Roman Empire, but little can be said about the Goths due to the lack of recorded archaeological elements of these tribes. There is also the possibility to find authors who disagree with the idea that the word Gothic has any direct relationship to Goths on the 5th century. However, they prefer to say that Gothic, in a certain way, reminds of the word barbarian, a time when the Goths devastated the Roman civilization.

Initially, because the Goths left no literature or art of their own, they came to be remembered only as the invaders and destroyers of the great Roman civilization. Since very little was known about the medieval world generally during the Renaissance, the idea of the 'Dark Ages' that followed the fall of Rome soon expanded to include the medieval period generally, up to about the middle of the seventeenth century, and 'Gothic' became a term applied to all things medieval (Punter & Byron, 2004, 3).

As it was said before, an specific origin for the word Gothic and its concrete definition is still a mystery, especially because the term Gothic acquires a particular meaning in each historical period.

Many Germanic tribes were located around the Roman Empire, what in a certain way, due to their lack sense of private property and social class, started representing a threat to the Roman civilization. These invasions occurred most of the time because of the semi-nomad tribes (whose main occupations were cattle-raising and hunting) who were always crossing the limits of the Roman Empire. The Goths, however, cannot be the only ones responsible for the Roman decadence. The Roman Empire, which submitted thousands to its domination, obtaining apparently inexhaustible riches, was also facing internal and external crisis. The best example of that crisis could be seen in the cities that were occupied or founded by the Roman Empire. They were in essence administration or religious centers that did not have a satisfactory industrial development to support themselves financially, whence it is seem that these cities represented a huge waste of money and also contributed to the poverty of the Roman Empire.

The heavy bureaucratic system of taxes also collaborated to the decay of the Roman Empire. Slaves and settlers were not satisfied with the taxes and they facilitated the entering

of the barbaric tribes through the Roman's bulwark, this way, when the Goths crossed the Danube it was almost impossible to fight them, once they had the support of the marginalized population. After the invasions the Goths divided themselves: some of them went to the South of Europe, near the Black Sea; others to the Southeast where they founded the Meridional Russia. From this moment, they were called of Ostrogoths (who were governed by the King of Ostrogatha) and the Visigoths. Thus, they started what the books of History call the Middle Ages. Although it is possible to draft the areas of establishment of these tribes, further information about this culture is scarce. It was during the Renaissance that the word Gothic changed its meaning to designate a new style in architecture.

2.2 – From Architecture to Literature

Some centuries later, after the Goths disappeared in Europe, the term Gothic, as the mythological Fenix, is reborn from the ashes to be part of an aesthetic term used by Italian art historians during the early Renaissance to describe European art and architecture from the middle of the twelfth to the sixteenth centuries.

According to Punter and Byron (2004), Giorgio Vasari was one of the first critics to use the term Gothic to refer to an architectural style.

While Vasari no doubt knew that the Goths were not actually responsible for the buildings he was describing, the terms 'Goth' and 'Gothic' were already beginning to be used to designate anything medieval and to establish through difference the superiority of the classical ideals that the Renaissance world was attempting to re-establish (Punter & Byron, 2004, 32).

With the popularization of the term in architecture, the word Gothic referred to non-Roman and Greek constructions of the 12th to the 16th century that were located in the South area of Europe, these constructions were characterized by pointed arches and large windows in opposition to Roman architecture that had defined and planned forms and was also classical.

The ones responsible for the Gothic cathedrals used themes to celebrate the sovereignty of Christ and Virgin Mary. Every time a Gothic cathedral was constructed, the clergymen got higher in their social and political positions, and visually speaking they had their authority much more recognized due to the size of the Gothic constructions. Concerning this aspect, I would like to stress Monteiro's point of view that breaks definitively with the idea that the word Gothic has any relationship to the Goths, especially because they were semi-nomads:

É importante observar que o assim chamado estilo gótico, salvo a etimologia, nada tem a ver com a tribo germânica dos godos. Essa denominação vincula-se à arquitetura, à escultura, e às obras dos miniaturistas, e, [...] é o estilo da Idade Média e o estilo cristão por excelência (Monteiro, 2004).

The belief that the classical style was better than the medieval or Gothic remained dominant until the 18th century, when a revival of Gothic architecture accompanied a more general reassessment of the arts and culture of the medieval world. From the English Parliament, a man called Horace Walpole (1717-1797), was the one responsible for the promotion of the Gothic culture. Walpole was fascinated by the Gothic culture in such a way that he decided to go on journeys around his country to study the Gothic architecture and when he returned home he decided to reconstruct his castle.

2.3 – The rising of the Gothic Literature in the 18th century

Horace Walpole is the well known author of the first Gothic novel, *The Castle of Otranto* (1764) and he was partly responsible for the eighteenth-century Gothic architectural revival. Walpole had such a great admiration for the Gothic architecture that he decided to reconstruct his home, Strawberry Hill, in the Gothic style. It was in this castle that *The Castle of Otranto* was written, a work so full of eccentricity that Walpole decided to hide his real authorship behind a preface in which he tells that the presented story was in fact part of an Italian manuscript he had found in a bookshop of an old family in the North of England. Most of the Gothic conventions that we read in Gothic novels of our century were born in *The Castle of Otranto*:

- ⇒ *Question of authenticity* – the author usually writes an introduction telling the readers that the presented story is part of a manuscript, document or a confession.
- ⇒ *Sad scenery* – most of the Gothic novels are located in decadent places such as: castles, dark forests, small villages, cemeteries, deserts and old cathedrals. It is also important to remember that these mentioned places generally offer the characters narrow places, as a metaphor for oppression and fear.
- ⇒ *Perverse aristocrat* – this figure is constantly present in Gothic novels, this figure can be represented by the oppressor father.
- ⇒ *Fragmented narrative* – The narrative does not follow an specific order, the author sews the narrative with dreams, hallucinations, prophecies, and moments of ecstasy.

⇒ *The presence of the supernatural* – The supernatural or the possibility of its presence is the key element in Gothic narrative.

Not only these conventions but also curses, prophecies, monsters, dark dungeons, abandoned heroes and villains and all the elements that inhabit the world of the supernatural were in Walpole's Gothic novel. Undoubtedly, all those conventions Walpole created in his work led the contemporary critics to nominate his Gothic novel as a rebellion against the neo-classical aesthetic on behalf of the free use of the imagination. Punter & Byron stress that:

A rather preposterous and melodramatic story full of supernatural machinery, *Otranto* was, upon publication, interpreted by many as a burlesque – and it is admittedly easy to see why. By the 1790s, however, its significance as the originator of a new genre had become clear. As the critic Thomas Matthias complained in *The Pursuit of Literature* (1796), Walpole's *Otranto* Ghosts have... propagated their species with unequalled fecundity. The spawn is in every novel shop (2004, 169).

Walpole was not only responsible for the creation of the first Gothic novel, but also for the creation of the first Gothic drama: *The Mysterious Mother* (1768), a tragedy set in the period before the Reformation. Walpole published few copies of this work and it circulated among his friends. Some critics believe that the few numbers of publications was due to the possible impropriety of the subject matter: The mother of the title had an incestuous relationship with her unknown son. By writing *The Mysterious Mother*, Walpole moves from the tragic contemplation of human desire and suffering, to a more serious and more psychologically complex vision of what Edmund, in the closing speech of the drama, calls 'this theatre of monstrous guilt' (Punter & Byron, 2004, 170).

William Beckford (1760-1844) was one of the authors who followed Walpole's footsteps and published *Vathek* (1786). Like in *The Castle of Otranto*, *Vathek* included a preface drawing upon the fiction of the discovered manuscript, and proposed that the tale was a translation of an Arabian original manuscript. While Walpole looked to a European medieval past for *The Castle of Otranto*, Beckford looked to the Orient. Some critics agreed that *Vathek* was not a really Gothic novel but in fact an oriental tale, although as Punter & Byron suggest: its anti-realism and its insistence on grandiloquent effects suggest that, if not Gothic in itself, it can certainly be seen to participate in the revolution of taste in the 1780s and 1790s that fostered the emergence of the literary Gothic (2004, 87).

However, it was only in the last decade of the 18th century that the Gothic novel took form of a literary manifestation. In this period a large number of Gothic works were produced and consumed. Besides being the literature of horror, of entertainment, Gothic literature

emerged as a counter-force against the classical literature. We all know that the main idea of the novel in the 18th century was that it should be a way to match enjoyment and instruction, always aiming at virtue. When the Gothic novels emerged in this calm and classic sea of literary works, for sure it had the shape of a huge wave that shook all the boats that were sailing in this sea of rationalist tradition.

A narrativa gótica se apresenta livre das convenções e restrições dos textos considerados “mais realistas”, precisamente por recusar compromissos com o ideal estético neoclássico de ordem e das unidades de tempo e espaço, em favor do resgate da liberdade de imaginação. Mais do que se ater somente a esses fatores, a narrativa gótica alcança, também, expor as ansiedades dos atores sociais do século XVIII, nascidas das revoluções social e econômica daquele período (Monteiro, 2004, 89).

And as big waves always bring new waters, this decade was also marked by the appearance of authors who added new elements to the literary Gothic conventions. Matthew Gregory Lewis (1775-1818) wrote the novel *The Monk* (1796) and he can be seen as one of those authors who brought new elements to the Gothic literature, especially elements of explicit violence and sexual scenes. Punter & Byron stress:

Lewis wants his readers to be impressionable, admiring, spectorial, and open to sudden doubt about whether the author’s paradoxes do not in fact undermine their own moral pretensions and show them unwholesome and repressed aspects of their own psyche. Above all, he wants the reader to see essentially private faults exposed mercilessly on a more or less public stage, and he wants to mock our confused reactions (2004, 197).

In other words, Lewis stressed the use of horror as an element that provokes attraction and repulsion in equal measures to the eyes of the readers, an strategy that would be also used by Mary Shelley and Edgar Allan Poe almost 20 years later.

But in terms of innovations in Gothic conventions, Ann Radcliffe (1764-1823) was the greatest expression of the Gothic novels in the last decade of the 18th century. She used to give an interpretation to the supernatural in her works, different from what her predecessors did. Ann Radcliffe used to fulfil with perfect characteristics the construction of the settings and also to give complete logical explanations to the mysterious events that happened in the narrative. Monteiro points out:

Os mistérios da narrativa gótica são mistérios na verdade alusivos a uma época secular. Os cultores do gótico buscaram muito mais que simplesmente incitar a curiosidade do leitor, procurando antes despertá-los para as forças invisíveis que operavam na Inglaterra setecentista. O Iluminismo tinha contribuído, em parte, para deflagar tal atitude. Ao racionalizar a experiência humana num grau sem precedentes, a ciência e a filosofia cética passam a ver os “mistérios” como obsoletos (2004, 46-47).

In 1800, the readers' interest changed from Radcliffe's novels to lugubrious fictions that were produced by Mary Shelley, Maturin and Hogg. From this moment, a new element, called Science, brought by the Industrial Revolution in Europe appeared in Gothic narratives to work as the catalytic fuel of the horror in the narratives.

Other important Gothic authors of the 18th century

Although the purpose of this chapter is to work with just one author and his literary Gothic route, it is also necessary to mention briefly some other important authors who contributed a lot to the growing of Gothic as a genre.

Matthew Gregory Lewis (1775-1818) – Besides his eighteen plays, Lewis's most famous work was *The Monk* (1796) that was considered a classical Gothic masterpiece and an instant success. Gothic runs throughout the plays as it runs in *The Monk*, in elements of transgressions, sexual activity, violence and a resistance to externally imposed rules and regulations, as can be seen in a brief summary of the novel given by Monteiro:

A narrativa se utiliza do anticatolicismo convencional da ficção gótica, implícito no próprio cenário, para atacar a natureza tirana e superstição bárbara de várias instituições, como a Igreja, a aristocracia e a família. O narrador não poupa nada, mostrando que a repressão institucional é a própria geradora das grandes paixões ilícitas (2004, 97).

By this passage, we may have a clear view that Lewis used Gothic motifs to show the reality of the backstage of some institutions. Gothic most of the time was used by Lewis to function as a tool to denounce what was hidden under the fake reality.

Ann Radcliffe (1764-1823) – Radcliffe was born in 1764, the same year that the first Gothic novel (*The Castle of Utranto*) was published by Walpole. Little information about her life can be really assured because most of it comes from her husband William. As a female Gothic writer, she wrote six major novels but only three of them deserve special attention: *The Romance of the Forest* (1791), *The Mysteries of Udolpho* (1794) and *The Italian* (1797). Most of the researchers give special attention to *The Mysteries of Udolpho* and *The Italian*, but it is also necessary to remember that it was in *A Sicilian Romance* (1790) that:

[...] the character types and stock features of Radcliffe's Gothic began to come together, including the persecution of the heroine by the older man, the father figure, and the search for the absent monster, suggestive of the problematic quest for identity in a world where the maternal is effaced (Punter & Byron, 2004, 158).

Radcliffe's novels seem to repeat the tyrannical relationship between father and daughter, an element that, according to some critics, indicates a lack of originality of the writer, but I prefer to see it is a constant battle in the relationship between the father and the pursued daughter as a counter-force against the patriarchal power. I believe that Radcliffe knew that:

Female readership was increasing by leaps and bounds in the middle classes from the 1760s on, so she and her imitators had great encouragement to develop the primal Gothic scene of a woman confined and turn it into a journey of women coming into some power and property by their own and other feminine agency, albeit within a still-antiquated and male-dominated world full of terrors for every female (Hogle, 2004, 10).

In our current time, I observe that what we see in Radcliffe's narratives is that the greatest horror was not the monstrous man pursuing the young lady, but the fact that her female characters dissolved the walls that blocked the boundaries between Western oppositions, not just masculine-feminine or the other pairs already noted. Radcliffe added one more convention to the Gothic, the female Gothic heroine: a young lady, who although a victim of the events, generally presents a challenging behavior.

2.4 - Gothic in the 19th century

European Gothic – Marry Wollstonecraft Shelley (1797 – 1851)

All those Gothic literary conventions used by the authors in the 18th century seemed not to have the same effect they had in the readers of the 19th century, the images and themes used now by the authors showed no surprise and it was necessary for the Gothic to conquer and haunt a new territory: Science.

Mary Shelley can be named as the first author to give birth to a novel focusing on Gothic science: *Frankenstein* (1818). The creation of *Frankenstein* itself has a Gothic atmosphere and it became as famous as the book itself. Mary Shelley decided to join a ghost-story competition with her friends Lord Byron, John William Polidori and her husband Percy Shelley to see who could tell the scariest horror story. From this ghost-story competition the main plot for *Frankenstein* was born, but the novel was published in 1818. It was also in the same night of this competition that the idea for *The Vampyre* (1819) first appeared by the

hands of Polidori. *The Vampyre* became a source of inspiration for *Dracula* (1897), by Bram Stoker.

