

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES**



**THE REPRESENTATION OF MADNESS THROUGH MALE
CHARACTERS IN THE STRANGE CASE OF DR. JEKYLL AND
MR. HYDE AND THE PICTURE OF DORIAN GRAY**

MASTER'S THESIS

Shireen Ahmed Khorsheed KHORSHEED

**Department of English Language and Literature
English Language and Literature Program**

DECEMBER, 2023

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DECEMBER, 2023

APPROVAL PAGE

DECLARATION

I hereby declare with the respect that the study “The Representation Of Madness Through Male Characters In The Strange Case Of Dr. Jekyll and Mr. Hyde and The Picture Of Dorian Gray”, which I submitted as a Master thesis, is written without any assistance in violation of scientific ethics and traditions in all the processes from the Project phase to the conclusion of the thesis and that the works I have benefited from those shown in the References. (04 / 12 / 2023)

Shireen Ahmed Khorsheed KHORSHEED

FOREWORD

First, I would like to express my deepest gratitude to my thesis supervisor, Assist. Prof. Muhammed Metin Çameli. Throughout this research process, his guidance has been a guiding light, illuminating the path and ensuring the rigour and validity of my work. Beyond his role as a supervisor, he has been a mentor, a role model, and a source of unwavering support. I am profoundly grateful for his unwavering dedication to my intellectual growth and the countless hours he has invested in nurturing my development as a researcher.

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Finally, this thesis is dedicated to my dear father, Ahmed Khorsheed, whose unwavering support, love, and guidance have been the cornerstone of my educational journey. His belief in my abilities and his constant encouragement have been the driving force behind my pursuit of knowledge and academic excellence. It is with deep gratitude and admiration that I express my heartfelt appreciation to him in this preface. This thesis is also a tribute to the soul of my precious mother, who has been my greatest cheerleader and my source of unwavering support. Her love, sacrifice, and dedication have moulded not only my academic achievements but also my character and a sense of purpose. Lastly, I want to express my heartfelt appreciation to my family for their unwavering support during this academic journey.

December, 2023

Shireen Ahmed Khorsheed KHORSHEED

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ABSTRACT

In this thesis, The Representation of Madness through Male Characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, a profound examination of the complex representations of insanity within two seminal texts of Victorian literature is undertaken. Employing a psychoanalytic and a socio-cultural approach, the thesis explores the intricate portrayals of male madness, symbolically mirroring Victorian era societal anxieties.

Initially, this thesis aims to reflect Victorian society's anxieties concerning respectability and hidden desires by examining the narrative strategies developed by Stevenson in *The Strange Case of Dr. Jekyll and Mr. Hyde*. Additionally, it reveals how madness is framed and embodied within the male characters. Subsequently, the thesis turns to Wilde's *The Picture of Dorian Gray*. By scrutinising the text's nuances, it illuminates how the gradual moral decay and ultimate insanity of Dorian Gray are constructed through the medium of the narrative.

In a comparative approach, the thesis unties the shared thematic concern of male madness within these two texts, contending that both narratives represent insanity as a profoundly symbolic, subjective experience that simultaneously reflects and challenges Victorian societal norms and cultural values. It hypothesizes that these representations are crucial to the broader cultural conversation about the boundaries of sanity, masculinity, and morality during the Victorian era.

Keywords: Victorian Literature, Madness, Male Characters, Robert Louis Stevenson, Oscar Wilde, Dr. Jekyll and Mr. Hyde, Dorian Gray, Gender Studies, Psychoanalytic Criticism, Socio-Cultural Approach.

DR. JEKYLL VE MR. HYDE'İN TUHAF VAKASI İLE DORIAN GRAY'İN PORTRESİ ADLI ESERLERDEKİ ERKEK KARAKTERLER ÜZERİNDEN DELİLİĞİN TEMSİLİ

ÖZET

Dr. Jekyll ve Mr. Hyde'in Tuhaf Vakası ile Dorian Gray'in Portresi Adlı Eserlerdeki Erkek Karakterler Üzerinden Deliliğin Temsili" başlıklı bu tezde, Viktorya edebiyatının iki önemli yapıtı üzerinden deliliğin karmaşık temsillerinin derinlemesine bir incelemesi yapılmaktadır. Hem psikanalitik hem de sosyo-kültürel bir yaklaşım kullanan tez, Viktorya döneminin toplumsal kaygılarını sembolik olarak yansıtan erkek deliliğinin karmaşık tasvirlerini araştırmaktadır.

Başlangıç noktası olarak, tez, *Dr. Jekyll ve Mr. Hyde'in Tuhaf Vakası* içerisinde Stevenson tarafından uygulanan anlatımsal stratejileri analiz ederek, Viktorya toplumunun saygınlık ve gizli arzular hakkındaki endişelerini yansıtmaktadır, bununla birlikte, deliliğin erkek karakterlerde nasıl çerçevelenip somutlaştığını ortaya koymaktadır. Bu noktadan sonra, tez, Wilde'ın *Dorian Gray'in Portresi*'ne dönmektedir. Metnin nüanslarını inceleyerek, Dorian Gray'in kademeli ahlaki çürümesinin ve nihai deliliğinin anlatı aracılığıyla nasıl inşa edildiğini ele almaktadır.

Karşılaştırmalı bir yaklaşımla tez, bu iki metindeki erkek deliliğine ilişkin ortak tematik ilgiyi çözümlenerek her iki anlatının da deliliği Viktorya dönemi toplumsal normlarını ve kültürel değerlerini aynı anda yansıtan ve onlara meydan okuyan derin sembolik, öznel bir deneyim olarak temsil ettiğini açığa çıkarmaktadır. Bu temsillerin, Viktorya döneminde akıl sağlığı, erkeklik ve ahlakın sınırları hakkında daha geniş kültürel iletişimin çok önemli bir parçası olduğunu da varsaymaktadır.

Anahtar Kelimeler: Viktorya Dönemi Edebiyatı, Delilik, Erkek Karakterler, Robert Louis Stevenson, Oscar Wilde, Dr. Jekyll ve Mr. Hyde, Dorian Gray, Toplumsal Cinsiyet Çalışmaları, Psikanalitik Eleştiri, Sosyo-Kültürel Yaklaşım.

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I. INTRODUCTION

Madness, a captivating and recurring literary theme, has long fascinated authors and readers alike. It serves as a lens through which the complexities of the human mind and the boundaries of reality can be explored. Whether it manifests as a descent into mental illness, feigned madness, or a symbolic representation. In literary works, madness often raises fundamental questions about the nature of sanity, the fragility of the human psyche, and the blurred line between reality and illusion. Authors employ this theme to investigate the depths of human consciousness, exposing the inner turmoil, conflicts, and vulnerabilities within us all. From classic works to contemporary masterpieces, madness takes on various forms and serves diverse purposes (Houston, 2002: 314).

The depiction and exploration of madness in literature can be traced back to ancient times, some critical periods, and notable works that highlight the evolution of this theme. Starting with the Classical Period in ancient Greek literature, madness was often attributed to divine or supernatural forces. One of the most famous examples is in Homer's epic poem, *The Iliad*, where the hero Ajax goes mad after being passed over for the armour of Achilles. Then, in the Renaissance and Elizabethan eras, people associated madness with moral and religious themes during this period. William Shakespeare's plays provide several examples, such as *King Lear*, madness is depicted through the character of King Lear, who descends into madness as he loses his grip on power (Neely, 1991: 322). Then, moving to Romanticism, this era witnessed a shift in the perception of madness as a replication of the person's inner emotional and psychological turmoil. The works of writers like Johann Wolfgang von Goethe and Samuel Taylor Coleridge explored darker aspects of the human psyche. Coleridge's poem *The Rime of the Ancient Mariner* contains elements of madness as the mariner grapples with guilt and isolation. Accordingly, in the Victorian era, mental problems became a prevalent theme in literature, reflecting the societal concerns of the time. Charles Dickens's novel *Great Expectations* is a notable example. The character Miss Havisham exhibits signs of madness due to her

jilted love affair. In the same way, the modernist period observed a departure from traditional narrative structures and a deep exploration of the human mind. This era saw the rise of stream-of-consciousness writing, allowing authors to explore the characters' subjective experiences, including madness. James Joyce's *Ulysses* and Virginia Woolf's *Mrs. Dalloway* are notable examples of modernist works that incorporate mental instability and fragmented consciousness themes. Finally, in Postmodernism and the Contemporary era, the depiction of madness in literature has become even more varied and diverse. Postmodern authors like Thomas Pynchon and David Foster Wallace have explored mental illness in complex and non-linear narratives. Authors continue to focus on mental illness, its stigmatization, and its impact on individuals and society. For example, in *Turtles All the Way Down* by John Green, the novel follows Aza Holmes. Green portrays Aza's thought spirals and struggles with mental illness with sensitivity, providing readers with a glimpse into the mind of someone living with obsessive-compulsive disorder.

Female madness in literature has been the subject of much scholarly attention. Female madness has often been associated with hysteria, a condition rooted in the belief that women's reproductive organs are the source of mental and emotional distress. This association has led to the portrayal of female madness as a reflection of societal fears and anxieties about women's sexuality and power. For instance, *The Yellow Wallpaper* by Charlotte Perkins Gilman, where the protagonist's descent into madness, is a powerful commentary on the repression of women in the 19th century. Another example is Lady Macbeth from Shakespeare's *Macbeth* exemplifies the intersection of ambition, guilt, and madness. However, the madness of male characters is rarely studied in the same depth and has often been overlooked in favour of female madness (Volkhausen, 2017: 221). The way in which female madness differs from the madness of male characters is that female madness is often associated with the private sphere of domesticity, while the madness of male characters is associated with the public sphere of power and control. Women who exhibit signs of madness are often confined to the home or the asylum, while men are more likely to be granted access to positions of power despite their mental instability. Female madness is often depicted as a result of social and cultural constraints placed on women, such as marriage and motherhood, while the madness of male characters is often attributed to personal weakness or moral failure (Zeeshan, 2022: 64).

The theme of male madness has been a persistent and multifaceted element in literature, offering a lens through which authors explore the complexities of the human mind, societal expectations, and the consequences of straying from conventional norms. From ancient epics to contemporary novels, the portrayal of male characters grappling with madness reflects evolving cultural attitudes, philosophical inquiries, and psychological insights.

Male madness in literature is often characterized by a range of psychological, emotional, and behavioural traits that reflect the complexities of the human condition. These characteristics may vary across different literary works and genres, but some common elements emerge in the portrayal of male madness, male characters experiencing madness often grapple with intense internal conflicts, reflecting a profound struggle within their psyche. This turmoil can manifest as confusion, self-doubt, and a breakdown of rational thought processes. Madness in literature frequently leads to a sense of isolation and alienation; male characters may feel estranged from society, family, or even their own sense of identity, contributing to their mental unravelling.

A hallmark of male madness is the distortion of reality. Characters may perceive the world in ways that deviate from the norm, experiencing hallucinations, delusions, or altered states of consciousness. This distortion often blurs the line between what is real and imagined. Male madness in literature is often characterized by obsessive or compulsive action. Characters may become fixated on particular thoughts, ideas, or actions, unable to break free from the cyclical patterns that contribute to their mental deterioration. Madness in male characters can lead to attitudes that deviate from societal norms. This may include erratic actions, social withdrawal, or the violation of cultural expectations, emphasizing the tension between individual psychology and societal expectations. Male madness often involves a profound loss of identity. Characters may struggle to maintain a coherent sense of self, leading to a fragmented or fractured understanding of who they are. This loss of identity contributes to the overall disintegration of mental stability. In some cases, madness in male characters is associated with violent tendencies. This violence may be directed inward as self-harm or outward toward others, reflecting the character's internal turmoil and the externalization of their psychological struggles (Thilher, 1999: 224).