Frankenstein shows the creation of a human being by using scattered parts of the dead, Shelley used different elements from the 18th century Gothic novels, and finally invaded the field of Science by using ideas and theories of authors and researches of her time. By using the Gothic, Shelley seemed to look at Science with fascination but also with suspicion, as seen in the following quotation from the novel:

“The ancient teachers of this science [chemistry],” said he, “promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera. But these philosophers, whose hands seem only made to dabble in dirt, have indeed performed miracles. They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows”. (Shelley, 1981, 33).

Shelley showed that when it was well used or applied, Science could set human beings free from their natural limitations. But she also looked at Science with the eyes of someone suspicious because she thought that an exacerbated faith in scientific thought could throw the products of reason against human beings. Dr. Frankenstein portrays perfectly the man whose ambition is to go beyond the natural laws, as seen in the passage when Dr. Frankenstein comments what was said by Professor M. Waldman in the previous quotation:

So much has been done, exclaimed the soul of Frankenstein - more, far more, will I achieve; treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation (Shelley, 1981, 33).

Socially speaking, the English society of the beginning of the 19th century was facing the effects of the Industrial Revolution that was changing deeply the relationship of human being and his environment. According to Hogle:

By the time of Frankenstein, the many dilemmas for its hero stem from alterations in the anatomical, electrical, and chemical sciences and the acceleration of an industrial revolution that may lead to the greater mechanization of life and the concomitant rise of a homeless urban working class displaced from the land by the creations of the bourgeois economy and the concern that an expanding British Empire may bring Anglos face to face with the very racial others (like the multicoloured creature) that are supposed to be kept distant from “us” even while we depend on them economically (Hogle, 2004, 5).

If we take a look at *Longman Online Dictionary* we may find the following definition for Science: 1- knowledge about the world especially based on examining, testing, and

proving facts. We are talking about the beginning of the 19th century and we must have in mind that Science in Shelley's time was very different from the Science in our current century.

In Shelley's time, Science and Occultism were two fields very close and very easy to have their boundaries crossed. In *Frankenstein* we can notice an atmosphere of alchemy in the action of the character Victor Frankenstein. Through Victor Frankenstein, Shelley also worked with the scientific ideas that were in development in her time about the effects of electricity over human body, created by the French Jacques de Vaucanson and by the Swiss Pierre Jaquet-Droz. Shelley portrayed in *Frankenstein* the fears that society at the time had to face about alchemy, electricity, machineries and mechanical beings.

I would say that although we live in the 21st century, Science is still full of Gothicism. The same way society in the past feared alchemy, electricity and machineries, we have in our current time a strong fear of the innovation Science makes when studying cloning, genetic and transgenic experiments. I would not be afraid to say that the Gothic that circulates in our current literature and life is a fabrication of the 18th century as it articulated the long passage from the feudal and religious mores to the increasingly secularised and commercial political economy of liberalism. Gothic functions as the mirror of eighteenth-century mores and values: a reconstruction of the past as the inverted mirror image of the present, its darkness allows the reason and virtue of the present a brighter reflection (Botting, 2004, 5).

2.4.1 - Gothic Literature in the USA – Edgar Allan Poe (1809-1849)

In the USA, Gothic literature manifested itself during the Romanticism. This form of literary work appeared in the end of the 18 century by the hands of Charles Brockden Brown (1771-1810). Undoubtedly Gothic in the U.S.A had its base on English and German traditions. Because of the absence of castles, old cathedrals and other Gothic motifs, very frequent in European Gothic narratives, the American writers provided the Gothic with a new field to develop itself. Unknown forests and a very strong religious past were like coal to feed the spark produced by the arrival of Gothic in that country.

In its beginning, Gothic literature was taken to a new level by Edgar Allan Poe. According to biographical registers that literature offers, Poe was himself someone very strange, death and decadence were always present in his life. Although he had produced a lot, his works did not have much success while he was alive, they became famous years later after his death.

It is difficult to affirm that Poe used the bad events of his life to write his works, but it is inevitable that the themes, settings, characters' description, sensibility, visual and sounding sensations presented in his works contributed a lot to make his name one of the first to be remembered when the word Gothic emerges in a conversation. Very close to Gothic conventions, Poe's work left the exactitude of the narratives and gave space to the vague, the uncertain, the undefined and the mysterious. Poe decided to write horror tales due to the financial needs he suffered. At the very beginning he used to write following the European conventions of Gothic literature as it was in "Berenice" (1835) and "Ligeia" (1838), but later he decided to abandon these conventions and started using, in his short stories, the same theoretical techniques he had used in his poetry. Poe knew that the emotional impact on the readers was fundamental to a tale, then he decided to search for a set of rules that would produce a vigorous effect on the readers' mind.

Fear – that was the raw material discovered by Edgar Allan Poe. He knew that fear would always instigate the readers, so the supernatural became one of his best literary materials, as the following selection of works can prove: "The Black Cat" (1843), "The Fall of the House of Usher" (1839), "The Cask of Amontillado" (1846) and "The Pit and the Pendulum" (1843). These are only few of his works that seemed to have fostered a curious sense in the readers. Poe decided to escape from the sameness of the European Gothic conventions and explored a place never visited by the authors before: the mind. Once again Gothic was getting into the field of Science by the door of the mind. Strange sciences such as mesmerism, phrenology³ and feelings like insanity, telepathy, catalepsy and ecstasy became the new Gothic conventions into Poe's work. It does not mean that Poe abandoned all the European Gothic conventions at all. He left some of them aside (castles and abbeys, for instance) and he redoubled his pressure on others such as the return of the past, a past that is very difficult to be located and solved because Poe worked with the past in the internal mind of the characters, an element that provokes a sense of disturbance, a sense of attraction and repulsion on the readers. Punter and Byron explain:

One reason for this is that Poe presses on a Gothic nerve: he is startlingly good – as in, for example, 'Usher' – at creating in short order a sense of an external landscape; but simultaneously the reader is led to wonder constantly whether this landscape is indeed really external or rather a projection of a particular psychological state. In Poe, things constantly return; but whether they return from an outer world or because they have been banished from unconscious depths of the psyche remains a problem which is irresolvable, and the very brevity of the tales serves to reinforce the fundamental impossibility of answering such a question (2004,156).

³ The study of the size of the brain.

2.4.2 - European Gothic – Robert Louis Stevenson (1850-1894)

Returning to Europe, Gothic came to the 19th century with two new fields haunted by its monsters: Science and the mind. We know that Gothic was seen as being a reaction to historical events, particularly to the spread of industrialism and urbanization, but what would happen to the literary Gothic in the 19th century once industrialism and urbanization were in constant process of growing? Gothic also grew up! In the 19th century, Gothic works specifically with Science and the mind and once again this literary genre adapts itself to a higher level, specially confirmed by its route described by Jackson:

As Gothic undergoes transformations through the work of Ann Radcliffe, M.G. Lewis, Mary Shelley and Charles Maturin, it develops into a literary form capable of more radical interrogation of social contradictions, no longer simply making up society's lacks. It is progressively turned inwards to concern itself with psychological problems, used to dramatize uncertainty and conflicts of the individual subject in relation to a difficult social situation. The subject is no longer confident about appropriating or perceiving a material world. Gothic narrates this epistemological confusion: it expresses and examines personal disorder, opposing fiction's classical unities (of time, space, unified character) with an apprehension of partiality and relativity of meaning (2000, 97).

In other words, Gothic in the 19th century reflected the urban man's alienation, paranoia, fragmentation and loss of identity. In this *fin de siècle*, Stevenson wrote *The Strange Case of Dr. Jekyll and Mr. Hyde*, and up to our current days it is considered the best portrayal of the Victorian time.

Stevenson was a Scottish novelist, poet and essayist, but surprisingly he was well known for his children's classic novels. *Treasure Island* (1883) and *The Strange Case* were some of his most famous works, although he also wrote several tales of horror and most of these tales were inspired on the internal duality of human nature. Many of Stevenson's tales of terror reveal this interest in folk-lore and the superstitions and fears of the past (Punter & Byron, 2004, 167).

Although the story of *The Strange Case* is located in a particular historical moment (London, *fin de siècle*) and shares features with other Gothic works of its time, the narrative does not follow a chronological order, the story is told using multiple narratives (fragmentation of the narrative) that create a mystery and stimulate the readers to solve this puzzle. However, as we are dealing with a Gothic novel, at the end of the story, a document (a letter, in this case) solves all the problems, a typical Gothic convention. Stevenson worked brightly with the Gothic issue of *Doppelgänger* in *The Strange Case*. But, what is the

Doppelgänger so well explored in Stevenson's work and in a majority of the Gothic novels of the 19th century?

The most understandable concept about the *Doppelgänger* is that this double part is originated in an individual; this double acquires an importance, and later becomes an autonomous subject that survives apart from the individual who originated its birth. Nevertheless, he shares, in a certain way, a kind of identification with this individual. In other words, the *Doppelgänger* is an entity that comes from the 'I' of someone and starts coexisting with the 'I' from whom it was originated, but this existence is not always peaceful, as it is the case in Stevenson's novel, where Dr. Jekyll and Mr. Hyde are in a constant fight to find their real identity. Not only in Stevenson's works, but also in many other novels the double motif was very much present. As suggested by Jackson:

Dualism is thematically central to nineteenth-century versions of Gothic. There develops a recognizable literature of the double, dualism being one of the literary 'myths' produced by a desire for 'otherness' in this period. The double signifies a desire to be re-united with a lost centre of personality and it recurs as an obsessive motif throughout Romantic and post-Romantic art (Jackson, 2000, 108).

In a *Doppelgänger* case, there are two possibilities for the doubles:

- a) The Double shows, according to the judgment of the 'I' who originated the Double, positive characteristics that are going to lead to a peaceful process of identification of the I and the Double;
- b) The Double shows, according to the judgment of the 'I' who originated the Double, negative characteristics that are going to lead to a process of opposition between the I and the Double.

What happens in *The Strange Case* is the second option. Dr. Jekyll originated, by using a potion, his double part Mr. Hyde. According to Dr. Jekyll, Mr. Hyde did not have positive characteristics and for Mr. Hyde, Dr. Jekyll was not the way he expected he should be. Both started living in a process of symbiosis, where each entity tried to control the other because of the difference they had as subjects. From this disturbance between the I and the Double emerges the question related to the construction of identity and difference.

The way we see ourselves depends on the way we see the others that are in our lives. Cultural Studies have demonstrated that for the construction of one's identity it is necessary the relation to another. Most people think identity and difference as being two different

topics, but once identity is always constructed in relation to another, to what it is not, both topics are like different sides of the same coin, they are inseparable. A clear and visual example of how the construction happens can be seen in the following picture taken from *Introducing Cultural Studies* (2004, 11) where we can notice the process of identity formation:



Picture taken from *Introducing Cultural Studies*, 2003, 11.

In *The Strange Case*, Dr. Jekyll thought he could separate his evil side and only leave his good side. By this kind of thought we notice that even being a doctor, the character showed a thinking that still permeates in our present days: identities are produced through the marking of difference and exclusion, which happens both by means of symbolic systems of representation and forms of social exclusion. Dr. Jekyll lived in a society where differences were very well marked into two opposing groups: we-aristocrats/they-lower class. Identity formation also occurs at the ‘local’ and personal level (Woodward, 2002, 21); accordingly, Dr. Jekyll took this division to his psychological level trying to eliminate his double part. He did not think that:

The social context can engage us in different social meanings. Consider the different ‘identities’ involved in different occasions, such as attending a job interview or a parents’ evening, going to a party or a football match, or visiting a shopping mall. In all these situations we may feel, literally, like the same person, but we are differently positioned by the social expectations and constraints and we represent ourselves to the others differently in each context. In a sense, we are positioned – and we also position ourselves – according to the ‘fields’ in which we are acting (Woodward, 2002, 22).

However, once the differences need to coexist inside every human being, Dr. Jekyll felt attracted to this new identity that seemed to get stronger along the narrative and was sure to claim for his identification and survival, even Mr. Hyde being “the other”, the deviant or the outsider. Most of the readers may see Mr. Hyde as the villain of the novel, but I noticed that by using this double part, the Gothic shows that political identities and allegiances were in the process of changing, moving away from the traditional class-based loyalties (as Dr. Jekyll thought) towards lifestyle choices, ethnicity, gender, sexuality, age, disability, social justice and environment concerns that were producing new identifications. Mr. Hyde was there to show Dr. Jekyll that difference was good, that is why Jekyll felt so attracted to Hyde’s behavior.

The Gothic elements of *Doppelgänger*, identity plus the addition of abjection are going to be more explored in the last chapter where the monsters are going to be analysed side by side. Meanwhile, it is important to mention other famous and important Gothic authors of the 19th century and continue with the route of the Gothic through the centuries.

2.4.3 - Other important Gothic authors of the 19th century

Oscar Wilde (1854-1900) – He is well known by his dramas such as *Lady Windermere’s Fan* (1892), *The Importance of Being Earnest* (1895) and *Salome* (1891), but it is also possible, I believe, due to his multiple talents, to trace a Gothic tendency on some of his works, for instance, the fairy tales: *The Birthday of the Infanta* (1888), *The Fisherman and His Soul* (1851) and what most of the critics consider a Gothic masterpiece: *The picture of Dorian Gray* (1890). Oscar Wilde famously said that art had nothing whatever to do with morality, but in *Dorian Gray* we can observe the main character completely doomed in a moral question, once he crosses the great part of the narrative being scared by the guilt of his appalling crimes.

As it is expected, Gothic works with guilt as one of its elements, and Wilde exacerbated this guilt in the character of Dorian Gray when he focused the double image of Dorian Gray (his portrait), leading the main character to face his real abjected psychological image and conclude that death was the only way to escape from the vengeance implicated in the idea of the *Doppelgänger*.

John William Polidori (1795-1821) – Who gave birth to Dracula? Most readers make a great confusion and attribute the creation of the figure of the vampire to Bram Stoker. In fact, the figure of the vampire had a significant impact on Gothic literature through Polidori's work *The Vampyre* (1819) which came before Stoker's *Dracula*, published in 1897. According to Morrison and Baldick, "Not only was his tale the first sustained fictional treatment of vampirism in English, it also completely recast the mythology upon which it drew" (1988, x).

Polidori also wrote another novel called *Ernestus Berchtold; or The Modern Oedipus* (1819) that exploited many Gothic motifs – incest and the supernatural. According to Byron and Punter "the novel has never received the critical attention given to "The Vampyre", no doubt at least partly because Polidori devotes so many endless and self-indulgent pages to recounting the overwhelming despair of the distraught Ernestus" (2004, 158).

The vampire is not the main monster figure of this research, but it deserves attention once the figure of the vampire contributes a lot to the growing of Gothic Literature. Vampire legends appear nearly everywhere, including India, China and Tibet, but a changing in this affirmation has shifted to the idea that the vampire has its roots in the folk-lore of Eastern Europe. Different people may have different images of the vampire, some of them consider the vampire an old and dark creature, others see the vampire as a being who exhale sexuality. "During the romantic period, the creature of folk-lore combined with the tradition of the demon lover, and began to edge closer to a figure recognizable as our modern vampire" (Punter & Byron, 2004, 268). The writing of "The Vampyre" was the first step to consolidate and diffuse the image of the vampire to other novels, shortstories and non-literature works such as comic books, films, cartoon and video game systems. No other monster has been spread through the world as the vampire and since its creation it has functioned as a metaphor for thousand of situations.

Confounding all categories, the vampire is the ultimate embodiment of transgression, but while most critics agree in reading the vampire as a transgression force, the psychological or social significance they attach to this figure varies considerably depending on the situation (Byron & Punter, 2004, 268).

The best example of non-literary work that has contributed a lot to the transformations of the vampire is the television. Besides Literature, the films have contributed a lot to shift the image of the peasant vampire to an aristocrat as in *Interview with the Vampire*⁴ (1994); from the outlaw to the hero in *Angel* (1999); and from the disgusting to a seducer man in *Buffy* (1997). In the 19th century, the vampire functions to police the boundaries between what is

considered normal sexuality and deviant sexuality, and I noticed that as homosexuality was a threat to the norm in the 19th and 20th centuries and is still in the 21st century, the vampire assumes an androgynous image that works as a resistance for queer and lesbian theory. The best example comes from *Carmilla* (1871), by Sheridan Le Fanu. The female vampire Carmilla seduces Laura in such highly erotic terms that at one point Laura even wonders if she is a young man in disguise. Or the scene in *Interview with the Vampire* where the actor Tom Cruise bites the neck of the actor Brad Pitt, showing a certain atmosphere of homosexuality, even these two actors being considered straight male sex symbols from a heterosexual pattern.

As often observed, the vampire is particularly well adapted to signify 'deviant' sexuality. With the penetrating teeth set in the softness of the mouth, the vampire mouth problematizes any easy distinctions between the masculine and the feminine (Byron & Punter, 2004, 270).

It would be necessary a further study to focus on the images the vampire has acquired. Therefore, I would prefer to continue describing the route of the Gothic in the 20th century to the present and hope that the field of the vampires will be studied with special attention by the researchers.

2.5 – Gothic in the 20th and 21st centuries

The beginning of the 20th century may be placed when Queen Victoria died in 1901, or after Sigmund Freud publication of *The Interpretation of Dreams* (1899-1900), or even after the World War I (1914-1918). I leave the readers of this dissertation to select their option, but no matter what the readers' option is, the most important element in the 20th century was the incertitude people were living about their future.

Sigmund Freud (1856-1939) has definitely contributed a lot to this state of incertitude when he showed that it was not possible for human beings to be someone not fragmented. With the publication of *The Interpretation of Dreams* (1899), Freud shocked society (as Darwin did with the theory about human evolution), with his studies about the unconscious, showing people that they were nothing more than mere products of the tension between their desires and their social duties.

Many failures in Science, including the shipwreck of the Titanic showed people that Science was not in the center position and did not have the solution for every problem.

⁴ *Interview with the Vampire* is a film based on the novel, of the same name, by Anne Rice.

Together with the Science that should keep people alive, the military development (airplanes, submarines, modern guns etc) produced a large number of weapons that performed the biggest massacre ever seen in the World War I and World War II.

An author who contributed a lot to the literary Gothic with his works using scientific themes was H. P. Lovecraft (1890-1937). He produced many short stories which were published in pulp magazines and two important novellas *The Case of Charles Dexter Ward: A Novel of Terror* (1927) and *The Lurker at the Threshold* (1945). Vampires, werewolves, and other monsters did not attract Lovecraft, he preferred to invest on scientific terror with a psychological approach focusing on Gothic themes such as anguish, depression, suffering and suicide. In Lovecraft's work:

(...) lies a set of political attitudes which have the power to horrify all on their own: racist, misogynist, Lovecraft appears to have been conducting a one-man battle against the forces of the modernization, while clearly remaining locked into an image of the past that is itself compounded of terror and destruction (Punter & Byron, 2004, 144).

Algernon Blackwood (1869-1951) – In the first two and a half decades of the twentieth-century Algernon Blackwood published a great variety of short stories, as well as novels (*The Human Chord* (1928)) and also works for children (like Stevenson). Punter and Byron believe that a clear distinction about his writings should come from the fact that Blackwood, different from the Gothic authors, really believed in the supernatural: an early adherence to Buddhism is modified into an interest in the Order of the Golden Dawn, and subsequently into a personal brand of mysticism which is intensified rather than challenged by extensive reading in psychology (2004, 90).

Blackwood's life was always a secret, but in his last years his fans knew that he spent much of his life abroad, especially in the wilderness of Canada, and Europe. A very interesting point in Blackwood's writing is that while most of the Gothic authors used closed places to inspire fear and horror on the readers, Blackwood used wide open spaces to suggest these same feelings. In a certain way, if we are closed in a place, we are sure that we are among a certain number of walls, that we are protected from what may come from outside, and the only worry we must have is how to escape from that closed place. But what happen when you are in a wild open place and if you look at the horizon and do not see a thing? It is as if you were in the middle of nowhere. Anyone can be observing you from above, there is nothing over your head to protect you from natural forces such as rain and thunders, elements that Blackwood liked to use in his works.

Anne Rice (1941-) - Today, the Gothic genre is as popular as ever in the hands of Anne Rice and she dominates Gothic literature with her vampire novels. The figure of the vampire, occult demonology and the supernatural gave Anne Rice notorious visibility with her debut novel *Interview with the Vampire* (1976), that later generated: *The Vampire Lestat* (1985), *The Queen of the Damned* (1988), *Tale of the Body Thief* (1992) *Memnoch the Devil* (1995) and *Pandora* (1998). Although Punter and Byron suggest that:

Rice's prose has alternately been praised for its lush and ornate qualities and castigated as repetitive, stilted, formulaic and melodramatic. The quality of the works is undeniably variable; she has a wonderfully successful formula, but at times, she offers nothing more than precisely that formula (2004, 162).

I believe that the number of Rice's Gothic novels that were adapted to movies and the number of viewers of these movies indicate that she cannot be judged as to whether she found or not the formula of success. Rice's engaging novels are distinguished for their richly descriptive settings, provocative eroticism, and looming metaphysical concerns that reflect the precarious nature of religious faith and truth in the postmodern world. Her vampires, demons, and historical personages are typically dispossessed or alienated individuals who wrestle with existential questions of morality, religion, sex, and death, elements that serve as spark for the Gothic. Despite such criticism, Rice remains one of the United States' best-selling authors. Her weird casts of characters and fantastic storylines hold a terrific appeal for readers and have broken new ground in contemporary literature.

Stephen King (1947 -) – He holds the rank of Master of General Horror Fiction. Stephen was born in 1947 in Portland, Maine, was raised in Maine and has lived most of his life there. His fiction is famously saturated with the atmosphere of Maine. Stephen had written more than 60 stories and several novels before his first work was accepted for publication - *Carrie* (1973), a Gothic tale of familial and societal revenge, *The Shining*, a tale of demonic possession, to be a TV mini-series soon with a screenplay by Stephen King, *Christine* (1983), a distinctly American-adolescent tale of a demonic female - a 1958 Plymouth called "Christine"; *Pet Cemetery* (1983); *Misery* (1987); and others. It is not uncommon for Stephen King to have two books on best seller lists simultaneously.

He seems to use the terror of his narratives to devastate everything in the story, but he also offers the survival of something valuable, an element that allows his Gothic stories to be applied to the movie screens. Some critics question the excessive use of violence in his

novels, but I would like to remember that our days are full of violence too. Punter and Byron state that:

The appalling violence and inexplicable supernatural disturbances in King's fiction are constantly offset by a certain indomitability on the part of a few of the human characters: indeed, the occult phenomena often seem to be only a device for depicting, time and time again, a human battle, between the forces of individualism and courage (good) and the forces of science and the military (bad) (2004, 134).

If Gothic grows with the increase of violence, industrialization and other events, I believe that Stephen King was the only modern author who was able to use Gothic conventions in his works the way it happens in our life. I observe that King uses the extremes of literary horror in order to pursue the necessary attention that the government needs to give to the question of violence that permeates our days and to protest against the forces of Science allied to military ideas that are not properly used.

It is not from today that Gothic has assumed different cultural meanings and implications, there was a time in the twentieth-century when it was used to describe a kind of pop music, a way of dressing, and a dress code that indicated that you belonged to a Gothic group. The industry has taken Gothic to use it as a product for selling, but in my opinion it has not diminished the value or the power that Gothic has. I do believe that Gothic is penetrating more than ever in every field of society, and a clear example would be adults and children's comic books. What are the superheroes if not a group of Gothic people who wear masks? Are there any other superheroes more Gothic than the X-Men? Adults and children consume the products related to these Gothic heroes such as films, cartoons, video games, T-shirts, toys, backpacks, accessories and all the products available in the market.

Among all these new fields invaded by the Gothic, I have selected to discuss the comic books at the end of this chapter. Punter claims that a genre that has received little critical attention, despite its vast consumption and popularity, is the Graphic Novel (a genre in comics that was already explained in chapter 1). Punter mentions the Graphic Novel *Watchmen* (1987), by Alan Moore and Dave Gibbons and how remarkable this new form of telling a story may become a deep reading. This [Graphic Novel] is further enhanced by the way in which the text is a tissue of referentiality, taking us back to Blake, Nietzsche and the Gothic and romantic traditions (1996,147).

Some people, most of them critics, believe that even being a well structured narrative and well designed comic book, the Graphic novel will always be related to a simple comic

book and the texts presented in it, even the ones adapted from the classical novels, are going to lose its originality. Punter affirms that:

It could alternatively be argued that this is inevitable in the genre: that the question then becomes one of how the text recycles and adapts these preexisting materials, precisely in the way in which 'literary' texts prove themselves through their reuse and adaptation of the trace, through the way in which they can give added resonance to past texts, the 'manuscripts' of Gothic, which are, at the end of the day, precisely their subject matter (Punter. 1996, 147).

Contemporary Gothic reflects and provides a singular symbolic language for expressing the preoccupations of our times: capitalist inhumanity, information overload, child abuse, serial murder, pollution and corruption. But when we try to think about whether this means that all such matters are more predominant in our current days than they were a century ago we come to the conclusion that in a Gothic way our lives are always linked to our past, this past will sooner or later haunt us and show us the reflection of ourselves. For this reason, the next chapter is reserved to discuss a figure of the past, Mr. Hyde, in order to understand Hulk, a figure of the present, once we may notice a link between both characters and, also, to see how Gothic elements from the past, after some transformation, are presented in comic books.



Picture taken from the web page <www.classicscentral.com> accessed on 08/20th/2007

CHAPTER 3 – Historical background

3.1. Mr. Hyde and the *Fin de Siècle*

History changes from time to time, for centuries, and one of the best cameras to portray these changes is Literature. A literary work is not a simple game of imagination and words, it is also a picture of the social customs and habits of an specific time. What we see, then, is that each literary work portrays feelings and thoughts of a period. An old book is like an old fossil, full of secrets from the past which has much more to say than its surface can show.

The 19th century was known as the Victorian Age due to established habits and characteristics in England, under the reign of queen Victoria. Such a period held its own set of values, such as social ethic (strongly based on religious morality), sexual repression and low social tolerance against crimes. Those values, however, collided with the existence of a high and rich social class that pretended not to see the bad social and economical conditions of the population. This higher class was the same which tolerated and encouraged prostitution and children working at factories for almost 12 hours. Although History tells that queen Victoria was severe, the city of London denounced itself the contradictory scenery that was Victorian London, with opulence and elegance on one side, and poverty and misery on the other side. In 1886, when Stevenson published *The Strange Case of Dr. Jekyll and Mr. Hyde*, London was the richest city of the planet. Dr. Jekyll and his friends had respectable and profitable occupations and lived comfortably in West End, one of the noblest quarters of the city. They were rarely in contact with crimes and poverty which were geographically located on the other side of London. The city itself was a double.

As the 19th century went on, all the problems related above, in addition to industrialism, contributed to the birth of a new site of the Gothic horror: the city. The castles and abbeys of the 18th century were replaced by labyrinthine streets, sinister factories, hidden laboratories, clubs and brothels. The exotic and historical settings that had served to distance the horrors from the world of the reader in earlier Gothic were replaced with something more disturbingly familiar: the bourgeois domestic world or the new landscape (Punter & Byron, 2004, 26).

Stevenson used the idea of this social duplicity presented in Victorian London to portray Jekyll's residence, the fortress in which dual identities were housed. There is prosperity, a great air of wealth and comfort, and a luxurious vestibule warmed by a bright open fire in the front part of the house. In the rear it is the secret windowless laboratory filled with disgusting chemical apparatus and bearing in every feature the marks of prolonged social negligence.

Concerning the historical aspects, the Victorians were bewildered by their own problems. During the nineteenth century, this society had to face one of the most complex periods in its history specially in the bases of the social beliefs. Among the facts that corroborated with these deep transformations we can list: the Industrial Revolution (1760/1860), the reign of queen Victoria (1837-1901), the expansion of British Imperialism and the publication of Charles Darwin's *Origin of Species* (1859) and Karl Marx's *The Capital* (1867).

Remarkable changes were seen during queen Victoria reign especially in the fields of culture, politics, economics, industry and science. When Victoria ascended to the throne, England was basically agrarian and rural; until her death, England was highly industrialized and connected by a massive railway network. As England grew fastly connected by the massive network of railway lines, previously isolated communities were exposed and entire economies shifted as cities became more and more accessible. The streets were crowded with people and carriages struggling for space. The high number of hand labour contributed to the problem of low salaries to the working class, besides the high number of homeless and unemployed people. On the other side of the city, on the East zone of London, where Kensington, Hyde Park, Paddingstone and part of Westminster were located, the high class used to have fun in the clubs or Turkish baths. The city with its dark, narrow, winding streets and hidden byways replacing the mazes of the old castles and convents, is established as a site of menace through the importation of various traditional Gothic motifs and scenarios, as we can note "the savage and the primitive are shown to exist in the very heart of the modern, civilized metropolis" (Punter & Byron, 2004, 22).