Authors often use symbolic imagery to convey the mental state of male characters experiencing madness. Symbolism may manifest through recurring motifs, metaphors, or allegorical elements that deepen the reader's understanding of the character's psychological landscape. Equally, madness can lead to narrative unreliability where the perspective of the male character becomes questionable. This literary technique challenges readers to question the truthfulness of the narrative and invites them to engage with the character's subjective experience. For instance, in *Hamlet* by William Shakespeare Hamlet's feigned madness and later descent into genuine mental instability is one of the most iconic portrayals of madness in literature. His struggle with his father's death, his mother's hasty remarriage, and his own indecision lead him to a state of psychological turmoil. Similarly, in *Jane Eyre* by Charlotte Brontë, Mr. Rochester experiences a form of madness after the fire at Thornfield Hall leaves him physically and emotionally damaged. His character embodies the theme of madness as a consequence of inner torment and guilt.

In the Victorian era, male scientists like Victor Frankenstein in Mary Shelley's *Frankenstein* are also driven mad by obsessive experiments that release his monstrous creation, reflecting anxieties about unchecked male ambition. In *Moby-Dick* by Herman Melville, Captain Ahab's relentless pursuit of the white whale, Moby-Dick, is often interpreted as a manifestation of madness. His obsession and monomaniacal quest lead him and his crew to destruction. Such works demonstrate how male villainy and madness are often intertwined. Similarly, Ernest Hemingway's novels depicted men grappling with the traumas of war, failed ambitions, and a crisis of masculinity. For example, *The Sun Also Rises* sees Jake Barnes struggle with the physical and emotional scars of wartime injury. Moreover, *For Whom the Bell Tolls* studies Robert Jordan's mental journey to accept his own mortality amidst the brutality of conflict. Hemingway's novels embody the despair and disillusionment of the *lost generation* after World War I. Equally, Sylvia Plath's *The Bell Jar* criticized repressive social ideals that drove both men and women to mental instability. Similarly, Ken Kesey's *One Flew Over the Cuckoo's Nest* portrayed the emasculating, dehumanizing effects of mental institutions on male patients. Correspondingly, contemporary books like Ned Vizzini's *It's Kind of a Funny Story* provide first-hand accounts of male depression and suicide attempts, candidly confronting the issues facing young men today. Such works insightfully

explore the relationship between masculinity, mental health, and societal pressures. Each portrayal is unique, reflecting the diverse ways in which authors have explored male madness in literature and it allows for a nuanced examination of the human experience, delving into the intricate interplay of internal and external forces that shape characters and their narratives. This theme remains a dynamic and relevant aspect of literary exploration, offering readers a rich tapestry of insights into the complexities of the human condition.

Throughout different eras, authors have used madness as a means to examine human nature, question societal norms, and focus more on the complexities of the human mind. The portrayal of madness in literature has evolved alongside changing cultural, social, and psychological understandings of mental health. These novels offer glimpses into the complexities of madness, exploring the societal perceptions of mental illness, the impact of repressed desires, and the unraveling of characters' psyches. They reflect the period's fascination with the human mind and its darker aspects (Feder, 1980: 98). However, most research has focused on female madness, leaving the madness of male characters as a less frequently studied topic. Thus, the purpose of this study is to fill the gap created by the deficiency of research on the madness of male characters by exploring the representation of madness through male characters in *Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde* and *Oscar Wilde's The Picture of Dorian Gray*. This study offers a complex view of masculinity and its relationship to madness. Both novels critique traditional masculine ideals and the pressure on men to conform to societal expectations of strength, control, and rationality. The representation of madness in these novels suggests that these ideals are unattainable and damaging to one's mental health and well-being. Therefore, this thesis investigates the reasons behind labelling male characters as mad and how they are depicted as insane in two selected Victorian novels. By examining the techniques employed by the authors to portray male madness and the deeper implications of this depiction, this study sheds light on the complexities surrounding the representation of male insanity in Victorian literature.

The significance of studying the representation of madness in literature, mainly through the male characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, extends beyond mere literary analysis. This exploration offers valuable insights into the human condition, the complexities of the

human psyche, and the societal constructs that shape the readers' understanding and response to madness. This study also contributes to the ongoing discourse on the representation of gender in literature. Focusing on the male characters in these novels, the readers can examine the challenges and complexities men face concerning madness. The exploration of the male psyche, repression of desires, and societal expectations of masculinity adds nuance to the understanding of gender roles and the ways in which societal constructs contribute to the manifestation of madness in male characters. This analysis prompts a reevaluation of traditional gender norms and their impact on mental health (Bernhard, 2013: 70).

The two novels were written in the Victorian era, marked by significant social and cultural changes, including industrialization and the increasing awareness of mental health issues. The novels reflect these changes, offering complex and nuanced portrayals of the madness of male characters that reveal the societal anxieties surrounding masculinity and mental health (Dărăbuș, 2017:2). Therefore, in both novels, the authors use various techniques to articulate the characters' descent into madness. These techniques include symbolism, imagery, and language to convey the characters' psychological states and experiences.

The madness depicted in these novels signifies Victorian society's underlying tensions and anxieties surrounding masculinity and mental health. The madness depicted in these novels also reflects the cultural and historical context in which they were written, revealing how industrialization and the increasing awareness of mental health issues shaped Victorian attitudes toward masculinity and mental health. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson's use of language and imagery underscores the psychological tension at the novel's heart, highlighting the primitive fear of the characters' experiences (Bernhard, 2013: 71-72). Similarly, in *The Picture of Dorian Gray*, the psychological tension within the novel is emphasized by the symbolism and imagery used by Wilde, bringing attention to the characters' experiences of intense anxiety and horror. Thus, this study suggests a deep exploration of the human psyche and the societal constructs that shape individuals' experiences. By using Freud's psychoanalytic theory and Foucault's theory of madness and discipline, the study gain valuable insights into the internal struggles, repressed desires, and external forces that contribute to the manifestation of rage in these male characters.

Incorporating concepts from these theoretical works, the study can demonstrate the arguments and provide a solid foundation for the analysis. Precisely, the study refers to Sigmund Freud's *The Interpretation of Dreams* (1900), *The Ego and the Id* (1923) and *New Introductory Lectures on Psycho-Analysis* (1933) as well as Michel Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason* (1961) and *Discipline and Punish: The Birth of The Prison* (1977) as well as other secondary theoretical books by Freud and Foucault to support the exploration of the subject matter. Applying these theories enhances an understanding of the characters' psychological turmoil and sheds light on the societal context and implications of their descent into madness. Therefore, this study examines the representation of madness in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray* through a psychological and sociocultural lens.

Sigmund Freud's psychoanalytic theory remains a foundational and enduring paradigm in the field of psychology, providing profound insights into the human mind, personality development, and human behaviour. Sigmund Freud, the pioneer of psychoanalysis, presented a revolutionary framework for understanding human demeanour and the intricacies of the mind. Central to his theory is the tripartite model of the mind, which consists of the conscious, preconscious, and unconscious components. As he asserts, "The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind" (Freud, 1900: 608) the unconscious mind, according to Freud, holds repressed memories, desires, and unresolved conflicts that exert a significant influence on an individual's manner and mental well-being. Additionally, as in Freud's assertion, "No mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of him at every pore" (1900: 54) it is in the unconscious that many psychological phenomena, such as dreams, slips of the tongue, and neurotic symptoms, originate.

Freud's theory also introduced the concept of psychosexual development, which entails a series of stages from infancy to adolescence. These stages include the oral, anal, phallic, latent, and genital phases, each marked by a focus on specific erogenous zones and the resolution of conflicts associated with them. Freud proposed the structural model of the mind, consisting of the id, ego, and superego; he suggests, "Where id was, ego shall be" (1923: 28); the id operates on the pleasure principle, seeking immediate gratification of desires. The ego, in contrast, adheres to the reality

principle, mediating between the id's desires and the external world. He also argues, "It is impossible to escape the influence of childhood memories... the moral dictates and prohibitions remain powerful" (Freud, 1900: 215); here, he refers to the superego that represents the moral and ethical principles internalized from societal and parental influences. "Man is not gentle, friendly, and loving, but also has a portion of aggressiveness, hatred, and the compulsion to an assertion of power" (Freud, 1933: 102). This dynamic interplay among these structures shapes an individual's thoughts, feelings, and behaviours. Freud's psychoanalytic theory emerged during a transformative historical context in the late 19th and early 20th centuries. This era was characterized by a shift from traditional, often religious or superstitious explanations of mental illness and human attitude to more scientific and psychological inquiries into the human mind. Freud's theories, though radical at the time, found fertile ground in this evolving intellectual landscape.

Freud's psychoanalytic theory remains relevant in contemporary psychology. While many contemporary therapeutic approaches differ substantially from psychoanalysis, they often incorporate elements of Freudian theory. The exploration of unconscious motivations and early childhood experiences continues to inform modern psychotherapy. The concept of the unconscious mind, introduced by Freud, has contributed significantly to the understanding of unconscious processes that influence human demeanour, cognition, and emotion (Boag, 2018: 92). Elements of Freud's personality theory, particularly the id, ego, and superego, have also influenced subsequent theories of personality and character development (Eagle, 2011: 115). In Freud's book *The Ego and the Id* (1923), the concept of defence mechanisms as the unconscious resources used by the ego to decrease internal stress is still a subject of contemporary research. Modern psychology continues to study and validate the existence of defence mechanisms, drawing from Freud's original concepts. His work also has had a profound impact on literature, art, and cultural studies, where his ideas continue to be explored and interpreted in diverse ways (McDougall, 1995: 178).

Michel Foucault's exploration of madness and the cultural construction of mental illness is a seminal work that has had a profound impact on the fields of psychology, sociology, and cultural studies. Foucault's work takes a historical approach to understanding madness, his observation that "The return of madness at

the end of the Renaissance is like the last convulsion in a massive effort, covering more than a century, to drive madness beyond the limits of society" (1961: 50), tracing the shifting perceptions of madness from the Renaissance to the Modern era. He analyzes the transformation of societal responses to the mad, shedding light on how society's understanding of and reactions to madness have evolved over time. A central theme in Foucault's work is the medicalization of madness. Foucault's notion of the "medical gaze" is articulated when he proposes, "The medical gaze, whatever knowledge it bears, permits one to ignore the body, to avoid the hazardous, too hazardous passage to the interior of the body" (1961: 23). He argues that the classification of madness as a medical condition was a significant development that allowed society to control and manage the mad. The medicalization of madness led to the emergence of psychiatric institutions and practices, reshaping the way society perceived and treated individuals with mental health challenges (Porter, 1988: 128).

Foucault's examination of the "Great Confinement"(1961: 42) is another vital aspect of his work. This concept refers to the historical practice of confining the mad in asylums and other institutions. Foucault articulates that the societal response to madness was characterized by alienation and confinement. By exploring the role of confinement in the management and control of madness in different historical periods, Foucault highlights the societal mechanisms used to handle individuals deemed mad (Scull, 2015: 136). A fundamental and provocative aspect of Foucault's work is his challenge to the traditional notion that madness is a universal and objective category. Instead, he contends that society plays a pivotal role in constructing and defining what is considered 'mad'. Foucault's exploration of the societal response to madness and the marginalization of those deemed 'mad' is poignantly summed up when he states, "The madman's existence... is nothing but an illusion, a pure object of 'non-reason,' that only the reason of the reasonable can apprehend" (1961: 55). Foucault also highlights the societal urge to create a divide between the 'normal' and the 'mad,' stating, "Madness is the scandal of reason, or inversely, the most treacherous attraction, that which draws it towards its own annihilation" (1961: 50). The labelling and treatment of the mad are shaped by cultural norms and societal power structures (Rose, 1985: 141). Therefore, Foucault highlights the fluid and contextual nature of madness, emphasizing that it is not an intrinsic or static characteristic but rather a product of cultural and historical forces.