During the Victorian age, Science grew into the discipline it is today. In addition to the increasing professionalism of university science, many Victorian gentlemen devoted their time to the study of natural history. In the Scientific and Technological field, Victorians created the modern idea of invention – the notion that one can create solutions to problems, that man can create new means of bettering himself and his environment. When referring to Science it is important to highlight two elements which contributed a lot to Stevenson's novel:

the development of Psychiatry and the publishing in 1859 of Charles Darwin's *Origin of Species*. The theory of evolution contained within the work shook many of the ideas the Victorians had about themselves and their place in the world. Although it took this theory a long time to be widely accepted it would change, dramatically, subsequent thoughts and literature. Such discoveries by Charles Darwin questioned centuries of dogmas and assumptions about man and the world, about Science and History, and as a consequence, religion and philosophy. As Punter & Byron stress: "Most obviously, perhaps, evolutionary theories began to challenge any belief in the integrity and superiority of the human species" (2004, 22).

The period between 1880 and 1914 has been labeled the *fin de siècle*, the term was later so well established that it could be used as a kind of shorthand to denote a set of value and a lifestyle that together virtually constitute a cultural formation. London *fin de siècle* had one important word that came along to describe itself: Decadence. Decadence, in its turn, can be seen as an umbrella term that encompasses: degeneration, perversity, artificiality, transition, egoism and curiosity. It was also a time of great cultural explosions, the shattering of social, moral and aesthetic traditions, the growth of mass society, the spread of urbanism, the development of a consumer culture, and the physical and mental deterioration of civilized man. In short, it was a crisis in civilization, according to Lyn Pykett:

One of the main claims made about the cultural significance of *fin de siècle* decadence was that it was a subversion of, or reaction against, Victorianism; a tendency which was judged deplorable or laudable depending on the critic's estimation of the Victorians (1996, 2).

The idea of degeneration had a profound impact in the nineteenth century, and this reflected on literary fictions. The theories about degenerations were first seen on scientific journals in the 1860s and they were a kind of summary of Darwin's work on degeneration. But what was the main idea of degeneration? Edwin Lankester suggested in his book *Degeneration: a chapter in Darwinism* (1880), that natural selection far from being a progressive process which necessarily involved the development of an organism to a higher state of complexity, could just as easily involve degeneration or a diminution in the complexity of an organism. By the 1880s and 1890s this idea of degeneration haunted the culture, no matter if it was the popular culture, serious journalism or literary texts.

Theologians, natural scientists, social scientists, philologists and literary critics all saw their chosen field in terms of a model of degeneration: the moral and material universe, biological and social organisms, the human psyche, the language and literature of the nation, even the race itself were all thought to be subject to degeneration and decline (Pykett, 1996, 14).

Later on, many contradictions were found in the theories on degeneration. But they were important to show that civilized European cultures had evolved to their present state by repressing and controlling the primitive elements (perversity, artificiality, egoism, curiosity, among others) although it is known that some elements persist in their survival.

Similarly the emergent science of psychology offered an evolutionary or developmental model whereby later stages of normal, healthy psychological development were represented as being achieved by repressing and controlling the primitive drives of the more primitive earlier phases of development. In these fields of enquiry, as in the biological sciences, there was much confusion about whether degeneration was a reversion to or a growth away from the primitive and the natural (Pykett, 1996, 14).

Besides being important to show the fact that civilized European cultures had evolved to their present state by repressing and controlling the primitive elements, the discourse on degeneration also intersects with the *fin de siècle* discourse on imperialism, which according to Pykett:

Imperialism was a 'cultural metanarrative or mythology' which subsumed even its critics; it was the 'unconscious' of nineteenth-century Britain, 'lurking under the surface of a variety of discourses, conditioning the possibilities for emergence of some and precluding others' (1996, p.16).

I would follow Pykett's idea but I would write the word *other* using capital letter: Other. Once it is during the *fin de siècle* that decadence played, in addition to the thought of degeneration, a major role in contributing to make people more aware of themselves and as a result it gave birth to new citizens: the Others, who were different from the ones who followed the patterns. Others who used their primitive elements to contest or portray the *zeitgeist* of the *fin de siècle*. This enables us to think that Mr. Hyde was not the opposite of Dr. Jekyll, in fact, Hyde was a small part of (and in) Jekyll, a repressed and controlled part which also served as a metaphor to portray that *fin de siècle*. Most people have sort of a dark side in them, a side that they like or are compelled to keep quiet and not share with other people. A side that comes out when they are angry or upset, and one that lacks the usual self-control we all use to make sure we are polite and courteous. This is exactly what Dr. Jekyll expected to separate with his potion, separate the good from the evil, a part of him that strives for the nobilities of life. This we call the good self. The other part seeks an expression of impulses that links him to some obscure and perverse animal relation with nature, we may call this the evil side.

Once we think about Hyde as part of Jekyll, being Hyde considered someone degenerated, we may get to the conclusion that all those problems that were taking place in *fin de siècle* London were a natural process, and not a biological determinism. Such a process was a consequence of the repression and the control suffered by society, which had as the only way to escape from its doom the use of the primitive elements mentioned before. I believe that is what Stevenson means in his work: the idea of the hidden is also the hidden as representation. The *fin de siècle* was the exposure of everything that was hidden in London society: the overvaluation of consciousness, the ego as *façade*, the conflict of instinct and civilisation, the force of aggressive drives. Stevenson shows in his work that Jekyll's problem was a hypocrisy, the evil was in Jekyll, and because he was a hypocrite, he let out the beast Hyde, as all the hypocrisy of society let out the degeneration of the *fin de siècle* which led to the decadence of the time.

3.2 – Hulk and the Cold War period

Each historical moment registers in literature what the readers wish to read, and we can also say that every historical moment reads the past using the refracting lens of its own worries. The sixties was also a time for changes; we were able to witness great political revolutions such as: Feminism, the Black and Queer movements, the Hippies, the birth control pill, the Cuban Revolution in Latin America, among others. The art in America of the sixties was influenced by the desire to move into the modern age or future that the Space Age seemed to forecast, most of the artists wanted to inspire the viewer to leap into the unknown and experience art in their own way.

Following these thoughts in terms of modernity, the sixties provided society with the beginnings of the computer sciences to the business world; the ArpaNet, which was considered the embryo of the Internet, was born and Neil Armstrong was the first man to step on the moon. Many genres in Literature were presenting readers with new points of view or ways to see their reality. While a genre like western was decreasing in popularity, science fiction was increasing its numbers of readers, especially because it had embraced the Gothic and the literature of spying. The literature of spying was very common in the 60s, getting to its climax during the Cold War. Most of the time, the idea of Cold War was mixed with other settings. This kind of narrative with its infiltrated spies and double agents had a great influence on films such as *James Bond* and on comic books such as *The Incredible Hulk*, which was, for sure, very much influenced by the literature of the 60s. From stories of

superheroes who could fly and cast rays from their eyes, the stories presented on Hulk's magazine started showing deep human dramas where the activity of a hero was beyond his physical courage. It showed the heroic transformation of a simple and ordinary man into the savior of the liberties.

The USA and the URSS were in a big quarrel about spatial advances. This happened due to a certain competition between the two countries with the aim at showing to the world which system, capitalism or socialism, was more advanced in terms of technology. In 1957, the URSS launched the rocket called Sputnik with a dog inside of it, the first living creature to be in the outer space. Twelve years later, in a North American mission in 1969, the whole world could see on television the first man walking on the moon. This running for the victory was also an important element to the formation of the Cold War.

The Cold War was present in the 60s and it is important for this study. Cold War was the name given to the ideological and political conflict between the USA, the capitalists, and the Soviet Union (USSR), the socialists. This war embodies the period between the Second World War and the extinction of the USSR. The Soviet Union had a socialist system based on a planned economy, a single faction, social equality and absence of democracy. Meanwhile, the USA defended the expansion of the capitalist system based on a market economy, democratic system and private property.

The Cold War was considered cold because there was not any physical battle. The biggest worry the world had during that time was not about a physical confront itself but the fact that these two countries were armed with hundreds of sophisticated nuclear missiles, guns and weapons that with the end of the Cold War became available to any country that wished to buy them. A direct and physical confront would mean the end of these two countries and probably the end of life on Earth. In fact, the greatest weapon that the Cold War invented was fear.

The USSR tried to spread its ideas, the Communist faction and its integrants used to pursue, arrest and even kill all those people who did not follow the rules that were established by the government. The USA started a strong movement of action against Communism in their territory and also around the world, they used movies, television, newspapers, advertisements and even comic books to valorize the American way of life. This ideology arrived in the allied countries as a way to identify Socialism with everything evil that there was in the world. It was almost impossible to leave one of these countries as they had an investigation and spying systems on both sides, which were the CIA for the USA and the KGB for the URSS. The citizens lived under the pressure of being spied or investigated and

become the Other. This fear became a psycho-social pathology of modern degeneration, a condition represented as both the cause and the symptom of contemporary moral, cultural and aesthetic decline, especially because we know that although it is a replay, each century deals with a specific question, and the question of this time was the fear of the new technology. The first number of Hulk's magazine showed the birth of the green hero from a betrayal:


Ordering Igor to halt the countdown, Banner attempted to warn the civilian, a teenager named Rick Jones who had entered the base on dare. Igor, however, had no intention of obeying Banner. The spy believed his boss would die in the explosion and that America couldn't complete the G-Bomb without him. Banner reached the teenager and hurled him into a trench seconds before the bomb exploded, he was unable to save himself (DeFalco, 11, 2003).






Picture taken from *Hulk – The Incredible Guide*, DeFalco, 2003.




Undeniably, the creation of Hulk's enemies was also a way to spread the idea that socialism and everything related to the Soviets and their allied countries represented evil. It is not surprising that during this research I discovered that from the almost 40 enemies Hulk had, 10 of them had some kind of connection with socialist countries; visited one of these countries and returned differently, had suspicious behavior, spying for instance, which was also a socialist's trap to break with the capitalism system (see Table 3).


Table 3⁵

	ENEMIES	PROFILE
	The Leader	He spied the US government although he was American, he establish his own kingdom called Freehold that was secluded and safe from the outside world (DeFalco, 2003, 36).
	The Abomination	Born in Zagreb, Yugoslavia, Emil Blonsky liked to make up stories. DeFalco, 2003, 40).
	Modok	George Tarleton, a technician working for a secret organization known as AIM or Advanced Idea Mechanics (DeFalco, 2003, 41).

⁵ All the pictures in Table 3 were taken from the web site <www.hulklibrary.com> accessed on 11/12th/07.

	<p>The Rhino</p>	<p>Though he currently goes by the name of Alex O'Hirn, he was once a Russian immigrant who worked as hired muscle for debt collecting in robberies (DeFalco, 2003, 42).</p>
	<p>Gargoyle</p>	<p>Called the Gargoyle because of his hideous appearance, he continued to pursue his career as a scientist while also forming a major Russian intelligence network for the former Soviet Union. (DeFalco, 2003, 11).</p>
	<p>Gremlin</p>	<p>He was the son of the Gargoyle [...] In exchange for his promise to design super-weapons, the Russian government gave him a secret laboratory in the Arctic (DeFalco, 2003, 53).</p>

	<p>The Juggernaut</p>	<p>While in Korea, he found an ancient idol inside a ruined temple. On the idol's lap was a ruby with the inscription, "Whosoever touches this gem shall possess the power of the Crimson Bands of Cyttorak (DeFalco, 2003, 59).</p>
	<p>The Sharper of the Worlds</p>	<p>The Sharper first fell afoul of the Hulk when it chose to fulfill the fantasies of an ex-Nazi scientist and create a micro-dimension in which the Nazis had won World War II. The Sharper tried to force Hulk to accept this fantasy – without success. (DeFalco, 2003, 60).</p>
	<p>Moonstone</p>	<p>Guided by a gangster, Karla studied under Doctor Faustus, a master psychiatrist and long-time foe of Captain America (DeFalco, 2003, 67).</p>

	<p>The Soviet Super Soldiers</p>	<p>Having observed the Americans for team of superhuman adventures like the Fantastic Four and the Avengers, the former Soviet government commissioned Professor Piotr Phobos, a latent mutant himself, to locate and train potential super heroes (DeFalco, 2003, 74).</p>
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It is true that Hulk's comic book was a way to spread the fear people should have of the socialists. Besides inoculating this fear in materials designed for adults such as newspapers, books and movies, it was also necessary to inoculate this fear since the very beginning among kids and teenagers by means of comic books, so they would grow up with the bad impression of socialism or people raised in countries under this system

With the fall of Berlin Wall, other topics needed to be developed in Hulk's stories. Although the editors kept the idea of the spies in the narratives, they felt the necessity of working on topics closer to the readers' reality, such as: weapon smuggling; the struggle of the minorities; the pharmaceutical industry and their machination; the new division of the Occident due to the Iraq war and others.

The lack of democracy, the economic decay and the crisis in the Soviet republics sped up the end of Socialism in the end of the 80s; in 1989 the world saw the fall of Berlin Wall and the two Germanys were reunited. In the beginning of the 90s, Gorbachev accelerated the end of Socialism in the USSR and in the other allied countries. It was the end of political, ideological and military impacts. With the implementation of economic renovations, agreements with the U.S.A and changes in politics the socialist system was getting weaker. The victorious Capitalism was implanted in socialist countries.

The modern lifestyle has almost nothing to do with the Victorian habits and morality. However, the new habits and the new political and social settings still have many germs that, in the end of the nineteenth century, produced uncertainty and anxiety. In the 60s, the risk of destruction was not in degeneration as seen by Stevenson, but in the technological power of destruction, which allowed people around the world to be reached by extremist groups or totalitarian governments. For Brantlinger:

Much of the recent works on fin de siècle imperialism has also been politicized in the sense that it involves a retrospective ideological critique of imperialism which is undertaken in an attempt to help change patterns of dominations and racist thought in the present by revealing that the past is, for better or worse, our inheritance (Apud Pykett, p.16).

Does Hulk's figure stand for a denunciation in this new Gothic setting or was he only a way to show power? Does Hulk play the role of someone who denounces dominations and racism? I believe that in the very beginning Hulk was used as a way to show power and show the readers the communists as the Other, but with the end of the Cold War and the changes in politics of the countries involved in the Cold War, I believe that Hulk now is not a capitalist advertisement anymore.