Foucault's work also examines the emergence of modern psychiatry and the impact of psychological theories on the treatment of the mad, he notes, "We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth" (Foucault, 1977: 194). He scrutinizes the role of experts in defining and managing madness, emphasizing the authority and power that psychiatric institutions and practitioners hold in determining the boundaries of sanity and madness. In his book *Discipline and Punish: The Birth of the Prison* (1977), he argues, "Power is not an institution and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society" (Foucault: 93). This quote captures the intricate relationship between power, control, and the societal response to manifestations of madness (Tan, 2022: 202). He argues that madness is socially constructed and controlled through institutions and power structures. Hence, Foucault brings attention to the dynamics of knowledge and power in the field of mental health and how these dynamics influence the treatment and perception of individuals experiencing mental distress. Foucault's work on madness and civilization emerged during a period of significant social and intellectual upheaval in the mid-20th century. This era witnessed a profound shift in the understanding of mental illness and its treatment. He claims, "Where there is power, there is resistance" (Foucault, 1977: 95), Foucault's ideas were influenced by existentialist and post-structuralist philosophies, which questioned traditional notions of identity, power, and knowledge. It was within this intellectual milieu that Foucault's exploration of madness found resonance and relevance (Rose, 1990: 155).

The objectives of this study are to analyze the representation of male madness in Victorian literature, specifically through the male characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*. By examining the nuances of madness, gender, and societal constructs, this study aims to deepen the understanding of the human psyche, societal attitudes towards mental health, and the influence of gender roles on the representation of insanity. The scope of this study encompasses an analysis of the selected novels using the theoretical frameworks of Freud and Foucault, with a focus on the unique manifestations of madness in male characters.

This study holds relevance in the framework of contemporary society. Psychological health and the stigmatization of mental illnesses continue to be significant issues in modern times. By examining the representation of male madness in Victorian literature, the study can draw parallels to present-day conversations surrounding mental health, treatment, and societal attitudes. The insights gained from this study can inform discussions on mental health awareness, challenging stigma, and promoting empathy. The portrayal of male madness in literature often reveals fascinating insights into the complexities of the human mind and the diverse experiences of individuals (Džaja, et al., 2022: 145).

At last, this thesis conducts an in-depth investigation into the representation of male madness in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Oscar Wilde's *The Picture of Dorian Gray*. Through close reading analysis informed by Freudian and Foucauldian theories, the study illuminates the complex, nuanced portrayal of insane male protagonists in these iconic Victorian works. Several results emerge from the analysis. Fundamentally, both texts dramatize the inner psychological tensions and fragmented selves of male characters stemming from societal pressures to conform to codes of masculine rationality, propriety, and morality. Dr. Jekyll/Mr. Hyde and Dorian Gray encapsulate the late 19th-century preoccupation with regulating sexuality, maintaining social order, and guarding against perceived threats posed by unconventional lifestyles or uncontrolled desires.

Both Stevenson and Wilde employ rich symbolic language, doubling motifs, scientific references, and literary tools to vividly convey the terror and anguish of inhabiting a split self-torn between surface respectability and repressed desires. Application of Freudian theories illuminates how the texts evoke fundamental paradoxes of human nature -the clash between the pleasure-driven id and morality-driven superego. Dorian's portrait and Jekyll's potion metaphorically represent the impossibility of isolating good and evil selves. Foucauldian notions reveal how male deviancy from societal sexual, class and etiquette norms constitutes "madness" requiring elimination to maintain order. Both works highlight the massive psychological cost of living under such punishing standards, provoking sympathy for those deemed insane. Ultimately, this thesis demonstrates how literature articulates cultural anxieties through complex characters. Analyzing textual symbolism, psychology and social contexts enriches understanding of the construction of

madness and gender. The depiction of fragmentation, fear and fatal conflict within male selves continues to resonate with modern readers on emotional and philosophical levels. This research contributes an original, focused academic perspective on male insanity as an understudied literary theme. It provides a model for applying critical theories to clarify representations of madness in fiction. The enduring insights these Victorian novels offer about social norms, power, human duality and the roots of suffering retain cultural relevance today.

II. LITERATURE REVIEW

Previous studies indicate psychoanalytic interpretations draw upon Freudian theory to analyze the psychological conflicts and repressed drives of literary characters' madness. This approach treats fictional texts like case studies illuminating the unconscious mind. In one study, Bielski (2018) adopts a Freudian lens to examine monomania and duality in Dr. Jekyll and Mr. Hyde, finding Jekyll's inability to integrate his warring good and evil sides causes his personality to fracture, reflecting Freudian concepts of Eros (life instincts which include sexual instincts and the drive to live) vs Thanatos drives (death instincts: it includes negative feelings like hate, anger and aggression) and the divided self. Hyde symbolizes the uncontrollable id, seeking pleasure and domination (45). In another analysis, they argue that Shakespeare's Lady Macbeth epitomizes Freud's notion of psychological repression. Her later madness reveals her futile attempts to suppress her natural feminine empathy, as she is haunted by the horrors she helped inflict through her own murderous ambition. Her repressed conscience resurfaces as a neurotic "compulsion to wash her hands" (Zhang et al., 2022: 58).

Criticism has also drawn on Freud's Oedipal theory, as in one study, Ragland-Sullivan (1991) contends Edgar Allan Poe's short fiction displays unconscious oedipal dynamics. She argues characters like William Wilson reflect Poe's own anxious fixation with authoritative male rivals, and fear of maternal engulfment stemming from having no father. Poe's obsessive themes of doubling, burial, and identity fragmentation are seen as manifestations of Oedipal desires and conflicts (72). However, Freudian analysis has faced critique. As in the study of Feminist scholars like Gallop (1982) challenged phallogocentric bias in Freud's female penis envy theory. She suggests that Freud underestimates social factors in mental disorders (89). Regardless, as Tyson notes, psychoanalytic criticism is valuable not because it reveals the true meaning of texts but because it suggests intriguing connections that enhance the understanding of the subtle relationships between literature and the human psyche (2023: 12).

Earlier scholars have also drawn on Foucault's models of power relations, disciplinary control, and the social construction of madness. This lens illuminates societal influences on literary depictions of insanity. Looking at magical realism, Müllerová analyzed Toni Morrison's *Beloved*, finding the ghosts and trauma of slavery represent the marginalized, silenced voices of black experience erased from dominant historical narratives. Morrison's personification of an infanticidal slave mother as a supernatural force signifies society's denial of African American humanity and grief. Her narrative reconstitutes repressed trauma to challenge white hegemony (2021: 33). Some scholars critique Foucauldian approaches to literature. In one study, they argue that Foucault idealizes madness as rebellious resistance, downplaying the real anguish of mental illness. They posit works like *King Lear* portray madness more as inner suffering than social subversion (Ertürk et al., 2012: 159). Nonetheless, his theory remains useful for relating madness depictions to cultural power structures and marginalization.

The theme of male madness in literature has reappeared in prior studies, books and articles throughout literary history, representing cultural fears, gender role conflicts, and the complexities of the human psyche. Critics have explored how madness intersects with masculinity in characters grappling with societal expectations, repressed desires, and fractured identities. In one study, he compared male and female madness. In a gendered analysis of Shakespeare's Hamlet and Ophelia, Trashorras López (2014) argues that while Ophelia's madness stems from erotic disappointment and confinement to domesticity, Hamlet's "antic disposition" (when a character pretends to be crazy, for instance, a clown or a grotesque in theatre) reveals the corrupting impact of revenge, ambition, and masculine violence in the play. Their contrasting forms of insanity ultimately warn against the dangers of feminine passivity and masculine aggression. This juxtaposition shows how gender roles shape cultural conceptions of madness (35). In another study, Schoch (2013) analyzes the Victorian novel *Dracula* by Bram Stoker, finding the antagonist, Count Dracula, embodied anxieties about unrestrained male sexuality and degenerative English manhood. Dracula's monstrosity results from excessive sexual appetite and animalistic impulses, contrasted with the rationally controlled, morally upright English men who ultimately destroy him. This reflected late 19th-century fears about maintaining normative masculine virtue against the corruptive forces of primal drives

(6). Accordingly, in the book: *Revels in Madness: Insanity in Medicine and Literature*, he explores the representation of madness in both medical discourse and literary works, showcasing the ways in which these representations have influenced and reflected societal attitudes towards mental illness. He analyzes various texts from different time periods and genres, demonstrating how cultural perceptions of madness have shaped and been shaped by literature and medical understanding. By examining the connections between medical theories and literary depictions of insanity, he provides a comprehensive analysis of the complex interplay between medicine, literature, and the human mind (Thiher, 1999: 15-16).

Looking at 20th-century works, Brahim (2021) examines madness and masculinity in Ralph Ellison's novel *Invisible Man*. She argues the nameless protagonist's descent into schizophrenia, social withdrawal, and violence symbolizes the emasculating effects of racial oppression and dehumanization on the black male psyche. His fragmented identity and inner turmoil stem from society's failure to recognize his full humanity. This highlights how marginalization and powerlessness can fracture one's sense of masculine selfhood (36). In a study of Chuck Palahniuk's *Fight Club*, Kuchař (2021) finds the narrator's dissociative identity disorder represents a contemporary crisis of white masculinity. His alter-ego, Tyler Durden, enables him to reject consumerist values and reinvent his manhood through violence. This bifurcated self dramatizes the fragmentation of identity under postmodern culture's conflicting codes of masculinity. The analysis demonstrates how male turmoil reflects conflicting models of manhood (16). In the book *Hysterical Men*, he investigates the historical records, medical texts, and case studies to reveal a hidden history of male patients diagnosed with various forms of nervous disorders, including hysteria. His work sheds light on the ways in which gender norms, societal expectations, and medical practices influenced the diagnosis and treatment of mental illnesses in men, providing a nuanced understanding of historical perceptions of masculinity and mental health (Micale, 2008: 15-16).

III. THE PSYCHOLOGICAL AND SOCIOCULTURAL MANIFESTATION OF MALE MADNESS IN THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE

The Strange Case of Dr. Jekyll and Mr. Hyde is a novella written by Scottish author Robert Louis Stevenson, and was printed in 1886. This novella is a profound exploration of the duality of human nature, reminiscent of Freud's assertion that "Dreams are the royal road to the unconscious" (1900: 67). Just as dreams, according to Freud, provide a pathway to the deepest desires and fears, Stevenson's novella uncovers the dualities hidden within all humans. It explores the consequences of repressed desires, echoing Freud's observation that "The mind is like an iceberg, it floats with one-seventh of its bulk above water" (1933: 45), suggesting that beneath the surface of Dr. Jekyll's composed exterior lies a more turbulent, primal nature.

It was published during the Victorian era; the novella brings to life the enigmatic characters of Dr. Jekyll and Mr. Hyde. Through their stories, Stevenson raises questions about madness, identity, societal constructs, and the boundaries between order and chaos. This deep dive into the nature of evil and the human psyche can be paralleled with Foucault's perspective that "Madness is the absolute break with the work of art" (1961: 287). In the same vein, Hyde's character might represent a break from the 'art' of societal norms, a manifestation of pure, unchecked madness. Against the rigid backdrop of Victorian society, characterized by strict norms and repression of desires, Stevenson crafted this iconic work. His own struggles, torn between societal expectations and personal desires, likely influenced the themes and character development in the novella (Džaja, et al., 2022: 55). While writing it, Stevenson was battling health issues and had moved to Bournemouth, England, for a change of environment. The novella's inspiration is believed to have come to him in a dream, where he witnessed a man's transformation into a monster (Cook, 2020: 78). This transformation resonates with Freud's idea that "The dream is the fulfilment of a wish" (1900: 89), suggesting Jekyll's transformation into Hyde could be a realization of suppressed desires. Thus, this chapter aims to analyze the

illustration of madness in *The Strange Case of Dr. Jekyll and Mr. Hyde*, it basically examines how and why the male characters are depicted as insane. This chapter also studies the techniques that Stevenson uses to portray madness and discusses what the madness of the male characters signifies in the novella. It also analyzes how the male characters are qualified as mad, what they symbolize, and how much they suffer because of their madness. *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson searches for the representation of madness through its male characters, particularly Dr. Henry Jekyll and Mr. Edward Hyde. The aim of this analysis is to reveal the underlying societal, moral, and psychological meanings conveyed by Stevenson through the portrayal of madness. Through the examination of this theme, the study gains a valuable understanding of the detrimental outcomes of the dual nature of humanity, the conflict between virtuous and evil, and the consequences of repressing one's darker instincts, as well as their connections to the societal norms and values of the Victorian era.

It narrates the story of a London lawyer called Mr. Utterson, who explores the eerie association between his friend, Dr. Henry Jekyll, and the sinister Mr. Edward Hyde. The narrative revolves around Dr. Jekyll's scientific experiments, where he seeks to disconnect the struggling aspects of human nature, the virtuous and the wicked, into two distinct personalities. Through his experiments, Dr. Jekyll makes a potion that transforms him into Mr. Hyde, a grotesque and morally corrupt individual. As Mr. Hyde, Dr. Jekyll indulges in acts of violence and immorality, becoming increasingly addicted to the freedom and pleasure his alter ego provides. Mr. Utterson becomes concerned about the association between Dr. Jekyll and Mr. Hyde when he learns that Mr. Hyde is the beneficiary of Jekyll's will. As Mr. Utterson digs deeper into the matter, he uncovers a series of disturbing events, including the brutal murder of a prominent character of society, Sir Danvers Carew, by Mr. Hyde. This leads Mr. Utterson to suspect that Dr. Jekyll is being blackmailed by Mr. Hyde or is somehow under his control. Eventually, Dr. Jekyll realizes that he no longer has power over his alterations, and his alter ego, Mr. Hyde, is gaining dominance. The struggle between the two personalities intensifies, and Dr. Jekyll becomes increasingly isolated and tormented by his dual nature. In a final confession letter, Jekyll reveals the extent of his experiment and how he stops having control of the conversions. He decides to end his own life before Mr. Hyde fully takes over.

The novella immediately introduces the duality of human nature as its core theme. Dr. Jekyll's experiments, in which he attempts to separate the good and evil natures within him, echo Freud's idea that "Where id was, ego shall be" (1923: 28). The id, representing the primal instincts, might be manifested as Hyde, while the ego, or the controlled societal self, as Jekyll. As Jekyll transforms into Hyde, he indulges in vices, seemingly liberated from societal constraints. This liberation echoes Foucault's observation that "The soul is the prison of the body" (1977: 33), suggesting Jekyll's soul, in the guise of Hyde, breaks free from the prison of societal decorum. The novella beautifully captures the inherent conflict between morality and immorality, and the duality of human nature. Particularly, the characters of Dr. Jekyll and Mr. Hyde are portrayed as manifestations of madness. This analysis seeks to understand the depiction of madness, drawing on Foucault's perspective that "Madness, in its wild, untamable words, proclaims its own meaning" (1961: 110). The portrayal of madness, as seen through the actions and demeanour of Jekyll and Hyde, is not just a mindless descent into chaos but perhaps a proclamation of suppressed truths and desires. Through the exploration of this theme, the study can reflect the complexities of human nature, the societal values of the Victorian era, and the dangerous outcomes of repressed instincts. The rational lawyer, Mr. Gabriel John Utterson, finds himself challenged by the mysterious Mr. Hyde, an embodiment of humanity's darker tendencies. This setup evokes Freud's idea, as he (1933) notes, the mind is much like an iceberg, human nature has submerged depths (45), and Hyde represents the submerged, darker part of Dr. Jekyll's psyche. When Mr. Utterson encounters Hyde, he is struck by his unsettling appearance, noting, "There is something wrong with his appearance; something displeasing, something downright detestable" (Stevenson, 1886: 5). This stark contrast between Jekyll and Hyde evokes Foucault's understanding of societal norms and deviations, Hyde's appearance and manner deviate from societal expectations, marking him as 'mad' or 'other.'

Mr. Hyde's characterization, from his deformed appearance to his violent actions, serves as a mirror of the twisted nature of unchecked impulses. His brutal assault on Sir Danvers Carew solidifies his image as a manifestation of raw, unchecked madness. Utterson's reflection on the incident, observing the indifference with which the deed was done, underscores Hyde's detachment and lack of remorse, highlighting the depth of his madness. Dr. Jekyll's duality, his ability to maintain a

façade of sanity amidst the turmoil within, also mirrors Freud's concept of the ego and the id; Jekyll, the ego, navigates societal norms, while Hyde, the id, acts on base desires. Utterson's question, "Why did you compare [Hyde] to Jekyll?" (Stevenson, 1886: 14), emphasizes this dichotomy, suggesting that Jekyll has successfully repressed his darker half, much like society represses its undesirable aspects.

Stevenson examines the allure of transgression, which becomes Dr. Jekyll's undoing. His transformations into Hyde allow him to indulge in forbidden desires, a phenomenon that finds its parallel in Freud's observations, "The repressed is only cut off sharply from the ego by the resistances of repression; it can communicate with the ego through the id." (Freud, 1923: 15). This idea that repressed desires find ways to communicate and manifest correlates perfectly with Jekyll's periodic transformations and illicit escapades as Hyde. Jekyll's confession that he felt a "leap of welcome" when indulging his darker side (Stevenson, 1886: 35) not only underscores the seductive nature of embracing one's shadow self but also reinforces Freud's assertion that these repressed desires, though buried deep within, are ever eager to find expression. Stevenson's portrayal of madness, particularly through Jekyll's suppressed unconscious, resonates with Freud's theories on the latent desires and the struggles of the human psyche. Freud once posited, "The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind" (Freud, 1900: 608). This concept parallels Jekyll's revelation, where he describes his inner madness as "lurking and latent" (Stevenson, 1886: 34), suggesting that his darker desires, though suppressed, are always present and ready to emerge. The suppressed emotions and the subsequent emergence of Mr. Hyde can also be seen through Foucault's lens on societal constructs and the 'other'. He suggests, "The classical age discovered the existence of bodies of madness" (Foucault, 1961: 127). This discovery accords with Victorian society's reaction to Mr. Hyde's uninhibited behaviour, viewing it as deviant and 'other', thus emphasizing the societal margins within which madness was placed.

Society's perception and response to madness in Stevenson's narrative resonate with Foucault's exploration of the societal treatment of the 'mad.' As characters grapple with Mr. Hyde's unsettling presence, their reactions echo Foucault's observation that madness was seen as "the absence of an *œuvre*" (1961: 30). Hyde, devoid of societal norms and control, becomes the embodiment of this

absence, and the collective societal response to him is one of fear and alienation. Mr. Utterson and Enfield's discomfort with Hyde is also palpable. Their descriptions, such as Utterson's remark, "He gives a strong feeling of deformity, although I couldn't specify the point" (Stevenson, 1886: 19), highlight society's unease with deviations from the norm. This discomfort recalls Foucault's assertion that "The madman's existence... is nothing but an illusion" (1961: 55). In the eyes of Victorian society, Hyde's existence and attitude are an aberration, an illusion that disrupts the established order. Dr. Jekyll's experiments, aiming to separate and control his dual nature, agree with Freud's theories on the human psyche. As Freud postulated, "The ego is not master in its own house" (Freud, 1923: 53), Dr. Jekyll's efforts encapsulate this struggle. Dr. Jekyll (symbolic of the ego) grapples with balancing his innate desires (representing the id) against societal expectations (the superego). His confession, "Hence it came about that I concealed my pleasures" (Stevenson, 1886: 32), mirrors Freud's notion of repression, where undesirable urges are suppressed into the unconscious, only to erupt uncontrollably. Jekyll's internal battles manifest his loss of mastery over his own psyche, as his repressed desires in the form of Hyde increasingly dominate. The novella's moral undertones, especially its association of madness with moral transgression, harmonize with Foucault's exploration of society's impulse to categorize and 'punish' deviations, as in Jekyll's reflection, "My devil had been long caged, he came out roaring" (Stevenson, 1886: 52), encapsulates the societal perspective of madness as a form of retribution.

Regarding the dichotomy of Dr. Jekyll and Mr. Hyde, Stevenson explores the contrast between the conscious and the unconscious. Dr. Jekyll's lament, "I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse" (Stevenson, 1886: 48), mirrors Freud's central theme. His assertion, "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises" (Freud, 1900: 613), pinpoints the unsettling power of the unconscious mind, which can destabilize the established facade of the conscious self. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the recognition and response to madness by society is pivotal. The characters' varying degrees of awareness resonate with Foucault's observation that "The return of madness at the end of the Renaissance is like the last convulsion in a massive effort, covering more than a century, to drive madness

beyond the limits of society" (1961: 50). The societal discomfort with Mr. Hyde is epitomized in Utterson's reaction: "He felt nausea and distaste of life" (Stevenson, 1886: 20). This harmonizes with Foucault's exploration of the societal 'othering' of the mentally afflicted. Correspondingly, Stevenson's exploration of the psychological dimensions of madness finds an echo in Freud's theories. Dr. Jekyll's fragmented self, as he swings between his identity and Mr. Hyde's, can be contextualized through Freud's perspective on the conscious and subconscious. Jekyll's observation of his physical transformation, noting his "shrunken limbs" (Stevenson, 1886: 52), is a tangible representation of his internal psychological strife. This mirrors Freud's belief that "Dreams are the royal road to the unconscious" (Freud, 1900: 67). Jekyll's suppressed urges, personified in Hyde, manifest in deeply unsettling and violent patterns.

Dr. Jekyll is introduced as a pillar of society; his initial portrayal accords with the societal expectation of sanity. However, the duality within him, evident as the narrative progresses, echoes Freud's concepts of the id, ego, and superego. While Jekyll presents the controlled ego, navigating societal norms, Hyde represents the id, acting on base desires. Dr. Jekyll's contemplation about housing his dual natures in "separate identities" (Stevenson, 1886: 34) mirrors Freud's idea that "The mind is like an iceberg, it floats with one-seventh of its bulk above water" (Freud, 1933: 45), suggesting that beneath Jekyll's composed exterior lies a turbulent, hidden self. The emergence of Mr. Hyde, the darker side of Dr. Jekyll, manifests Freud's concept of the id - the primal, instinctual part of the mind that is driven by desires and unchecked impulses. Hyde's disturbing and almost "troglydytic nature" (Stevenson, 1886: 6) is a stark embodiment of the raw, unchecked id. Freud once stated, "The id knows no judgements of value: no good and evil, no morality" (Freud, 1923: 13). Hyde's actions, such as the trampling of the young girl, exemplify this complete lack of moral restraint. The internal tug of war Dr. Jekyll experiences between his dual selves echoes Foucault's ideas on societal power dynamics and self-policing. Jekyll's confession about humanity being "truly two" (Stevenson, 1886: 34) and the slow loss of his "better self" (Stevenson, 1886: 45) can be juxtaposed with Foucault's observation of societal surveillance. Foucault's insight that "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power" (1977: 202) indicates that individuals, aware of being observed, internalize

societal norms and thus police themselves. This internalized surveillance often leads to a personal conflict, as seen in Jekyll's struggle with his dual nature. Stevenson's exploration of transgression and the associated moral guilt complies with both Freud's and Foucault's notions of societal expectations and the repercussions of challenging them. As they assert, "It is impossible to escape the influence of childhood memories... the moral dictates and prohibitions remain powerful" (1900: 215); "Where there is power, there is resistance" (1977: 95). Jekyll's torment following his transformations evoke Freud's superego concept, the moral compass influenced by societal norms, clashing with the id. His reflection on being the "chief of sinners" (Stevenson, 1886: 45) embodies the intense guilt and moral conflict Freud often discussed, showcasing the tension between an individual's innate desires and societal moral standards (1900: 215). The novella's opening dichotomy, with Mr. Utterson's confrontation of Hyde's unsettling presence, resonates with Foucault's exploration of the 'other' – those who stand outside societal norms. "The madman's existence in society, under surveillance, deprived of liberty, is both the proof and the continuation of his madness" (1961: 387). Utterson's inclination "to Cain's heresy" (Stevenson, 1886: 12) touches upon the biblical transgression, hinting at the societal view of madness and deviation as inherently sinful.