What is really important in this process is to observe that Hulk's narrative, from a Gothic point of view, can be seen as an ambiguous narrative that both controls and denounces domination because it fits perfectly in the three main forms of imperial Gothic: a) individual regression or going native - Hulk has an ugly, green and deformed body; b) an invasion of civilisation by the forces of barbarism - the socialist countries were seen as something evil that could penetrate in the capitalist system; c) a decline in the opportunities for heroic action and adventure in the modern world - although we know that Hulk was able to vanish with the enemy. He could not belong to any super hero team once he was not considered intelligent, did not have a uniform and his body was not as the other super heroes' body such as Superman, Batman, Flash, among others.



Picture taken from *The Incredible Guide*, DeFalco, 2003.

Is he a man or a monster ... or is he both? From this sentence written on the cover of the first Hulk's magazine we can come back to the 19th century and remember that Hyde was not the opposite of Jekyll, he was part of him, they were two people in one. What is Hulk if not part of Bruce Banner? Hulk is now the representation of the technological and Gothic modern society that in a certain sense is a re-interpretation of Hyde. Hyde and Hulk were the wild fantasy of the unconscious, the fantasy of the power guided by attacks of anger.

It is said that the classic Gothic ended in the early 19th century, but we see that through the outstanding Gothic revival in the 20th century, one of the characteristics of the classic Gothic is to walk through the shadows of the pages, no matter if we are talking about books or comic books. The Gothic has the power to adapt itself where repression, abjection, doubleness, minority and painful truth lie. Hulk was invented to portray, as Hyde in London *fin de siècle*, the Cold War period. For such a long time, superheroes' comic books were divided in two categories: superheroes who were created by Science; and their friends who knew the art of the supernatural. There were few differences among scientific and supernatural heroes, but in the 50s science was seen as the only solution for human beings' problems. What kind of super hero could we expect when the words of inspiration for his creation were: atomic radiation, Cold War, invading aliens, cosmic rays and weird creatures?

There was a return of interest to the more materialist sciences, however, during the second half of the twentieth century as the technological explosion created a new set of anxieties that are reproduced and intensified in the Gothic. With advances in weaponry, for example, the proposition that the end of the world was near no longer seemed quite so fantastical. During the 1950s, transforming radiation became a common trope in popular horror, often combined with the idea of the last man on earth, initially used in Mary Shelley's 1826 novel, *The Last Man* (Punter & Byron, 2004, 24).

Where else would someone with repressed emotions and more brains than sense work if not in the US Military-Industrial Complex designing bombs? Bruce Banner dedicated his time to studying nuclear physics and eventually became the leader designer of the gamma bomb, using his gifts to defend democracy and one-up the enemies of the USA. It was the best publicity Capitalism could make! What is the essence of Bruce's power? He, with a few others, is able to absorb energy out of radiation. For him, radiation can be a feast. Bruce Banner's DNA could make World War III thinkable and render the USA the outright winner; a race of hulks emerging on a bombed out earth, the free floating radiation making them stronger and stronger. As Punter & Byron suggest:

What might appear most notable about Gothic fiction's engagement with technology today is the way in which notions of the human, first proposed in Shelley's *Frankenstein*, re-emerges

in an up-to-date form with the possibility of new kinds of simulated life, with cyborgs, animated machines, and reproduction by computer or genetic engineering (2004, 24).

Where in the eighteenth century Gothic we had castles, now we have military bases; where it was a dark hallway occasionally illuminated by torches, now we have cold hallway illuminated by security red and yellow lights; where there were dungeons, now there are testing rooms; where we had an evil and perverse madman, nowadays we have graduated doctors who lead the bodies of their guinea-pigs to the extreme of their limits in the name of technology. The Gothic flourished in the period of early industrialization, when Enlightenment science began to translate itself into social change at every level, and it continues flourishing up to the present in different fields. The way the Gothic penetrated in our society, in our mind and in our technology, I would not be afraid to say that for the next century we will be dealing with the Cyber-Gothic.

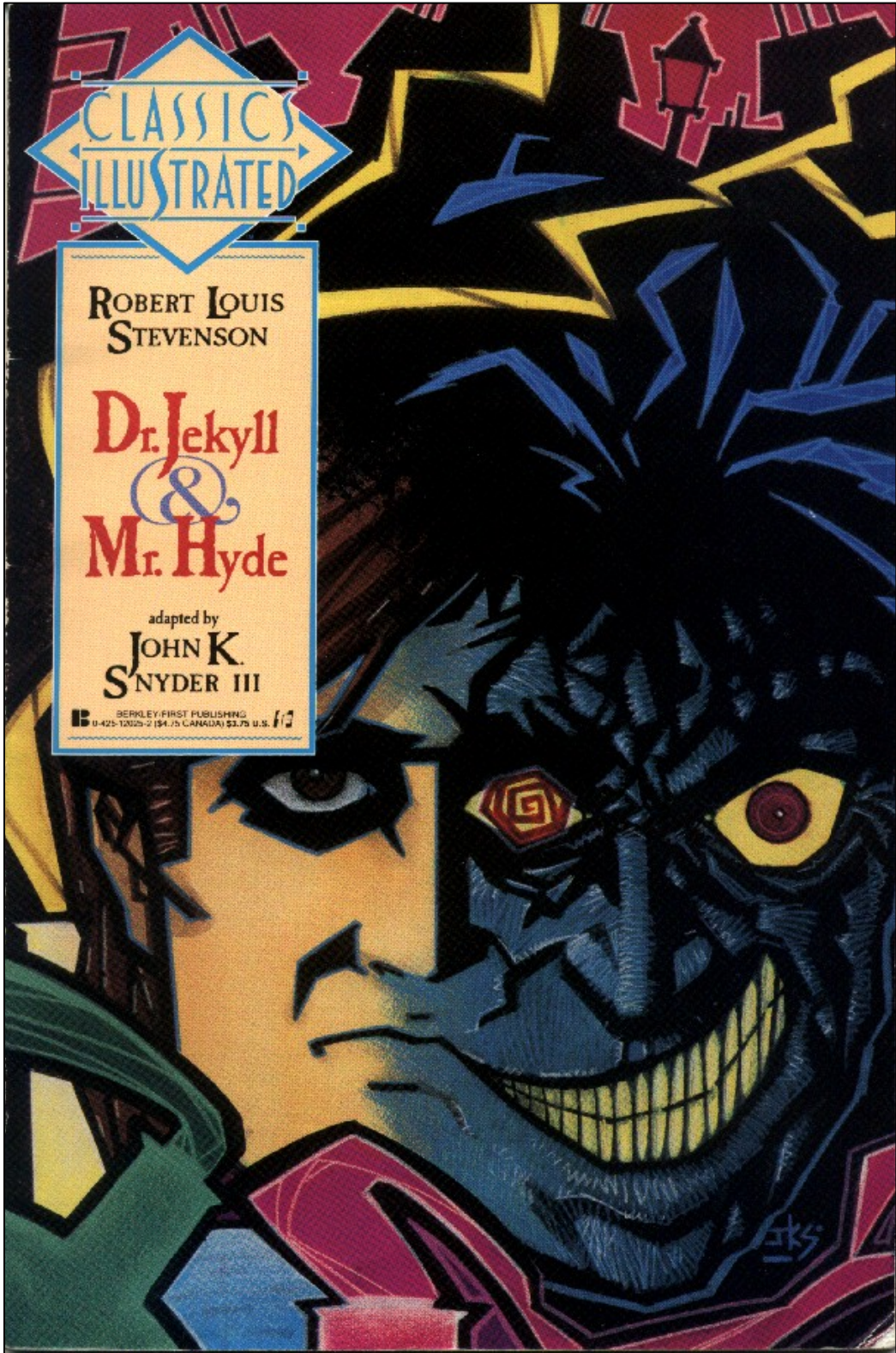
It is important to recognize that a repressive conduct code, or a completely permissive one, that does not take into account the human being psychologically may inevitably have a disastrous result. Discipline is necessary to the society in order to avoid chaos, and discipline should be in harmony with nature and good aspirations, not as a way of using it as power to control an entire nation. However, a severe discipline as it was conducted during queen Victoria reign and during the Cold War, both based on the repression of human nature, would never last long. The moral repression of the Victorian time resulted in the anxiety and destruction of our modern time. In communist countries, the presence of the secret policy was the only way to keep the good moral behaviour, though making men's life a nightmare, what in the end led to the destruction of the social system by the own people. Does the modern capitalism need a secret policy to observe the citizens? Not anymore! Nowadays we are watched 24 hours a day by hidden cameras ready to record any mistake we make, the world has become a big laboratory where the citizens/ guinea-pigs are doomed to the modern system they have always wished.

Both Dr. Jekyll and Dr. Banner summon an evil spirit not out of themselves but from inside themselves. A repression portion of their character haunts them. Soon, these characters know the deep part of themselves, they know a lot about their hidden being and can no longer keep the faith in their own integrity.

Our increasingly bold discoveries of the secrets of nature may have reached the point where that knowledge is bringing us more problems than solutions. Contrasting threats like overpopulation and AIDS appear to be traceable to the effects of "progress." One powerful reading of history points out that the most advanced nations on Earth have produced unthinkable weapons of destruction at the same time as they have developed a media culture

that revels in images of destructive violence. Can such a combination fail to propel us toward barbarism and self-annihilation? (Shattuck, 1996, 1).

Gothic motifs change their settings. From external areas to internal ones. The characters of gothic narratives do not suffer from external horror anymore; they face their horror inside their minds. Both Hyde and Hulk became violent monsters, but in a certain way innocent victims doomed in one body. Both monsters came from the world of the science and technology, so, they can be seen and studied under the lens of a microscope. Their powers, origins and way of life can be divided in what is possible (or acceptable in society), in what one day will be possible and in what we expect will never be possible. On the second number of *The Incredible Hulk*, Bruce Banner got involved in a relationship with Betty Ross, who was Thunderbolt Ross' daughter; Thunderbolt was a man who swore to kill Hulk. Banner had to face another problem: he was a very calm and intellectual man who had to deal with his internal dark side and with the primitive part of his psyche, and that places his double, Hulk, in the same psychological field of analysis as Hyde and that is the issue I will be dealing with in the next chapter.



Photocopied picture from the comic book *Classics Illustrated* # 8, 1990.

CHAPTER 4 -THE PRESENCE OF THE *DOPPELGÄNGER* IN MR. HYDE AND HULK

It is not from today that Literature has embodied a topic from other sciences. Psychoanalysis, for instance, has been used in Literature for a long time, especially with reference to the question of Doubleness. The Double has placed itself in Literature in a comfortable way and has helped authors to create great works of duplicity, such as: *The Picture of Dorian Gray* (1890) by Oscar Wilde, *The Turn of the Screw* (1897) by Henry James, *The Yellow Wallpaper* (1892) by Charlotte Perkins Gilman, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by Robert L. Stevenson, and so on. This idea of fragmentation of the self provoked by the action of the double is the subject of much literature from the late eighteenth century. According to Rosemary Jackson: “Long before Freud, monistic definitions of self were being supplanted by hypotheses of dipsychism (dual selves) and polypsychism (multiple selves) (2000, 86)”.

Besides Literature, another form of art that has also embodied Psychoanalysis is the Comic Books. In fact, as mentioned in Chapter 1, Comic Books take inspiration for most of their characters from Literature, as it may be seen in this passage extracted from an interview given by Stan Lee about the creation of Hulk:

That's what first gave me the idea of creating a heroic monster, a creature who was basically good at heart but who would be continually hunted and hounded by society. The Incredible Hulk was my own personal homage to Frankenstein. But another classic story influenced me, as well. Feeling that it might be difficult to give the Hulk's tales enough complexity if they consisted of nothing more than a monstrous being terrorizing the countryside for page after page, I thought about Robert Louis Stevenson's unforgettable tale *Dr. Jekyll and Mr. Hyde* (DeFalco, 2003, 7).

As previously stated, it is neither the aim of this research to discuss the existence of a canon in Comic Books, nor elevate it to the same level of Literature. The purpose of this research is to analyze the idea of the *Doppelgänger* (doubleness) under the viewpoint of Psychoanalysis in two characters: Mr. Hyde, from *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *Hulk* (1962), a famous comic book character, once we have already seen that both kinds of art may not be in the same level but both areas can create an interaction between their characters.

I do not intend to analyze Frankenstein's monster but study and compare the process of doubleness in Mr. Hyde and Hulk showing that the idea of evil⁶ and good in Hyde and Hulk respectively may be seen as a way to set them free from oppression. From this moment

on, let's put both characters side by side and observe them from the inside (psychological profile) to the outside (up to the moment of the birth of their new bodies), and try to verify the similarities they have, and if by means of these similarities we can really say that comic books are inspired by Literature as Stan Lee previously assumed. And I also intend to portray a profile of the characters and analyze the idea of the *Doppelgänger* in each of them and what leads them to fit so well these topics in the Gothic narratives.

The table below indicates the most common characteristics of both characters in a way to help us to see their similarities, once not all the readers are well familiarized with Mr. Hyde and Hulk.

DR. BRUCE BANNER	DR. JEKYLL
Father's occupation: Scientist	Father's occupation: Physician
Occupation: Doctor; Scientist	Occupation: Physician
Science: he began to research gamma radiation and came to believe that it could be used to cure many diseases.	Science: he began to research a potion to separate the good and the evil in man so that he would find out the perfect man.
Alter ego: Hulk	Alter ego: Mr. Hyde

In a quick look at the table above we may observe at least four pertinent similarities in both works. It is also, visually speaking, as a mirror⁷ reflecting each other work, and it is not a surprise that the double motif constantly appears in Gothic fiction in different forms, and the mirror is one of them. To understand how the fragmentation of the characters happens it is helpful to use the image of the mirror and to consider its metaphorical use in psychoanalytic theories of the social formation of the 'self':

By presenting images of the self in another space (both familiar and unfamiliar), the mirror provides versions of self transformed into another, become something or someone else. It employs distance and difference to suggest the instability of the 'real' on this side of the looking-glass and it offers unpredictable (apparently impossible) metamorphoses of self into other (Jackson, 2000, 87-88).

From the narratives previously mentioned the best known example is *The Picture of Dorian Gray* in which a portrait assumes the double part of the character Dorian Gray, acting as a mirror which reflects his dark side.

⁶ The concept of evil is always within a scale of value.

We can also observe that both characters followed their fathers' occupation and both became great scientists. Dr. Bruce Banner possessed such a brilliant mind that it could not be measured by any known intelligence test, as described in his profile on the book *Hulk - The Incredible Guide* (2003) by Tom DeFalco. Dr. Jekyll was also a very respectable and famous physician of his time, he could be considered the best example of a Victorian gentleman. So, both characters fit easily in the prescriptive norms.

There is no mentioning of Jekyll's father in the novel, except that we know that Jekyll's high quality of life followed him since he was born, as it is described in the first lines of the chapter "Henry Jekyll's full statement of the case":

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 wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honorable and distinguished future (Stevenson, 1994, 69).