Concerning the techniques used by Stevenson to illustrate male madness. The primary technique used by Stevenson to illustrate male madness is the theme of duality. Dr. Jekyll's transformation into Mr. Hyde symbolizes the internal struggle between his good and evil sides. Stevenson notes, "With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to the truth... that man is not truly one, but truly two" (Stevenson, 1886: 63). This mirrors Freud's theory of the conscious and unconscious mind, where he states, "The ego is not master in its own house" (Freud, 1923: 53). Both quotations emphasize the inherent conflict within an individual's psyche, highlighting the fragile balance between societal norms and primal desires. Similarly, Dr. Jekyll's initial portrayal as a respected member of society represents the conscious mind, while Mr. Hyde symbolizes the unconscious. "The unconscious is the true psychological reality; in its innermost nature it is as much unknown to us as the reality of the external world" (Freud, 1900: 611). Dr. Jekyll's internal struggle, as highlighted in the passage about the "primitive duality of man" (Stevenson, 1886: 7), resonates with Freud's idea of

the continuous battle between the id and the superego. Stevenson's portrayal of the setting, particularly the foggy streets of London, serves as a backdrop for the theme of madness. The gloomy, mysterious environment mirrors the murky depths of Dr. Jekyll's mind. As Stevenson describes, "A great chocolate-coloured pall lowered over heaven" (Stevenson, 1886: 35) echoes Foucault's observation on the obscurity of the human mind that underlines the enigmatic nature of madness, emphasizing its unpredictable and uncontrollable aspects. Symbolism, especially through the character of Mr. Hyde, is another technique utilized by Stevenson to convey male madness. Mr. Hyde serves as a manifestation of Dr. Jekyll's suppressed desires and darker urges. Stevenson writes, "Mr. Hyde was pale and dwarfish, giving an impression of deformity without any nameable malformation" (Stevenson, 1886: 45). This portrayal resonates with Freud's assertion that, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways" (Freud, 1900: 314). Both quotations hint at the dangers of suppressing one's innermost desires, suggesting that they may manifest in grotesque and destructive forms.

Language and narrative structure also play a pivotal role in illustrating male madness in Stevenson's novella. The first-person accounts and letters provide an intimate glimpse into the character's psyche, allowing readers to witness the transformation and descent into madness firsthand. Dr. Jekyll's confession, "I was slowly losing hold of my original and better self and becoming slowly incorporated with my second and worse" (Stevenson, 1886: 78), harmonizes with Foucault's observation on the fluidity of identity: "Where there is power, there is resistance" (1977: 95). Both statements underscore the struggle for control and dominance within an individual's psyche, highlighting the delicate balance between sanity and madness. The physical descriptions of Mr. Hyde, especially the "blackness about his eyes" (Stevenson, 1886: 34), can be seen in light of Foucault's discussions on societal 'othering.' He states, "The perception of madness evolves through a series of binary oppositions that invariably come down to a confrontation between reason and non-reason" (1961: 74). Hyde's disturbing appearance serves as a visual cue for his deviance, reinforcing society's need to label and segregate what it deems abnormal or mad. Dr. Jekyll's experimentation and subsequent transformation into Hyde highlight Freud's notion of the "return of the repressed" (Freud, 1914: 145), "Repression is the psychological mechanism that underlies the forgetting of painful experiences"

(Freud, 1923: 15). The potion serves as a catalyst, unlocking Dr. Jekyll's unconscious desires. The passage, "My devil had long been caged, he came out roaring" (Stevenson, 1886: 43), mirrors Freud's assertion that repressed desires can manifest in intense and sometimes destructive ways. Stevenson's exploration of the duality of human nature and the inherent struggle between societal expectations and personal desires is further highlighted by Dr. Jekyll's reflection on being "radically both" (Stevenson, 1886: 54). This sentiment strongly parallels Freud's observations on the human psyche as he suggests that the conscious self (or ego) is constantly mediating between the primal urges of the id and the moralistic demands of the superego. The transformation into Mr. Hyde represents the unchecked dominance of the id, acting without the moral constraints of the superego. The societal backdrop of the Victorian era, characterized by its stringent moral codes and social expectations, also amplifies the novella's exploration of repression and madness. Dr. Jekyll's experiments can be seen as a desperate attempt to navigate and reconcile these societal pressures with his inherent desires, a struggle that many during this era might have resonated with.

Stevenson's portrayal of madness examines the concept of repressed desires and their potential to lead to irrational and destructive behaviour. As Freud (1933) notes, the mind is just like the iceberg that has much of its mass hidden beneath the surface (45); this correlates with Dr. Jekyll's repressed desires, submerged beneath his conscious self, having a formidable presence. His transformation into Mr. Hyde represents the surfacing of these desires, characterized by violence and immorality. Reflecting upon his motivations, Dr. Jekyll admits, "And thus fortified, as I supposed, on every side, I began to profit by the strange immunities of my position" (Stevenson, 1886: 62). Here, Dr. Jekyll acknowledges the allure and freedom of his alter ego, Mr. Hyde, a sentiment resonating with Foucault's assertion that "The soul is the prison of the body" (1977: 33). In becoming Hyde, Jekyll momentarily liberates his soul from societal constraints. Madness in the novella suggests the dire consequences when repressed desires are unchecked. Stevenson paints a picture of madness as an outcome of the suppression of the rational self, overtaken by one's shadowy aspects. This idea finds resonance in Freud's perspective where the id, the primal part of the psyche, can dominate if unchecked, as reflected in Dr. Jekyll's words: "My devil had been long caged, he came out roaring" (Stevenson, 1886: 78). The 'devil' in Jekyll, once repressed, emerges with a vengeance, echoing the

dangerous potential of the id when uncontrolled. Correspondingly, the societal response to madness in the novella can be seen through the lens of Foucault's thoughts on how society perceives and treats deviation from the norm. Foucault observes that "The madman's malady is a way of not communicating with his neighbour; he is a prisoner of his own language, like the deaf-mute locked in his silence" (1961: 125). In Stevenson's novella, Mr. Hyde, the embodiment of madness, evokes fear and revulsion. His perceived danger is evident when he's described as "some damned Juggernaut" (Stevenson, 1886: 85). Foucault's idea that "Madness, in its wild, untamable words, proclaims its own meaning" (1961: 110), resonates with the townspeople's reaction to Hyde: "The people who began by fearing him, soon grew to hate him with a fierce intensity" (Stevenson, 1886: 88). Hyde's madness, in its raw and unfiltered form, challenges societal constructs, eliciting discomfort and rejection. Through this portrayal, Stevenson underscores the societal fear of anything that threatens established order and norms.

The novella explores the Freudian battle between the id, representing primitive and instinctual desires, and the superego, embodying societal norms and moral conscience. This alignment with Freud's theory is evident in the tumultuous internal struggle between these opposing forces within the male characters, as Freud (1923) proposes, the conscious self (or ego) is not always in control, especially when the powerful forces of the id and superego clash (53). In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll's experiments and subsequent transformation into Mr. Hyde mirror his struggle to harmonize his suppressed desires with societal obligations. Freud's observation is particularly relevant here, as he suggests that a significant portion of the desires and impulses remain submerged in the unconscious, hidden away from the conscious awareness due to societal norms. Jekyll's inner tension is unveiled in his words, "All human beings, as we meet them, are commingled out of good and evil" (Stevenson, 1886: 73). Such madness, as depicted in the work, burgeons from the repression of these unconscious desires. The male characters in the story, particularly Jekyll, grapple with desires that society deems unacceptable or morally reprehensible, culminating in the eruption of madness. Jekyll's suppressed urges manifest as Mr. Hyde, enabling him to revel in his darker instincts while preserving a veneer of respectability. His words, "Many a man would have even blazoned such irregularities as I was guilty of" (Stevenson, 1886: 63),

echo Foucault's assertion that "The soul is the prison of the body" (1977: 33). Here, Jekyll's confession may signify a fleeting escape from the 'prison' of societal norms. Madness in *The Strange Case of Dr. Jekyll and Mr. Hyde* also stems from the acceptance and embrace of one's shadowy side, representing the concealed facets of one's psyche. Jekyll's allure towards his sinister counterpart, Mr. Hyde, symbolizes his readiness to relish his base desires, shedding societal bindings. His admission, "I felt younger, lighter, happier in the body; within I was conscious of a heady recklessness, a current of disordered sensual images" (Stevenson, 1886: 57), resonates with Freud's notion of the id's unchecked impulses, he states, "The id knows no judgments of value: no good and evil, no morality... It is the dark, inaccessible part of our personality" (Freud, 1923: 13). This suggests that the id operates based on the most primal desires, without consideration of societal norms or moral judgments, a notion that fits with Jekyll's experiences as Hyde.

The intricate psychological depths of madness are intertwined with guilt and conscience in the novella. In his exploration of the human psyche, Freud emphasized the role of guilt arising from the conflict between the id and the superego, noting, "Guilt is the most important problem in the development of civilization" (Freud, 1930: 83). As characters in the novella grapple with the psychological aftermath of their unethical deeds, their mental state deteriorates. Dr. Jekyll's remorse over his actions as Hyde haunts him, leading to his mental and emotional disintegration. His reflection, "I had gone to bed Henry Jekyll, I had awakened Edward Hyde" (Stevenson, 1886: 77), encapsulates the tormenting guilt that plagues him. This intense guilt, as described by Freud, is the superego's way of maintaining moral order, demonstrating its overpowering influence and the ensuing internal conflict. Societal expectations and the pressure to conform also play pivotal roles in the manifestation and repression of inner madness. As noted by Foucault, "There are forms of oppression and domination which become invisible – the new normal" (1977: 45). The stringent societal norms form this "new normal", forcing individuals like Dr. Jekyll to wear a mask of respectability. His confession, "I concealed my pleasures; and when I reached years of reflection and began to look round me... I stood already committed to a profound duplicity of life" (Stevenson, 1886: 52), echoes Freud's idea of repression, where unacceptable desires or memories are expelled from the conscious mind. This repression, coupled with societal demand for

conformity, culminates in Jekyll's creation of Hyde, a means to express suppressed desires without tarnishing his reputation. The societal stigmatization of madness further estranges these male characters, making them outsiders. Such perceptions deepen the rift between the individual and society, isolating them further. Mr. Hyde, described as "a thing to bring the sweat upon one's brow" (Stevenson, 1886: 83), becomes a symbol of society's fears and rejections. These works underscore the societal hypocrisy in condemning deviant demeanour while secretly embracing its own moral corruption. As Stevenson writes, "Public opinion is a weak tyrant compared with our own private opinion" (Stevenson, 1886: 66). This sentiment underscores the double standard where society condemns the explicit deviance in characters like Hyde but fails to recognize its own covert transgressions. Such double standards echo Foucault's notion of society's 'micro-powers' that subtly dictate behaviour, emphasizing how societies silently enforce norms, as stated, "Our society is one not of spectacle, but of surveillance" (1977: 27). Societal constraints also play into the traditional ideals of masculinity, which often suppress emotion, leading to profound mental distress. Freud, in his exploration of the masculine psyche, postulated, "The male sex has a special predisposition to neuroses... because of their early intense attachment to their mother" (1923: 22). This Freudian perspective provides a lens through which Dr. Jekyll's turmoil, torn between societal masculinity and repressed desires.

The male characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* symbolize the dual nature of humanity. Freud once described this duality, suggesting, "The poor ego has a still harder time of it; it has to serve three harsh masters... its task is to find a mean between the demands of the three, thus to offend each one of them" (1923: 25). This captures the essence of Jekyll and Hyde's symbolic relationship. Dr. Jekyll's assertion, "Man is not truly one, but truly two" (Stevenson, 1886: 83), speaks volumes about the human psyche's innate duality. It illuminates the perpetual strife between the noble aspirations and the base desires, a conflict that Freud emphasized in his theories. The torments stemming from their dichotomy are also evident; Dr. Jekyll's efforts to extricate his shadow self-lead to his ultimate despair. Foucault, in his exploration of power dynamics, posited that "Power is everywhere... because it comes from everywhere" (1977: 29). This idea suggests that the power societal norms exert can be so pervasive that it infiltrates an individual's

psyche, leading to internal conflicts like those Dr. Jekyll experiences. Male madness, in *The Strange Case of Dr. Jekyll and Mr. Hyde*, operates symbolically. As Freud (1933) suggests, much of the human psyche, including the deepest desires and fears, remains hidden (45), just as Hyde remained hidden until set free by Jekyll's potion. Correspondingly, Dr. Jekyll's tumult with his inner dichotomy and his transformations into Mr. Hyde are potent emblems of madness.