However, the paternal metaphor is formal and not substantial in its operations: different figures can assume the function of the father such as: God, father, teacher, priest, etc, according to Fred Botting in his article "Aftergothic: consumption, machines, and black holes" (2002). During the Victorian *fin de siècle*, it was very common for a doctor who was starting his career to have someone more experienced than him to become his tutor in his new professional life. Jekyll was Dr. Lanyon's *protégé*, and it seems that Dr. Lanyon assumes the role of Jekyll's father, specially because he is the one to whom Mr. Utterson poses the statement "(...) If any knows, it will be Lanyon (...)" (Stevenson, 1994, 18) to decide about who would be the best person in London that knew Jekyll so well that could tell what was wrong in his life. Unfortunately, Lanyon gave up his son, Jekyll, due to the difference they had in some points in Science, as we may observe in the following excerpt:

(...) But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though, of course, I continue to take an interest in him for old sake's sake as they say, I see and I have seen devilish little of the man. Such unscientific balderdash, 'added the doctor, flushing suddenly purple,' would have estranged Damon and Pythias⁸ (1994, 19).

In turn, Bruce Banner's father, Brian Banner, was an atomic physicist who worked for the U.S government. The more Brian learned about radiation, the more he feared it. Once he thought he was exposed to great amounts of radiation, he believed it had changed his

⁷ The symbology of the mirror is very deep, especially because the mirror represents the object which reflects to someone his or her real identity.

⁸ The mentioned youngsters were the friendship symbol of the Greek Classicism.

genetic structure. He started drinking to deal with his high stress level and began to suspect that he had infected his son, Bruce Banner, who was still an embryo in his wife's womb. According to DeFalco:

Brian's paranoia increased when Bruce began to show signs of a gifted intellect. Rebecca⁹ tried to defend her son, but Brian took his frustrations out on her and became increasingly more abusive. When she decided to leave him, Brian accidentally killed her in a fit of anger¹⁰ (2003, 8).

What we see in both characters' lives is someone who plays the role of a father giving up on them, letting them suffer with the consequences of their future actions. What I observe in Hulk's narrative is the pertinent presence of the oppressor father resembling Gothic Literature of the 18th century, as in *The Castle of Otranto* (1764), for example. Dr. Lanyon plays exactly the figure of the oppressor father who polices the boundaries of Science, of Jekyll's behavior and Jekyll's identity as a doctor, not letting him transgress this boundary.

Jekyll became a respectable doctor or as he preferred to place himself in his final letter of *The Strange Case* "[...] I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes [...]" (Stevenson, 1994, 79). In other words, Dr. Jekyll had a respectable and lucrative occupation and he lived in the most elegant place in London, the West End.

But as a doctor, Jekyll could not live all the pleasure that life could offer and still pose himself as a noble man, as explained:

[...] 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 (1994, 69).

From this moment on, Jekyll unconsciously knew that he needed to create another part of him to satisfy all those repressed desires. Someone who would not look like him, someone who could face the world as he is, experiencing all his repressed dark desires.

After seeing his mother being killed by his father, Bruce Banner tried to cover for his father during the resulting murder investigation, but Brian Banner was eventually convicted of manslaughter and sentenced to a mental institution. Bruce was a shy and quiet child who rarely expressed any kind of emotion. The family that took care of him after his father was

⁹ Rebecca was Bruce Banner's mother.

¹⁰ Rebecca was killed in front of Bruce Banner when he was still a very young boy.

arrested tried to get him to come out of his shell and enrolled him in a private school for gifted science students.

Brian Banner caused in Bruce's life a disorder as described by Botting:

Mothers are long dead, fathers rarely stay the course. Parentless children are left to roam the wild and gloomy landscapes without protection or property and often without the secure sense of themselves that comes with a proper name or position (2002, 284).

As in Literature, we have in the Comic Book the Gothic convention of the Sins of the Father. This Gothic theme is well represented in both works by means of the sins committed by the fathers, those sins are repassed to the sons through the repetition of events. As Hulk deals with a much more modern Science than the one Jekyll had, and as Gothic had adapted itself well in the field of Science during the sixties, we may observe that Gothic produces through the process of genetic transformations a re-reading of what in the 18th century happened through the repetition of events – a moment when the sins of the father were put in the hands of the son.

For Bruce, Science was the only thing that attracted him. He devoted all his time and energy to his studies. He decided to become a doctor, but always remained fascinated with the study of radiation, the one thing that scared his father. Although he did not know about his father's occupation and studies, Bruce Banner became a figure very close to the one his father was. That is how the Law of the Father happens, the sons must pay for their fathers' sins. In fact, I believe that the relationship that Bruce Banner and his father had is probably the most important detail in Bruce's life, because his father functions as the necessary stimulus to make all those hidden memories emerge from Bruce's mind.

From his childhood up to his adult life, Bruce used to have some nightmares¹¹ with a monster destroying everything in its path:

After being treated by Doctor Samson, Bruce realized that this was how he had always seen his father. It is also the way he sees himself. In many ways, his relationship with the Hulk mirrors the one he had with his father. Bruce is trapped in a never-ending nightmare. He must contain the ranging beast within or it will destroy everything he loves (DeFalco, 2003, 9).

What we may observe here is a comic book absorbing literary elements to its world, specially the abjection in the characters. In both Bruce and Jekyll, what came out was the consequence of being repressed, and it happened in the figure of monsters, of abjection (this issue will be further developed later in this chapter). Mr. Hyde needed to be born so that Dr.

Jekyll could satisfy all his secret desires and construct his own identity as a doctor, once as he said, he felt as if he was wearing a mask and never showed his own personality. Through Hulk, Dr. Banner is able to be the monster - as he sees himself - and smash¹² all the enemies he has, but not as the ordinary doctor, but as the green huge monster. So, as said by Punter & Byron: “[...] like in any Gothic hero, the protagonists are doomed by forces beyond their control, and even their self-awareness and skepticism cannot help them to escape from the horror of their position” (2004, 75). The images of the monsters in the mirror can be explained by Jackson who states that:

What is encountered in this uncanny realm, whether it is termed spirit, angel, devil, ghost, or monster, is nothing but an unconscious projection, projections being those ‘qualities, feelings, wishes, objects, which the subject refuses to recognize or rejects in himself [and which] are expelled from the self and located in another person or thing’ (2000, 66).

I would like to stress again that although both characters had their other sides represented as monsters, there is a clear difference between Hulk and Hyde. It is a tradition in literary criticism to read this fragmentation of the characters as a symbol of a divided consciousness, and this symbol of otherness is generally represented in Gothic fictions as the evil. But this is not the case of Hulk who is a monster with a good heart, Hulk is not someone who goes on saving the world wearing a superhero uniform. Actually, he is the anti-hero, that is why his narratives are very much close to *Frankenstein* and *The strange case of Dr. Jekyll and Mr. Hyde*. Mr. Hyde is extremely perverse, as shown during the narrative with his constantly increase of horrid laughter, theft, sexuality, criminality, in other words, he breaks every social taboo. These taboos are more recurrent themes in Gothic narratives than in any other genre because:

I have tried throughout to draw attention to the very wider-ranging concern among Gothic writers with the nature of taboo: that is to say, we have seen writers who constantly approach areas of socio-psychological life which offend, which are suppressed, which are generally swept under the carpet in the interests of social and psychological equilibrium (Punter, 1996, 184).

Gothic literature works with desires, but in a field beyond the reality we perceive that in this uncanny space or area lives all the repressed desires these characters felt. Freud (2000) affirms that this space in a certain way is familiar to the individual, that is why when both

¹¹ Freud says that the dreams have a meaning, and they are also the realization of the desires (2000, p. 128 – 150).

¹² *Smash* is the word Hulk uses in his speech when he wants to say that he will fight someone, destroy someone or kill someone.

Jekyll and Bruce look at the mirror they see a strange, but at the same time, familiar image. This familiar image never came to them before because they were under a constant process of repression. In both characters, it is possible to observe a certain desire they have in understanding their images reflected in the mirror or on their dreams, and remove them from the unfamiliar to the familiar.

By exploiting taboos, Gothic writers were able to work with topics that would never be discussed in the name of a social and psychological preservation of the mind of the readers. For this reason, many people feel shocked after reading Gothic literature, because even working in the field of the fantastic, the imaginary, it touches in issues that are in constant ebullience in our mind like an asleep volcano. Monteiro claims that:

Daí a rejeição, nas narrativas góticas, de qualquer positivismo ou realismo preescrito, observando-se, ao contrário, a transformação do mundo através da percepção subjetiva. Vê-se assim que, se o gênero gótico se volta para a internalização e para o reconhecimento do medo gerado pelo ser, a sua relação com o mundo será sempre dialógica, por dar espaço a elementos conhecidos apenas através da sua ausência numa ordem realista dominante (2005, 71-72)

This way, the images of Hyde and Hulk become two abjected bodies, because they fit in this relationship of presence and absence. At the same time they are there inside the mirror (in the universe created by the Gothic) and they still do not have a physical body. I believe that what we have from this moment is the birth of two new bodies, the birth through the abjection process. And here I agree with the ideas developed by Kristeva (1982), that we need to observe the abjection of these two characters not only as opposed positions or two halves of a logical model, but also as supposedly discrete and complete identities in and of themselves, so that we are able to recognize the key elements such as: being ejected; dark revolts of being; fascinate desires not satisfied and characters that feel that they cannot live in this society within a certain established pattern. It is their moment of vomiting, spasms in the stomach, tears rolling down, sight-clouding dizziness, their moment of self recognition and self invalidation, of elevation and frustration, of ecstasy and agony. According to the events presented in both characters' lives, what caused the abjection was not lack of cleanliness or health, in reality I believe that Jekyll and Bruce gave birth to Mr. Hyde and Hulk because their actions (desires) were disturbing the moral system and the prescriptive order; they were not respecting the borders. "There is nothing like the abjection of self to show that all abjection is in fact recognition of the want on which any being, meaning language, or desire is founded" (Kristeva, 1982, 5). This explains clearly why both characters needed to suffer the abjection. Their wishes were so strong that both would live in isolation or exclusion if they

did what they wanted to their lives. The only way out for them was the construction of Mr. Hyde and Hulk be born, two passions (in the sense of power) that would use their bodies to fulfill their desires instead of castrating them. Monteiro points out that:

[...] a abjeção está, paradoxalmente, ligada ao prazer. Esse processo, entretanto, é inconsciente, ao ponto de o sujeito rejeitá-lo. Esse paradoxo é a marca definitiva da sua ligação com o gótico literário. Assim, se por um lado o abjeto é rejeitado, por outro, é desejado, violenta e dolorosamente. Uma paixão. Daí a explosão do objeto de desejo, qual um espelho que se parte; o ego renuncia à sua imagem para mirar-se no Outro, no corpo abjeto (2005, 72-73).

By breaking the taboos with the actions of the characters, Gothic uses the abjected bodies of Hyde and Hulk to transgress questions of social and moral values.

In both narratives we observe that the chaos and disruption were not located outside, for sure external events provoked the split in the characters' mind. However, the double created by Jekyll and Bruce was produced within their minds whence we also see the birth of a fight inside these characters' minds involving them in a constant duality which once again calls the idea of a mirror which reflects the positive and the negative side of human being, the inverted image of body and spirit, good and evil, light and dark, heaven and hell, sacred and profane, which are nothing more than mere moral beliefs imposed by society on men.

During the time Robert Louis Stevenson wrote *The Strange Case*, Science was growing, and people started looking at it in another way, as if for science there would be no obstacles. In 1859, Charles Darwin related his theory of Evolution, in which, according to him, man descended from the apes. What Robert Louis Stevenson did with Jekyll was to go back in the theory of the Evolution to become Mr. Hyde, that moved like an ape. In other words, the farther man goes from the established patterns, the more he becomes the Other.

Being the Other means to be different from the subject. The Other is the one who opposes the identity of the subject. Or in a wider concept: "The representative entity outside the self – that is, outside one's own gender, social group, class, culture or civilization – is the Other (Sardar & Van Loon, 2003, 11). This way, the 'I' can only exist in a dialogue with the others. In the case of Dr. Jekyll, the existence of Hyde was only possible because there was a connection (fulfill desires) between them, without Dr. Jekyll's desires there would be no Mr. Hyde, once the Other is formed by our unconscious desires. In Gothic narratives, such as *The Strange Case* and *The Picture of Dorian Gray*, Otherness is a topic related to the idea of decentralization of the subject in relation to the normative rules of the society.

For Dr. Bruce Banner, Hulk was always the Other because he showed what he should not be, but as the monster emerged through the abjection process, Dr. Bruce Banner will

always have this feeling of attraction and repulsion for Hulk. Although Hulk was a super hero, most of the other heroes did not accept him as such because of his color, deformed body and ugliness. “Otherness” can only be a threat when identity refers to an indelible mark or code which is conceived as somehow written into the bodies of its carries (Woodward, 2002, 308). After conquering the position of hero, Hulk joined many super hero groups and the more people accepted the Other (Hulk), the more people rejected the subject (Dr. Bruce Banner). Dr. Bruce Banner became someone not well-accepted in any superhero group, while for example Clark Kent, Bruce Wayne and other heroes live their lives normally as citizens, they are satisfied with their identities.

Difference can be constructed negatively as the exclusion and marginalization of those who are defined as ‘other’ or as outsiders. On the other hand, it can be celebrated as a source of diversity, heterogeneity and hybridity, where the recognition of change and difference is seen as enriching (Woodward, 2002, 35).

Meanwhile, Dr. Bruce Banner is always relegated to a distant laboratory or is pursued by agents from the government; he is always isolated, he is just called when Hulk is needed. At the beginning of *Hulk* comics Dr. Bruce Banner had in mind to separate the monster physically from him. However, in current issues of this same comic book, Dr. Bruce Banner’s aspiration consists in the possibility of finding a unit between him and the monster, but although ideal, it is impossible. According to Rank, the double represents elements of morbid self-love which prevent the formation of a happily balanced personality (1949, 40-41).

Otto Rank analyzed the idea of the Double in Literature together with the topic of psychoanalysis, what is fundamental to make a link to our modern Psychology and to the study of the double in the presented works in a concrete way.

Psychoanalysis can explain these divisions in Jekyll and Bruce as it considers their doubleness a production of their mental disorders. The distinctive symptom of this disturbance is an abruptly and temporary change in someone’s function that is normally connected to the consciousness, identity and movements, so that one or two of these functions do not occur in harmony with the others. According to Suely Caldas Schubert, who quotes Dr. Jayme Cerviño’s definition in her book *Transtornos mentais*:

Entendemos por dissociação ou automatismo o fato de uma área mais ou menos extensa do cérebro agir desvinculada da consciência “normal”. Nos casos mais elementares – diremos automatismo parcial ou segmentar – apenas certos grupos de neurônios (células nervosas) adquirem independência e pode não haver alteração ostensiva do estado de consciência (2001, 51).