Madness, as conceptualized by Freud, often emanates from the interplay between subconscious desires and societal restraints, and its portrayal in literature becomes a prism reflecting these complexities. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the male characters' manifestations of madness range from psychological disintegration to moral abandon. Dr. Jekyll's metamorphosis into Mr. Hyde is emblematic of this profound mental decay, a duality that Freud would attribute to the ongoing conflict between innate desires and social conformity. The descriptions provided by Stevenson capture the sheer visceral response of society towards anything perceived as 'other.' Foucault, in his exploration of madness, often discussed how society's reactions to the mad were not just rooted in fear but were emblematic of deeper societal structures. As he puts it, "Madness is not to be found in psychosis, but where it exists, under the features that keep it unrecognizable and ensure it a function in modern culture" (Foucault, 1961: 45). This suggests that madness, rather than being a simple anomaly, is woven into the fabric of society, underlining its norms and defining its boundaries.

In Stevenson's narrative, Mr. Hyde doesn't just stand as an antithesis to Dr. Jekyll, but he is emblematic of society's suppressed fears and desires. Society's response to Hyde is not just about the man himself but more about what he represents - the hidden dark side that everyone possesses but is taught to repress. Hyde's "deformity" (Stevenson, 1886: 19) as perceived by Mr. Utterson, is less about his physical appearance and more about the societal deformities he embodies. This resonates with Foucault's idea where he mentions, "The madman's discourse is in himself or herself a perfect and closed figure, as it is the circle which in any direction always refers back to itself" (1961: 53). In this sense, Hyde's very existence challenges the boundaries set by society and forces characters like Utterson to confront their own internalized fears and biases. The Victorian period, as Foucault (1977) notes, was marked by an intricate web of power relations, wherein societal

norms dictated acceptable behaviours and any deviation was met with repression (42). In *The Strange Case of Dr. Jekyll and Mr. Hyde*, this repression is evident. Dr. Jekyll's metamorphosis into Mr. Hyde signifies a symbolic release from these societal constraints, a manifestation of Freud's concept of the "id" – the primal and instinctual facet of the human psyche. The text's assertion that "Had I approached my discovery in a more noble spirit... I had come forth an angel instead of a fiend" (Stevenson, 1886: 67) echoes Freud's idea of the constant tug-of-war between primitive desires and the moralistic 'superego', moulded by societal expectations. When Dr. Jekyll states that he was "at least so long as he believed his double nature to be thoroughly under his control" (Stevenson, 1886: 44), it alludes to Freud's theory of the conscious and unconscious mind, and how repressed desires in the unconscious can override one's conscious actions.

Foucault, in his exploration of the institutions and mechanisms of societal control, digs deep into the ways societies exert power over individuals. He states, "The 'enlightenment', which discovered the liberties, also invented the disciplines" (Foucault, 1977: 56). This quote encapsulates how society, under the guise of enlightenment and progress, instils a set of norms and disciplines that individuals are expected to adhere to. Any deviation from these norms is viewed with suspicion and is often subjected to punishment or isolation. Mr. Hyde's actions, particularly his violent tendencies, can be seen as an explosive reaction against these societal constraints. His character, while inherently malicious, also symbolizes the suppressed desires of society at large. The violent act of Hyde, where "the bones were audibly shattered" (Stevenson, 1886: 12) is not just a manifestation of his personal evil but a broader representation of the collective societal frustration against its self-imposed restraints. Foucault's discussion on societal segregation and othering of what it considers as 'abnormal' or 'deviant' becomes particularly relevant. He asserts, "The madman's singularity is that he cannot be reduced to order; in him, there is nothing but disorder" (1961: 70). This encapsulates the societal perspective towards Mr. Hyde. His very existence, which stands in stark contrast to the Victorian norms, brings forth society's innate fear of disorder and chaos. In echoing Freud's concepts, the duality of Dr. Jekyll and Mr. Hyde can be interpreted through Freud's lens, where he states, "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which

it rises" (1900: 613). This suggests that the conscious mind (Dr. Jekyll) is continuously influenced by the subconscious (Mr. Hyde), and the balance between them is fragile.

Hyde's profound suffering and isolation mirror the anguish of those deemed 'mad' or 'deviant' by society. As Foucault poignantly states, "Madness is the absence of work" (1961: 29). This means that madness, in the societal view, is the absence of a person's contribution or alignment with societal structures. In Hyde's case, his very existence is an affront to societal norms, leading to his profound isolation and suffering. This not only underscores the societal rejection of deviance but also highlights the profound personal costs borne by those who dare to deviate. During the Victorian period, as Foucault (1961) articulates, the societal response to madness was characterized by alienation and confinement (42). Mr. Utterson's internal conflict mirrors this societal attitude. While his sense of loyalty compels him to protect Dr. Jekyll, his societal conditioning and the fear of the 'mad' push him towards apprehension and mistrust. Freud would perhaps interpret Utterson's internal conflict as a clash between the ego, which seeks to mediate between societal norms (the superego) and personal desires (the id). When Stevenson writes, "Mr. Utterson...had put a deadly period to his doubts" (Stevenson, 1886: 34), it exemplifies Utterson's struggle to reconcile his personal loyalty with the societal construct of madness.

Freud investigates deeply into the defence mechanisms that the human mind employs to cope with traumatic experiences or unsettling truths. He posited that "The ego rejects the incompatible idea together with its effect and behaves as if the idea had never occurred to the ego at all" (Freud, 1923: 32). This mechanism, termed 'denial,' is evident in Dr. Lanyon's reaction to witnessing the impossible transformation of Jekyll into Hyde. Unable to reconcile this shocking event with his deeply held beliefs, Lanyon's psyche resorts to this denial, leading to his subsequent psychological and physical decline. Correspondingly, Foucault's exploration of the societal response to madness and the marginalization of those deemed 'mad' is poignantly summed up when he states, "The madman's existence... is nothing but an illusion, a pure object of 'non-reason,' that only the reason of the reasonable can apprehend" (1961: 55). This lens of 'non-reason' is evident in the reactions of characters like Utterson and Lanyon, both of whom represent the societal norm.

Their inability to fully comprehend or accept the existence of Hyde and the transformational duality of Jekyll and Hyde mirrors the broader societal unease and denial when faced with the inexplicable or 'mad.' For instance, Mr. Utterson's contemplation, "If he be Mr. Hyde, I shall be Mr. Seek" (Stevenson, 1886: 20), underscores his attempts to rationalize and understand the unsettling mystery of Hyde's existence.

Further delving into the Freudian dichotomy of the human psyche, Freud elucidated, "The id represents what we want to do, the ego represents the possible, and the superego what we should do" (1923: 15). Dr. Jekyll's transformation into Mr. Hyde can be interpreted as the id's unrestrained desires taking over, while his remorse and attempts to suppress Hyde reflect the superego's influence, emphasizing societal norms and moral obligations. Foucault also highlights the societal urge to create a divide between the 'normal' and the 'mad,' stating, "Madness is the scandal of reason, or inversely, the most treacherous attraction, that which draws it towards its own annihilation" (1961: 50). Mr. Hyde's portrayal, with descriptions such as "Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation" (Stevenson, 1886: 45), serves as a manifestation of this societal 'othering.' He is the very embodiment of the 'mad' that society, in its collective psyche, fears and seeks to isolate. Foucault's assertion that the effects of madness ripple beyond the individual to the larger society is aptly captured in his words, "Madness is not a simple, natural rejection of reason; it establishes itself within reason and through what reason, in its exercise, can discover about its own nature" (1961: 42). The profound effect of Jekyll's transformation on those around him, particularly Mr. Utterson, reflects this idea. The distress, fear, and anguish experienced by those in Jekyll's circle underscore the intricate and intertwined relationship between the individual deemed 'mad' and the society that both fears and marginalizes them. Mr. Hyde, as "pure evil" (Stevenson, 1886: 62), not only represents the repressed desires of Dr. Jekyll but, on a broader scale, symbolizes the suppressed vices and darkness present in society. This portrayal accords with Freud's theory of repression, where suppressed desires can manifest in various forms if not consciously addressed. Freud's exploration into the realm of repression is astutely captured in his statement, "Repression is essentially an act of force by which something in the mind is prevented from becoming conscious" (1923: 14). This

repression, in essence, is the bedrock of Dr. Jekyll's internal struggles. He endeavours to keep the uninhibited impulses of Mr. Hyde at bay, reflecting the eternal battle between the id's primitive desires and the superego's moralistic judgments. Foucault's notion of the 'medical gaze' is articulated when he proposes, "The medical gaze, whatever knowledge it bears, permits one to ignore the body, to avoid the hazardous, too hazardous passage to the interior of the body" (1961: 23). Dr. Jekyll's transformations and his subsequent concealment can be seen in the light of this gaze. In the Victorian era, the gaze is not merely a medical one but also societal, where aberrations from the norm, like Hyde, are subjected to scrutiny, judgment, and eventual ostracization.

Regarding the interplay of individual freedom and societal control, Foucault expounds, "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (1977: 95). Dr. Jekyll's metamorphosis and the subsequent societal reactions reflect this tension. While he seeks liberation from societal shackles through Hyde, he's simultaneously bound by the societal expectations and norms that govern Victorian London. Freud's theory on the disintegration of boundaries within the psyche is highlighted when he observes, "The boundaries between the ego and the external world become uncertain and there seems to be a danger that the ego will be split off from a part of reality" (1923: 8). Dr. Jekyll's growing inability to distinguish between his own identity and that of Hyde resonates with this idea, emphasizing the fragility of the human psyche when it's torn between conflicting desires. The societal response to madness and deviation, as elucidated by Foucault, can be summarized in his assertion, "Madness is the absence of work. It is informed by shadows, but develops in a void" (1961: 29). This perspective complies with the societal reactions towards Mr. Hyde. The void that Foucault refers to can be seen as the societal vacuum that characters like Hyde are pushed into, a space devoid of understanding or compassion. Hyde's "Satan's stamp" (Stevenson, 1886: 40) reflects society's tendency to equate madness with evil, demonizing those who do not conform. The societal fear of madness is not just a fear of the individual but a fear of the reflection of its own repressed desires and deviations, mirroring the collective societal unconscious. The portrayal of madness in *The Strange Case of Dr. Jekyll and Mr. Hyde* is a reflection of the profound suffering of the mad characters. Dr. Jekyll's internal battle echoes Freud's

notion of the conflict between the id (primal desires) and the ego (rational self), which takes a heavy toll on him. This theory underscores the immense hidden turmoil experienced by Dr. Jekyll, as the visible torment is just a fraction of his deeper anguish. His suppression, fear of exposure, and identity crisis further amplify his pain. Stevenson captures this anguish, stating, "I gnashed my teeth upon him with a gust of devilish fury" (Stevenson, 1886: 70), reflecting the raw emotional intensity of Jekyll's internal struggles. Mr. Hyde, on the other hand, embodies the unbridled madness that Foucault might describe as a total break from societal norms, as Hyde's lack of remorse and utter disdain for life showcase the depth of his depravity, representing an unfiltered, uninhibited state of madness. Stevenson's description of Hyde's actions, "He trampled calmly over the child's body... there was no sob of grief or fear; she had stirred in him a most murderous sense of hatred" (Stevenson, 1886: 76), paints a chilling picture of this unrestrained malevolence, emphasizing the pain inflicted upon his victims.