I believe that the author made use of the process of Dissociative Identity Disorder (DID) from Psychology, in order to make the double in Hulk come out, specially because someone who experiences this process is someone who is tied to several different disorders usually involving early childhood trauma and anxiety, which emerges in a profound collapse with the integrity of the ego that the personality literally breaks apart. For this reason, dissociation is often referred to as splitting or altering, exactly what Bruce Banner had during his childhood and got higher when he suffered his first transformation as shown by Tom DeFalco:


The Hulk was born in the heart of a nuclear explosion. Like any other newborn, he also grew and evolved over the years. It is currently believed that Bruce Banner suffers from a physiological disease called MPD or multiple personality disorder. When Bruce Banner first became the Hulk, the creature had gray skin and could only emerge from sunset to sunrise. As Banner continued to change, the Hulk's skin took on a greenish hue and was completely green within a matter of weeks (2003, 14).

In Jekyll's case however, I believe that Stevenson used the ideas that were emerging at his time, especially the idea about Multiple Personalities, as seen in the following:

Man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens (Stevenson, 1994, 70).

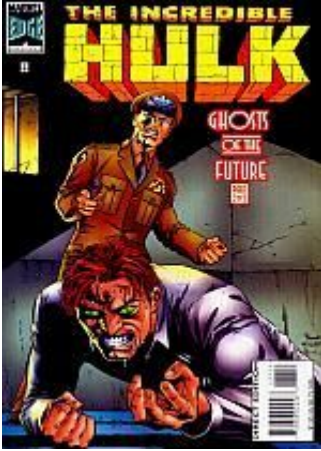


Jekyll and Bruce show a remarkable array of symptoms that can resemble other psychiatric disorders, such as anxiety disorders, personality disorders, schizophrenic and mood psychoses. Symptoms of this particular disorder - DID - can include some feelings described in the table below with the respective excerpt from the works:

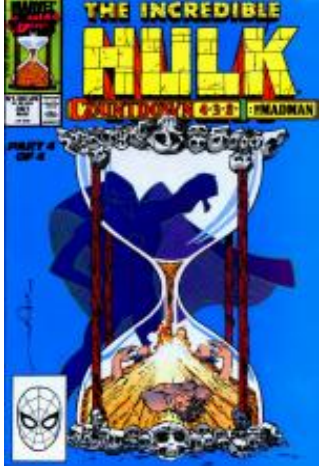


Table 1¹³


<p>Depression¹⁴</p> <p>It is a mental state in which you feel extremely unhappy and have no enthusiasm for anything. (English Language Dictionary, 1987, 379).</p>		<p>“Bruce fell into a deep depression after his wife’s funeral. He avoided his friends and locked himself in the old cave where he used to hide when he first became the Hulk” (DeFalco, 2003, 15).</p> <p>“The Savage Hulk is the best known of all the Hulk’s incarnations. He had a childlike mind and limited vocabulary. He usually referred to himself in the third person, and often claimed that he just wanted to be left alone” (DeFalco, 2003, 15).</p>
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¹³ All the figures that illustrate this table were taken from <<http://www.hulklibrary.com/hulk/home/home.asp>> accessed on 09/08th/06.

¹⁴ Depression is not considered a clinical diagnosis.

<p style="text-align: center;">Anxiety</p> <p>It's an emotion characterized by feelings of anticipation of danger, tension, sweating, rapid pulse, palpitations and anguish produced by the excitement of the sympathetic nervous system (Davidoff, 1983, p. 712, my translation).</p>		<p>“As the sun set, Rick Jones gaped as Bruce Banner underwent a terrifying transformation. His body pulsed with power, his bones extended and his skin took on a grayish hue. Banner had become the Hulk” (DeFalco, 2003, 11).</p>
<p>Physical symptoms (severe headaches or other bodily pain)</p> <p>The symptoms may be frequently seen as the representation or concept that the patient has about physical disorder, which can be different from the physiological or anatomical rudiments (CID-10, 1993, 154, my translation).</p>		<p>“The physical transformation from Banner to Hulk is extremely painful, but it has grown quicker over time” (DeFalco, 2003, 10).</p>
<p>Fluctuating levels of function, from highly effective to disabled</p> <p>It is a kind of abnormal behavior in which the patient shows unusual sensorial and motor symptoms, such as: paralysis, lost of vision or insensibility to pain (Davidoff, 1983, 725, my translation).</p>		<p>“The Hulk never seems to tire. His endurance appears to be as unlimited as his strength. He once spent a full week swimming across the Pacific Ocean without a single pause” (DeFalco, 2003, 13).</p>

<p>Time distortions, time lapse, and amnesia</p> <p>It is a kind of disturbance which involves a sudden loss of important personal memory information. The lapse of time may persevere from periods which vary from minutes to years (Davidoff, 1983, 711)</p>		<p>“An alarm was sounded and the entire base joined the hunt for the Hulk. Though he no longer remembered his past life, the Hulk returned to Banner’s quarters where he discovered his assistant, Igor, rifling through his papers” (DeFalco, 2003, 11)</p>
<p>Sleeping disorders</p> <p>Nightmares are dreaming experiences full of anxiety or fright in which the person has very much detailed recollections. The dreaming experiences are extremely lived and they usually include themes involving menace to the person survival, security and self-esteem (CID-10, 1993, 186).</p>		<p>“Ever since he was a child, Bruce Banner has suffered from nightmares. A monster stalked his dreams, destroying everything in its path”. (DeFalco, 2003, 9).</p>
<p>Psychoactive substance abuse</p> <p>Substance injected in the body, causing transformations.</p>		<p>“Banner soon built a gamma-ray machine that allowed him to become the Hulk at will and still retain his own intelligence and personality. Unfortunately, the constant exposure to gamma rays took their toll. Banner’s control over the monster began to slip and the Hulk grew more savage. Within a few months, the transformation started to occur on their own and Banner turned into the Hulk whenever he became agitated or angry” (DeFalco, 2003, 14).</p>

<p>Sexual dysfunction</p> <p>The sexual dysfunction covers different ways in which a person is unable to partake of a sexual relationship as he/she wished he/she could do. There may be lack of interest, lack of pleasure or failure of the physiological answers necessary to an effective sexual interaction (CID-10, 1993, 188, my translation).</p>		<p>“Betty Ross may have been the only woman that Bruce Banner ever truly loved, but she wasn’t the only woman in his life. Bruce was shy and awkward as a teenager. His first attempts at dating were more humiliating than satisfying and no girl ever accepted a second date. Tired of being a social outcast, Bruce made a real effort to change. At college, he treated dating like a scientific experiment and prepared by reading books and studying romantic movies. Some women found his bumbling attempts sweet and he actually started getting second and third dates. Bruce gradually grew more comfortable around women and even had a few serious relationships. After graduation, he became totally focused on his work and stopped dating until he met Betty Ross. These, however, are a few of the women who have mattered the Hulk ...” (DeFalco, 2003, 20).</p>
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Multiple Personality Disorder (MPD) is an identity dissociative disturbance. The person who has this multiple personality disorder may have two or more different and separated personalities, in a way that each personality determines her/his behavior, actions and attitudes during the period in which this personality is in the control of the person’s mind. The transition from one personality to another is sudden and frequently dramatic. Suely Caldas Schubert describes an interesting fact about MPD that is very close to what happens to Dr. Jekyll and Mr. Hyde when referring to the state of amnesia:




Algumas vezes, entretanto, um estado de personalidade não é atingido por esta amnésia e retém completa consciência da existência, qualidades e atividades das demais personalidades. Em alguns casos as personalidades têm consciência de algumas ou de todas as demais podendo encará-las como amigas ou adversárias (...). As diferentes personalidades podem ter características fisiológicas diferentes, como por exemplo, diferentes receitas para óculos. Podem ter perturbações distintas, das quais as mais comuns são transtornos do humor, de personalidade e outros transtornos dissociativos. Também pode ocorrer que tenham Q.Is. diferentes (2001, 57-58).



From the observation of table 2, below, about the array of symptoms of DID that Jekyll experienced, if compared to table 1, we may conclude that the psychological profiles of


these two characters are almost the same and assume that Hulk's character was really inspired in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Table 2

<p style="text-align: center;">Depression</p> <p>It is a mental state in which you feel extremely unhappy and have no enthusiasm for anything. (English Language Dictionary, 1987, 379).</p>		<p>The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with the sunset. The middle one of the three windows was half way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll. 'What! Jekyll!' he cried. 'I trust you are better.' 'I am very low, Utterson,' replied the doctor drearily; 'very low. It will not last long, thank God.' (Stevenson, 1994, 45).</p>
<p style="text-align: center;">Anxiety</p> <p>It's an emotion characterized by feelings of anticipation of danger, tension, sweating, rapid pulse, palpitations and anguish produced by the excitement of the sympathetic nervous system (Davidoff, 1983, 712, my translation).</p>		<p>“And at the very moment of that vainglorious though, a qualm came over me, a horrid nausea and the most deadly shuddering. These passed away, and left me faint; and then as in its turn the faintness subsided, I began to be aware of a change in the temper of my thoughts, a greater boldness, a contempt of danger, a solution of the bonds of obligation”. (Stevenson, 1994, 83).</p>

<p>Physical symptoms (severe headaches or other bodily pain)</p> <p>The symptoms may be frequently seen as the representation or concept that the patient has about physical disorder, which can be discrepant of the physiological or anatomical rudiments (CID-10, 1993, 154, my translation).</p>		<p>“But time began at last to obliterate the freshness of my alarm; the praises of conscience began to grow into a thing of course; I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught” (Stevenson, 1994, 80).</p>
<p>Fluctuating levels of function, from highly effective to disabled</p> <p>It is a kind of abnormal behavior in which the patient shows unusual sensorial and motor symptoms, such as: paralysis, lost of vision or insensibility to pain (Davidoff, 1983, 725, my translation).</p>		<p>I do not suppose that when a drunkard reasons with himself upon his vice, he is once out of five hundred times affected by the dangers that he runs through his brutish physical insensibility; neither had I, long as I had considered my position, made enough allowance for the complete moral insensibility and insensate readiness to evil which were leading characters of Edward Hyde. (Stevenson, 1994, 80)</p>
<p>Psychoactive substance abuse</p> <p>Substance injected in the body, causing transformations.</p>		<p>“It took on this occasion a double dose to recall me to myself; and alas, six hours after, as I sat looking sadly in the fire, the pangs returned, and the drug had to be re-administered. In short, from that day forth it seemed only by a great effort as of gymnastics, and only under the immediate stimulation of the drug, that I was able to wear the countenance of Jekyll” (Stevenson, 1994, 85).</p>

<p>Sleeping disorders</p> <p>Nightmares are dreaming experiences full of anxiety or fright in which the person has very much detailed recollections. The dreaming experiences are extremely lived and they usually include themes involving menace to the person survival, security and self-esteem (CID-10, 1993, 186).</p>		<p>“I slept after a prostration of the day, with a stringent and profound slumber which not even the nightmares that wrung me could avail to break”. (Stevenson, 1994, 85).</p>
<p>Time distortions, time lapse, and amnesia</p> <p>It is a kind of disturbance which involves a sudden loss of important personal memory information. The lapse of time may persevere from periods which vary from minutes to years (Davidoff, 1983, 711, my translation).</p>		<p>“Some two months before the, murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. It was in vain I looked about me; in vain I saw the decent furniture and tall proportions of my room in the square; in vain that I recognized the pattern of the bed curtains and the design of the mahogany frame; something still kept insisting that I was not where I was, that I had not wakened where I seemed to be, but in the little room in Soho where I was accustomed to sleep in the body of Edward Hyde. I smiled to myself, and in my psychological way, began lazily to inquire into the elements of this illusion, occasionally, even as I did so, dropping back into a comfortable morning doze. I was still so engaged when, in one of my more wakeful moments, my eyes fell upon my hand. Now the hand of Henry Jekyll”. (Stevenson, 1994, 77).</p>

<p>Sexual dysfunction</p> <p>The sexual dysfunction covers different ways in which a person is unable to partake of a sexual relationship as he/she wished he/she could do. There may be lack of interest, lack of pleasure or failure of the physiological answers necessary to an effective sexual interaction (CID-10, 1993, 188, my translation).</p>		<p>“Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night (Stevenson, 1994, 20).</p>
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All the pictures of table 2 were taken from *Clássicos de Pavor – O Médico e o Monstro*, 1983.

The elements I found enabled me to show the huge possibility of an interaction between the comic book and the novel, as well as give validity to the declaration that Stan Lee made about Hulk’s creation. Besides that, the two previous tables show us that both Dr. Jekyll and Dr. Bruce Banner had some symptoms from Dissociative Identity Disorder and Multiple Personality Disorder what I consider strategies used by the authors to show the figure of “the other”, that is, the double as a reflection of the dark side of the ‘I’ of the characters.

From now on, the clinical aspect of the characters must be left aside as what interests me here is to transfer the Dissociative Identity Disorder and Multiple Personality Disorder to the field of literature relating them to the topic of the *Doppelgänger*, that in a certain way assimilates issues from these clinical disciplines.

Psychology, as we know it today, had its beginnings at the end of the eighteenth century and in the nineteenth. The quest into the mind is simultaneously the quest into the individuality and integrity of the self, which can be exhibit puzzling contradictions and obscurely understood drives and impulses. It is not surprising, then, that the theme of the double prominently appeared just when introspective German Romanticism was nascent, and that it continued to appear along with the development of psychology into an independent discipline (Rank, 1979, xx).

Thus, the *Doppelgänger* is used in both works to materialize the fears of Dr. Jekyll and Dr. Bruce Banner, fears they have of what they are and what they do not want to be in their lives. The *Doppelgänger* has come to refer to any double or look-alike of a person, most

commonly in reference to a so-called evil twin or to bilocation. In Literature the idea that once someone has viewed his own *Doppelgänger* he is doomed to be haunted by images of his ghostly counter part is very strong.

Then, what we observe here is the characters divided in two parts, between the self and the alter ego, or an 'I' and an 'alter ego', the latter usually a projection of the characters' repressed desires that did not fit the ruled pattern and consequently were not accepted by society. In both narratives the double belongs to the dark and sinister side of Jekyll and Bruce, and the double in both works conquer a huge autonomy because both Jekyll and Bruce are afraid of the existence of these new personalities inside them, as seen in this excerpt about Hulk:

The gray version was the first incarnation of the Hulk. He seemed to exhibit a lot of traits that embarrassed Banner, which might be one of the reasons why he could only come out at night¹⁵. He was crafty, sarcastic, selfish and manipulative. In so many ways, he seemed like the typical teenager that Banner had never allowed himself to become (DeFalco, 2003, 15).