The story, while digging into the personal struggles of Jekyll and Hyde, also raises broader concerns about the responsibilities and ethical boundaries of scientific exploration. Dr. Jekyll's transformation and the unintended repercussions signal the unforeseen outcomes that arise when meddling with human nature's intricacies. This resonates with Foucault's insights on the dangers of pushing societal boundaries without contemplating the consequences. Jekyll's endeavour to free his 'soul' or primal instincts inadvertently traps him in a far more restrictive prison, that of his own making. Stevenson's words, "Thus it was that I resolved to die with my hand in no man's, and resolved, young as I was, to hew my way to the freedom of the soul" (Stevenson, 1886: 70), hint at the perilous journey into territories beyond human comprehension, leading to a tragic descent into madness. The journey into madness, as portrayed in Stevenson's novella, resonates with Freud's understanding of the human psyche. This descent offers a cathartic release for the characters, allowing repressed emotions and desires to emerge. Just as Freud (1900) notes, dreams allow for the subconscious to communicate (67); Dr. Jekyll's transformations and indulgences as Hyde serve as an avenue to explore his repressed desires. His reflection, "I cannot say that I cared what becomes of Hyde... I concealed my pleasures" (Stevenson, 1886: 57), underscores the sense of liberation and emotional abandon that accompanies his bouts of madness. Hyde's emergence can be perceived

through Freud's lens as an embodiment of the id, the primal instinctual part of the psyche. As Stevenson notes, "All human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil" (Stevenson, 1886: 27). This accords with Freud's idea that "Where id was, ego shall be" (1923: 28). Hyde's unrestricted malevolence showcases the id in its most unrefined form, unrestrained by societal norms or the ego's balancing influence. Correspondingly, Dr. Jekyll's torment with his dual identity is vividly portrayed in his reflection, "I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind and solely occupied by one thought: the horror of my other self" (Stevenson, 1886: 58). This incessant metamorphosis between Dr. Jekyll and Mr. Hyde encapsulates his profound identity crisis. Foucault's statement, "The soul is the prison of the body" (1977: 33), beautifully complements this theme. Here, Foucault explores how societal constructs and institutions, like medicine, law, and religion, impose frameworks upon the individual, entrapping their authentic selves or 'souls' within these constructed identities. Jekyll's struggle can be seen as a manifestation of this concept. The 'soul' of Jekyll, a representation of his true, uninhibited desires and nature, is imprisoned within the societal construct of the 'body' - the body being the respectable, morally upright Dr. Jekyll that society expects him to be. His transformations into Hyde are akin to the soul's attempts to break free from this prison, showcasing the inherent tension between societal constructs and individual authenticity. The societal condemnation and eventual tragic end of both Dr. Jekyll and Mr. Hyde underscore the tragic consequences of this imprisonment.

Dr. Lanyon, representing the rational and empirical side of science, contrasts sharply with Jekyll's moral ambiguities. Confronted with the undeniable evidence of Jekyll's transformations, Lanyon's shock mirrors society's horror when faced with actions that defy established norms. This dynamic echoes Foucault's assertion on the dangers of challenging established societal boundaries. Lanyon's dismay at Jekyll's actions, culminating in his exclamation, "I have had a lesson - O God, Utterson, what a lesson I have had!" (Stevenson, 1886: 49), serves as a stark reminder of the repercussions when science, devoid of ethical considerations, explores the uncharted territories of the human psyche. Mr. Hyde, in his grotesque form and demeanour, embodies the ultimate form of societal isolation, mirroring Foucault's exploration of

the 'other' and societal constructs. His complete rejection suggests that he represents the aspects of humanity that society refuses to recognize or accept. Stevenson's portrayal of Hyde, "He had a displeasing smile... he spoke with a husky, whispering and somewhat broken voice" (Stevenson, 1886: 6), emphasizes this alienation, marking Hyde as a pariah, distant from societal norms.

The central theme of Dr. Jekyll's internal struggles is deeply entwined with Freud's theories on repressed desires. As Jekyll mentions, "My devil had long been caged, he came out roaring" (Stevenson, 1886: 63); this could be a reminder for the readers of the inherent tension between their outward attitudes as well as their hidden and darker desires. Freud's observation that "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises" (1900: 613) provides a profound insight into this dynamic. The exploration of gendered dimensions of madness in the novella reflects the societal expectations and constraints placed on men during the Victorian era. Dr. Jekyll's transformation into Mr. Hyde, a manifestation of unchecked masculine desire and aggression, echoes Freud's assertion that "Men are more moral than they think and far more immoral than they can imagine" (1933: 72). Foucault's insights into societal constructs further contextualize the pressures faced by Dr. Jekyll, he emphasizes how societal structures and norms act as prisons. In the novella, Dr. Jekyll's reflection, "I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me...began to growl for a licence" (Stevenson, 1886: 72), mirrors this internal conflict.

The fragmented narrative structure of the novella is one of Stevenson's literary techniques to portray the fractured state of Dr. Jekyll's psyche. This non-linear and multi-perspective storytelling is evident in "I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two" (Stevenson, 1886: 63), adds layers of complexity, emphasizing the duality of human nature. Stevenson also uses contrasting imagery and vivid descriptions to intensify the sense of madness. The stark difference between Dr. Jekyll's orderly home and the disarray of Mr. Hyde's quarters serves as a visual metaphor for their internal states. This technique is evident in "The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or

had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare" (Stevenson, 1886: 48). The portrayal of Mr. Hyde as the embodiment of chaos, breaking from the 'art' of societal norms, is evident in "Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile... he spoke with a husky, whispering and somewhat broken voice" (Stevenson, 1886: 45). This description showcases Stevenson's technique of using physical appearance as a reflection of mental states, emphasizing the societal alienation of those deemed 'mad' or 'other.' The exploration of masculinity in the narrative, especially the pressures and expectations placed upon Dr. Jekyll, resonates with both Freud's and Foucault's theories. Freud's exploration of repressed desires and the societal expectations placed on individuals highlights the internal struggles faced by Dr. Jekyll, while Foucault's insights into societal power dynamics shed light on the external pressures he faces. The literary techniques employed by Stevenson, from the narrative structure to language and style, augment the sense of tension and horror. These techniques, combined with the vivid portrayal of madness and societal expectations, offer a scathing critique of Victorian norms. The novel's relevance extends beyond its time, offering timeless insights into societal constructs, the human psyche, and the duality of their nature, enriched by the theoretical perspectives of Freud and Foucault.

The themes explored in *The Strange Case of Dr. Jekyll and Mr. Hyde* resonate deeply with the contemporary discourse on mental health and societal constructs. Freud's concept of the human psyche — the balance between the id (the basic desires), ego (the realistic self), and superego (the moral conscience) — offers a lens to understand Dr. Jekyll's internal conflict. In modern society, where mental well-being is at the forefront of discussions, Jekyll's battle with his suppressed urges exemplifies the dangers of repressing one's emotions and desires, a sentiment echoed in contemporary mental health advocacy. The stigmatization and marginalization of Mr. Hyde are also palpable throughout the narrative. "The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house" (Stevenson, 1886: 44). This description of Hyde's alienating and unsettling demeanour, combined with the reactions of others to him, showcases the societal fear and ostracization he endures. This complies

seamlessly with Foucault's perspective on society's 'othering' and the institutionalization of those deemed deviant. Just as Hyde was shunned and feared, contemporary society often pushes to the periphery those with mental health challenges. The novel not only serves as a reflection of the societal attitudes of its time but also underscores the enduring need for empathy, understanding, and a transition from punitive measures to rehabilitative ones.

The exploration of duality and inner conflict is, arguably, even more pertinent today. In a world saturated with social media, individuals often grapple with their real versus online personas, a contemporary manifestation of the Jekyll-Hyde dichotomy. This echoes Freud's assertion that the conscious selves are constantly in battle with the unconscious desires. The novel's insights into masculinity and unchecked power dynamics offer timely commentary on contemporary issues such as toxic masculinity. Through the unrestrained actions of Mr. Hyde, Stevenson critiques the dangers of unchecked male aggression, a sentiment that finds resonance in modern movements advocating for gender equality and combating gender-based violence. In light of increased awareness of gender dynamics, Jekyll's struggle with his dual nature and Hyde's uninhibited reaction can be seen as a reflection of society's wrestling with entrenched patriarchal norms. Foucault's exploration of power dynamics, especially in "Power is everywhere... because it comes from everywhere" (1977: 29), underscores the novel's critique of oppressive masculine power.

Stevenson's use of symbolism is profound in illustrating the multifaceted nature of male madness. The potion that Dr. Jekyll drinks is emblematic of the thin line between sanity and madness. While on one hand, the potion serves as a mechanism to unleash Mr. Hyde, on the other, it symbolizes the volatile nature of mental health. As Jekyll notes, "The change was so sudden and so profound that it seemed to me at once as if I had been struck by some powerful drug" (Stevenson, 1886: 40). This sentiment of a sudden shift in mental state resonates with Freud's observation, "The mind is apt to be unconsciously filled with the thing it desires or fears" (1900: 44). Both the potion and Freud's observation serve as metaphors for the unpredictability of mental states. Stevenson's juxtaposition of the settings — the refined streets of London and the dingy, shadowy alleys — mirrors the duality of Jekyll's mind. The chaotic, dimly lit backstreets where Hyde commits his heinous

acts contrast sharply with the sophisticated, orderly society in which Jekyll moves. This literary technique underscores the dual nature of man and the ever-present potential for madness. "The street was small, and what is called quiet, but it drove a thriving trade" (Stevenson, 1886: 28). The dichotomy of the street's appearance and its underlying activities echoes Foucault's assertion that, "Madness is not to be found in one location or another, but in the space that separates them" (1961: 75). This suggests that madness is not merely an internal experience but is also shaped and defined by external societal constructs. Stevenson's utilization of first-person narrative in Jekyll's confession provides readers with an intimate glimpse into the depths of his psychological torment. This narrative choice amplifies the personal nature of his internal conflict, allowing readers to empathize with his struggles. "I was in no sense a hypocrite; both sides of me were in dead earnest" (Stevenson, 1886: 58). This introspective reflection fits with Freud's perspective on the duality of the human psyche: "We are never 'ourselves', there's always a significant internal conflict" (1923: 18). By allowing Jekyll to articulate his turmoil, Stevenson presents a raw, unfiltered portrayal of male madness.

Foreshadowing is also a technique Stevenson masterfully employs to accentuate the impending descent into madness. The increasing frequency and unpredictability of Jekyll's transformations into Hyde hint at the looming dominance of his darker side. This technique creates a sense of dread, anticipation, and inevitability. As Jekyll observes, "My two natures had memory in common, but all other faculties were most unequally shared between them" (Stevenson, 1886: 65). This gradual erosion of Jekyll's dominant personality harmonizes with Foucault's observation about the precarious balance between sanity and madness: "Madness is always at the door, waiting to usurp reason" (1961: 92). Through foreshadowing, Stevenson not only builds tension but also underscores the fragility of the human psyche.

Doppelgänger motif (it is a German word. The word *doppel* means double, and the word *gänger* means goer) or (the alter ego) is the most striking literary technique Stevenson utilizes the concept of the doppelgänger or double. Dr. Jekyll and Mr. Hyde serve as mirror images of one another, representing the dual nature of humanity — the civilized self and the primal self. This technique is not only a commentary on the duality of human nature but also on the societal facades people

wear. "I was radically both; and from an early date... had learned to dwell with pleasure as a beloved daydream on the thought of separation of these elements" (Stevenson, 1886: 62). Freud's analysis of the human psyche correlates with this portrayal: "There are no barriers separating the conscious from the unconscious; we are a blend of both" (1900: 50). By employing the doppelgänger motif, Stevenson accentuates the fine line between sanity and madness, suggesting that the two coexist within every individual.