The idea of the *Doppelgänger* can be used as allegorical agents to ponder over moral values. In Christian thought, these values would be represented by the figures of the double: the spiritual and the natural. Then, it is common to think that the *Doppelgänger* would only doom Gothic characters into dichotomies such as: flesh and spirit; good and evil; white and black and so on. It is sure that these dichotomies contributed a lot to the *Doppelgänger* literature, but it may also have a social function in the characters' lives.

Jekyll had always played his role as a doctor very well, but that was not the only thing he wanted to be. In order to try different routes in his life, he created Hyde. Being Hyde his double part, we could say that this figure would get the image of the evil or what would take Jekyll to decadence, but I do not see in the novel Hyde being the pure essence of Jekyll. For me, Hyde indicates just one more part of what Jekyll was, he indicates the part of Jekyll who rebelled against Victorian moral values. Even though Mr. Hyde's actions were negative, he developed a social function in Jekyll's life because he was able to manifest his transgressions (capacity of living what was condemned by society). Although it is difficult for us to judge Mr. Hyde without entering in the field of values, we must agree that what Hyde does is undoubtedly evil. However it has to be understood that it was through evil that he managed to set himself free from the oppressive society with rigid social and moral values. As I said before, as Hyde is a part of Jekyll that he wanted to be, and Jekyll is subordinated to

¹⁵ I notice that the same procedure can be observed in the vampire figures.

moral values, he suffers from the actions that make him feel guilty and does not think that they are his responsibility either:

The most prominent symptom of the forms which the double takes is a powerful consciousness of guilt which forces the hero no longer to accept the responsibility for certain actions of his ego, but to place it upon another ego, a double, who is either personified by the devil himself or is created by making diabolical pact. This detached personification of instincts and desires which were once felt to be unacceptable, but which can be satisfied without responsibility in this indirect way, appears in other forms of the theme as a beneficent admonitor who is directly addressed as the "conscience" of the person (Rank, 1979, 76).

Rank has demonstrated in his studies that the awareness of guilt, having various sources, may nourish a powerful fear of who the person is becoming and create strong tendencies toward self-punishment, which also imply suicide. Suicide is a significant theme in Gothic literature, once a whole of Gothic characters come to their ends while pursued by their doubles. This constant pursuit of the doubles becomes moments of torments in which the characters claim for their return to what was considered their subjects, but Gothic literature dooms these characters into the inability to return, an idea from which release is only possible in death. Thus we have the strong paradox of the suicidal who voluntarily seeks death in order to free himself.

Besides Rank's psychoanalytical study of the *Doppelgänger* motif, Freud in his essay *The Uncanny* (1919) connected the double to death and the desire to survive it, and the anguish of death being inevitable for the subject and the other.

Besides being what most of the characters fear, the double works as an intelligent tool to deceive the death of the subject. Once death comes to kill the subject, as Jekyll and Bruce Banner thought, their double could live in security once they were not the ones who death was after. This way we observe, in the passage below, Dr. Jekyll, in case of his death, asking Mr. Utterson to pass all his properties to Mr. Hyde, so that death would take Dr. Jekyll but his double (that in a certain way is also him) could inherit everything and go on living well:

The will was holograph, for Mr. Utterson though he took charge of it now that it was made, had refused to lend the least assistance in the making of it; it provided not only that, in case of the decease of Henry Jekyll, M.D., D.C.L., L.L.D., F.R.S., etc., all his possessions were to pass into the hands of his "friend and benefactor Edward Hyde," but that in case of Dr. Jekyll's "disappearance or unexplained absence for any period exceeding three calendar months," the said Edward Hyde should step into the said Henry Jekyll's shoes without further delay and free from any burthen or obligation beyond the payment of a few small sums to the members of the doctor's household (Stevenson, 1994, 17).

It is important to say here that death did not mean to Jekyll his physical failure, but his impossibility to return from the transformation forever. But Jekyll was wrong, his Other did not aim at killing himself; and as this double was formed not externally but internally and shared the same body, Hyde's death would also mean Jekyll's death:

And indeed the doom that is closing on us both has already changed and crushed him. Half an hour from now, when I shall again and forever reindue that hated personality, I know how I shall sit shuddering and weeping in my chair, or continue, with the most strained and fearstruck ecstasy of listening, to pace up and down this room (my last earthly refuge) and give ear to every sound of menace. Will Hyde die upon the scaffold? or will he find courage to release himself at the last moment? God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end (Stevenson, 1994, 88).

In 2002, Marvel published a comic book called *The End of the Hulk* that would show readers the possible end of Hulk's life. In a brief summary that would be:

It started with terrorists, escalated when governments retaliated, and eventually spiraled into nuclear holocaust. Millions of innocent people died when the bombs first fell. Billions more deaths followed as deadly radiation shrouded the entire planet. The Hulk didn't care. He managed to avoid being vaporized by the bombs and his body quickly healed any damage they did cause. The radiation just made him stronger (DeFalco, 2003, 116).

Thanks to Hulk's immunity to radiation, recuperative powers, and ability to eat almost anything, Banner lived far beyond a normal life span. He eventually lost all track of time and came to believe that he was over 200 years old (DeFalco, 2003, 117).

Though he had somehow stayed alive for more than 200 years, his body was finally running down. He awoke one night, feeling as if his chest was on fire, and knew that this suffering was almost over. Fighting like a caged animal, the green Goliath broke free, refusing to surrender to death. The Hulk realized at once that something was different. Knowing that he, too, would die if he ever changed back into human form, the Hulk sat and waited. He had always wanted to be alone ... and he finally gotten his wish (DeFalco, 2003, 116).

The struggle between Dr. Bruce Banner and Hulk was not concluded until the former scientist took his last breath. The idea that only death makes the subject face himself is very much explored by Otto Rank who attributes to the double this specific power of avoiding death. But it is important to remember that when facing death, if the subject wants to keep on living, he must decide between the 'I' or the Other: "The primitive concept of the soul as a duality (the person and his shadow) appears in modern man is the motif of the double, assuring him, on the one hand, of immortality and, on the other, threateningly announcing his death (Rank, 1979, xvi)". Different from what happened in *The Strange Case*, in which Dr. Jekyll, without knowing, dies together with the Other, Dr. Bruce Banner was stronger than

Jekyll when he decided to free the monster inside him and let him keep on living even as an abjection:

In this way, therefore, the primitive belief in souls is originally nothing else than a kind of belief in immortality which energetically denies the power of death; and even today the essential content of the belief in the soul – as it subsists in religion, superstition, and modern cults – has not become other, nor much more, than that (Rank, 1979, 84).

In the *Strange Case*, Jekyll could not live anymore as himself because he could not live in a society where he could not fulfill his desires to steal, love, be violent and so on. Hulk reveled in the fact that his enemies were no more, that everyone who ever feared or tried to hurt him was dead. Everyone except Dr. Bruce Banner. It was as if Hulk could feel the puny scientist rattling around his mind. Hulk had always hated Banner and still dreamed of being free from him. So Hulk would live while Banner (the subject) is the body that death would take.

If we count the number of characters analyzed in this dissertation that would be four: Dr. Jekyll, Mr. Hyde, Dr. Bruce Banner and Hulk. The four characters were involved in an internal war for the survival of their identities, and, as in any war, we have deaths. At the end of this war only Hulk remained alive. And we may think that Hulk is the winner in this war, as he is the only one who stays alive. I would disagree, he is also dead!

The impossibility of the separation of Jekyll from Hyde led the doctor to kill himself and, following the literary convention of the *Doppelgänger* both are killed in the end. In fact, Jekyll dies by his own hands not because he wanted to kill the monster, it is because he could not live as Hyde forever. Jekyll begged to be an individual whose identity is formed of a mosaic of personalities. And it is also important to say that the novel followed conventions, as it can be seen by the death of Jekyll, a transgressive hero of the time. It would never be acceptable to Victorian tastes if Jekyll survived to continue his mundane life.

In *Hulk's* comics we may observe that due to the fear of death, Bruce Banner decided to step on the immortality of his soul accepting to become the monster Hulk and live forever. So, Bruce Banner kills himself when he turned into Hulk for the last time, because he knew that if he turned into Bruce Banner again he would die. But we must observe that the identity process only happens when we have the other to contrast with us, as Hulk remained the only one alive on earth, who would be his other? For me, being alone on earth also means that Hulk is dead! Not in the material way of the body failure, but as he has no other one to be his other, he is dead, dead to the world and to himself.

CONCLUSION

After a period of conflicts involving the production of comic books, the editors found a way to overcome this problem and create new ways for the comics. From this moment, Literature more than ever, invaded the field of the comic books and provided them with a huge profile of characters and stories that served as inspiration for the authors up to the present. I believe that when a comic book reproduces in its pages a novel that was produced in the nineteenth-century, for instance, it is not just adapting this novel to the sequential art style, it is in fact showing the readers that that novel written centuries ago was so well-constructed that even in the present moment it deserves to be read by everyone.

I also must recognize that the academic environments are now paying attention to other fields that are inspired by literature, such as: comic books, movies, television, cartoon and so on. But there is still a lack of theoretical material on comic books. I tried to use the majority of these theoretical books by Brazilian authors in order to valorize them. Most of the publishing houses admit that the low number of readers of theoretical topics about comic books, the amount of money spent to publish a book like this, and royalties make impracticable the printing of these books. As I said before, scholars are accepting more and more works focusing on this topic, so I observe a niche in the market that is growing and can be explored by the publishing houses.

Cultural Studies contributed a lot to give voice to these fields considered minors, but that needed to be studied. Cultural Studies revealed itself to me as a major revolution in academic environment that now is concerned with the quickening of old, new and emerging cultures.

The idea that Gothic only works with images and narratives of terror disappeared of my mind. During this research I changed this point of view because I understood that terror is not in what is written or drawn, terror is inside ourselves when we recognize the reflection of our actions, thoughts, culture and society on the pages of a book or a comic book. It is clear that in the very beginning, when Gothic was considered a minor genre, it was associated with the barbarian, but Gothic has developed itself and penetrated in so many fields (in architecture, for instance) of our lives that it would be a foolish concept to think of it as a minor genre. With its rise in the eighteenth-century, Gothic spread itself to the novel that was well accepted by the readers who felt repulsion and attraction for this kind of reading. Gothic also served to denounce what was constantly hidden in society, what was hidden inside every house, Gothic was always there to show the monster who lived under every bed. It is clear

that the literary Gothic produced in the twenty-first-century is not like the one produced in the eighteenth-century especially because the time has changed and the Gothic is not something immutable, it varies and changes according to events that happen in the History of the world.

The important issue of Gothic tradition I studied in this dissertation was the *Doppelgänger* or the Double. This issue is fascinating because it is very close to our real life and questions our concept of identity, of who we are. For sure the *Doppelgänger* experienced by Hulk is totally uncanny and impossible to happen to us, but the one that happened to Dr. Jekyll I could hear from the mouth of a psychologist that it has been observed in some patients. With changes in society, the idea of a fixed personality has been broken. Nowadays we may have many identities, the same person can be lovely in the job and a monster at home, while others are repressed with their consorts and totally liberal with a complete strange person. This rupture in the identities let human beings more flexible to deal with daily situations that demanded different positions and behaviour. People who do not accept this flexibility may repress their emotions and later on provoke a strong split of the psyche, being recognized as Multiple Personality Case. In Dr. Jekyll's time this concept of Multiple Personality did not exist, they only had the diagnosis of hysteria to apply to the patients (mostly women) who suffered from this split of psyche.

With the development of Psychoanalysis, the *Doppelgänger* motif observed in Hulk could be named as Multiple Personality Disorder. Dr. Bruce Banner developed many versions of Hulk, and in all of them these transformations required a changing in his physical body as it was in Jekyll's case. I believe that in *The Strange Case*, the body modification was used to work with the idea of the double in a much more concrete way and to incite in the readers the fear of the strange body. In Hulk's comic book, the necessity of this body modification occurred due to the following reasons:

- a) First, because the character was really inspired in *The Strange Case*;
- b) Second, because Dr. Banner's body was weak and would never represent a threat to villains;
- c) Third, because the superheroes, different from the villains who can show their real face, need another identity to use their powers.
- d) Fourth, Hulk's body was a metaphor for all the military scientific development that took place in the sixties;
- e) And finally because as it is a comic book, the fantastic and the uncanny must be present even in the body of the hero.

For Dr. Jekyll, the abjected body of Mr. Hyde was a way to satisfy his repressed desires and denounce, through the Gothic, what was hidden in the minds of the Victorians. The abjected body of Hulk, on his turn, gave Dr. Bruce Banner all the recognition he wanted to have as a scientist or a doctor, but, on the other hand, he could not be what Hulk had become: a superhero. Hulk became the symbol of justice for the citizens, someone who although ugly or deformed could provide help to people who were in danger, while Dr. Bruce Banner was the one who was always scared. What we see here is the inversion of the image in the mirror, at the very beginning of the dissertation we had:

Normative Body (seen as positive)	Abjected Body (seen as negative)
Dr. Jekyll	Mr. Hyde
Dr. Bruce Banner	Hulk

And now at the end of the dissertation after studying the process of *Doppelgänger* in both characters we have:

Normative Body (seen as negative)	Abjected Body (seen as positive)
Dr. Jekyll	Mr. Hyde
Dr. Bruce Banner	Hulk

Although the abjected body of Mr. Hyde had committed crimes in the novel, and a crime should never be justified as a way to satisfy repressed desires, we must remember that we are not dealing with Justice in real life. In the novel we are dealing with the world of the fantastic, the supernatural, the uncanny and the Gothic that, in this case, may put the abjected body of Mr. Hyde apart from the negative connotation that we have of it. The same can be applied to Hulk. Hence, the image the characters saw in the mirror (Hyde and Hulk) received a negative connotation by them, and later I found out that in fact what were not in the mirror (Jekyll and Banner) were the ones who were really negative.

I conclude that monsters are not under the bed anymore! There was a time when monsters or what was considered different lived in dark forests, on other planets or under our beds. With this research I could observe that Gothic, allied to Psychoanalysis, may show us that the majority of the monsters are inside us. As the title of this dissertation suggests, the monsters since the nineteenth-century moved from those places to our minds, we just need to look at the mirror to see them. It does not mean that everyone is a monster, with the notion that a monster is something barbaric or wild; it means that everyone is different and this difference needs to be accepted by the person itself and by society.

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