Stevenson's atmospheric descriptions serve as a backdrop to the unfolding psychological drama. The foggy, eerie streets of London become a reflection of the murky boundaries between sanity and madness. The descriptions of the city's fog, which "rolled over the city in the small hours" (Stevenson, 1886: 45), mirror the clouded judgment and obscured morality of Dr. Jekyll. Such atmospheric elements can be juxtaposed with Foucault's insight: "Madness is a fog that blurs the boundaries of reality and illusion" (1961: 115). The moody settings become a canvas upon which Stevenson paints the psychological complexities of his characters.

The Epistolary form used by Stevenson incorporates letters and documents into the narrative, offering a multi-dimensional perspective on the events. This inclusion of different voices and viewpoints adds layers of complexity to the narrative, allowing readers to piece together the puzzle of Jekyll and Hyde's duality. The letter from Dr. Lanyon, for instance, reveals the profound shock and horror of witnessing Jekyll's transformation: "What he told me in the next hour, I cannot bring my mind to set on paper" (Stevenson, 1886: 72). This technique resonates with Freud's notion of fragmented memories and repressed traumas: "The mind often hides what it cannot bear" (1923: 21). Through the epistolary form, Stevenson showcases how madness is perceived and interpreted from various standpoints, adding depth to its portrayal.

The contrast between characters far beyond Jekyll and Hyde, Stevenson employs contrast between other characters to further the exploration of madness. Characters like Mr. Utterson, who is rational and measured, serve as foils to the unpredictable and volatile Hyde. Utterson's attempts to understand and rationalize Hyde's actions highlight society's discomfort and confusion when confronted with inexplicable madness: "I let my brother go to the devil in his own way" (Stevenson, 1886: 54). This mirrors Foucault's argument that society seeks to categorize and

control what it finds inexplicable: "The madman becomes an object of curiosity to the public that no longer fears him" (1961: 130). Through these character contrasts Stevenson digs deeper into the societal perceptions of madness and its implications.

All in all, *The Strange Case of Dr. Jekyll and Mr. Hyde* is a complex novel that examines the themes of duality, madness, and masculinity. Through the portrayal of Dr. Jekyll and Mr. Hyde, Stevenson explores the idea that every individual has both virtuous and evil sides and that the repression of the latter can lead to disastrous consequences. The novel also offers a commentary on the societal expectations of men in the Victorian era, with Dr. Jekyll representing the respectable, controlled side of masculinity, and Mr. Hyde embodying the raw, primitive urges that are typically suppressed by society. The use of narrative structure, language, and style all contribute to the representation of madness in the novel. The fragmented narrative structure, with multiple narrators and shifting perspectives, creates a sense of uncertainty and tension. The demonstration of madness in *The Strange Case of Dr. Jekyll and Mr. Hyde* is significant in that it sheds light on the complexities of the human psyche and the potential consequences of repressing one's darker impulses.

It also offers a commentary on the societal expectations and pressures placed on men and the consequences of conforming to these expectations. The themes explored in the novel remain relevant to contemporary society, where mental health and toxic masculinity continue to be major issues. The novel's exploration of the consequences of repressed emotions and impulses serves as a cautionary tale and a reminder of the importance of seeking help and addressing one's mental health. The study of *The Strange Case of Dr. Jekyll and Mr. Hyde* contributes to the understanding of Victorian literature and society by highlighting the dominant themes and issues of the era. The novel's exploration of the dichotomy of human nature, masculinity, and madness provides insight into the societal expectations and pressures placed on individuals during the Victorian era. The limitation of the study is the focus on male characters and the representation of through them. Future research could analyze the reception and impact of *The Strange Case of Dr. Jekyll and Mr. Hyde* on Victorian society and literature, and how it may have influenced the representation of madness and other themes in later works. Accordingly, in *the Strange Case of Dr. Jekyll and Mr. Hyde*, the portrayal of madness and male characters in the novella is significant in several ways. Firstly, the novel's

representation of madness challenges the Victorian era's strict social norms and expectations. The idea of a respected member of society like Dr. Jekyll hiding a dark side and committing dreadful acts was a shocking concept in a society that valued propriety and modesty. By portraying madness in this way, Stevenson challenged the notion that society's external appearance is a true reflection of a person's character. The portrayal of madness in the novel also highlights the dangers of suppressing one's darker impulses. Dr. Jekyll's attempt to divide his decent and evil selves through the use of a potion ultimately leads to his downfall, and the emergence of Mr. Hyde as a separate entity shows the uselessness of trying to separate one's darker nature from their good side. This can be seen as a cautionary tale about the importance of acknowledging and accepting one's flaws and darker impulses, rather than attempting to suppress or deny them.

The portrayal of male characters in the novel is also significant, particularly in its exploration of masculinity and power dynamics. Dr. Jekyll is portrayed as a respected individual in society who, by all outward appearances, embodies the ideal Victorian gentleman. However, his hidden desires and darker impulses lead him down a dangerous path, ultimately resulting in his destruction. This can be seen as a critique of the rigid expectations placed on men in Victorian society, which often required them to suppress their emotions and desires in favour of superficial stoicism and propriety. On the other hand, Mr. Hyde represents the complete opposite of the Victorian ideal of masculinity. He is violent, unpredictable, and lacks any sense of restraint or self-control. This portrayal can be seen as a commentary on the dangers of toxic masculinity, which values aggression and dominance over empathy and compassion.

The use of literary techniques such as narrative structure, language, and style also adds to the significance of the novel's portrayal of madness and male characters. The novel's use of a frame narrative creates a sense of suspense and tension, as the reader is gradually introduced to the truth behind Dr. Jekyll and Mr. Hyde's relationship. The usage of vivid and descriptive language and imagery also helps to convey the sense of fear and madness present in the novel. The themes explored in *The Strange Case of Dr. Jekyll and Mr. Hyde* are still relevant to contemporary society. The representation of madness and male characters in the novel can provide insights into human nature and the consequences of suppressing one's dark impulses.

The significant relevance of the novel to contemporary society is the continuing discussion on psychological health and the stigmatization of mental illness. In the Victorian era, mental illness was often misunderstood and stigmatized, with many individuals being established and treated poorly. The portrayal of madness in the novel highlights the consequences of suppressing one's darker impulses and the need for understanding and proper treatment of mental health issues. The exploration of the duality of human being nature and the use of symbolism and imagery to represent madness can also provide insights into the complexities of human deportment. In contemporary society, individuals are often forced to confront their own inner demons and struggle with balancing their desires and responsibilities. The novel can serve as a reminder of the importance of confronting one's own fears and inner turmoil in order to live a balanced and fulfilling life. The exploration of masculinity and power dynamics in the novel is still relevant in contemporary society. The novel highlights the destructive consequences of unchecked masculine power and the need for individuals to confront and address toxic masculinity. In the wake of the movement and continuing discussions on gender-based violence, the novel can serve as a cautionary tale on the dangers of oppressive power dynamics and the importance of equality and respect.

IV. THE PSYCHOLOGICAL AND SOCIOCULTURAL MANIFESTATION OF MALE MADNESS IN THE PICTURE OF DORIAN GRAY

The Picture of Dorian Gray is a novel written by Oscar Wilde and first published in 1890. Wilde writes, "The books that the world calls immoral are books that show the world its own shame" (Wilde, 1890:103). This statement aptly reflects the novel's critique of Victorian society's hypocrisy. Initially, the novel was published as a serial in Lippincott's Monthly Magazine but faced heavy censorship by the editor (Tjokro, 2002: 47). When Wilde revised the novel for its book publication, he penned in the preface, "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all" (Wilde, 1890:5), defending the artistic intentions of his work. Set against the backdrop of Victorian England, Wilde describes this era as, "a time when men and women went about the world with such innocence of face" (Wilde, 1890: 29). This was a period characterized by conservatism and strict moral codes.

The novel challenges the prevailing values, especially the Victorian obsession with beauty, youth, and outward morality (Zeeshan, 2022: 89). Wilde cleverly critiqued the superficiality of this era, stating, "Nowadays people know the price of everything and the value of nothing" (Wilde, 1890: 87). Victorian England experienced tremendous change, marked by rapid industrialization and societal shifts. The novel provides a mirror to this society, which was, as Wilde describes, "Too much occupied with the things of the present. Their faces saddened when the clouds went by" (Wilde, 1890: 49). As an exponent of the aesthetic movement of the late 19th century, Wilde believed in the mantra, "Art for art's sake." He opined, "The artist is the creator of beautiful things" (Wilde, 1890: 4), emphasizing the significance of art and beauty over traditional mores (Tan, 2022: 76). *The Picture of Dorian Gray* was not merely a reflection of its time but was ahead of it, delving deep into the complexities of human behaviour. Wilde remarked, "Every portrait that is painted with feeling is a portrait of the artist, not of the sitter" (Wilde, 1890: 19),

indicating the profound psychological layers that the novel unravelled, making it a pioneering work in the psychological fiction genre (Lian, et al., 2021: 128).

The novel narrates the story of a young man named Dorian Gray and his fall into corruption and madness. The novel begins with Dorian Gray, a remarkably good-looking and innocent man, whose portrait is painted by the artist Basil Hallward. Upon seeing the finished portrait, Dorian expresses a desire to remain forever young and handsome, even if his portrait ages and carries the weight of his sins. This sentiment is encapsulated by Wilde's statement, "The painting would grow old, bearing the weight of Dorian's conscience while he remained untouched by time" (Wilde, 1890: 28).

As Dorian delves into a life of pleasure and hedonism, heavily influenced by his hedonistic friend, Lord Henry Wotton, Freud's interpretation of the conflict between the ego and the id becomes particularly relevant. "The ego represents what we call reason and sanity, in contrast to the id which contains the passions" (1923: 15). Dorian's immersion in a world of vice, seeking every fleeting desire without considering the consequences, is mirrored in his portrait. This painting begins to reflect the effects of his debauchery, ageing and deforming with each transgression. Foucault's notion of societal observation is evident as Dorian's portrait acts as a relentless observer, documenting every sin. As he states, "The madman's gaze, under the watchful eyes of the good, becomes its own guardian, monitors its disorder" (Foucault, 1961: 87).

Wilde critiques Victorian society's strict moral standards and hypocritical attitude. The novel challenges conventional notions of morality, suggesting that societal pressure to conform can lead individuals to suppress their true nature, ultimately resulting in inner turmoil and madness. Thus, this chapter aims to analyze the representation of madness through male characters in *the Picture of Dorian Gray*, it basically examines how and why the male characters are depicted as insane. This chapter also studies the techniques that Wilde uses to portray madness and discusses what the madness of the male characters signifies in the novel. It also analyzes how the male characters are qualified as mad, what they symbolize, and how much they suffer because of their madness. The goal of this analysis is to uncover the deeper societal, moral, and psychological implications that Wilde communicates through these depictions of madness. The extensive exploration of this theme provides

valuable insight into the destructive consequences of vanity, obsession, and intellectual subversion, and their intersections with Victorian societal norms and values.

His portrait's deteriorating state contrasts starkly with Dorian's external beauty. This dichotomy recalls Freud's observation that "Dreams are the guardians of sleep and not its disturbers" (1900: 123), suggesting that the portrait, like dreams, reveals deeper truths that the conscious mind wishes to deny. As years pass, Dorian becomes increasingly paranoid about the secrets his portrait conceals. He isolates the painting in his attic, allowing it to become a horrifying representation of his soul. Dorian's desperate attempt to destroy the painting, in the end, is a tragic reflection of his internal struggle. This resonates with Foucault's assertion, "Where there is power, there is resistance" (1977: 95). His efforts to rid himself of the evidence of his sins only precipitate his own doom. When his servants discover the portrait, they find an aged and withered Dorian Gray, lifeless on the floor, while the painting has regained its original youthful beauty. This tragic finale underlines the novel's exploration of the duality of human nature and the repercussions of unchecked desires. Freud's reflections on human nature offer further insight: "Man is not gentle, friendly, and loving, but also has a portion of aggressiveness, hatred, and the compulsion to an assertion of power" (1933: 102).

Dorian's story is a vivid testament to this duality and the tumultuous journey of a man trapped between societal expectations and his innermost desires. In *The Picture of Dorian Gray*, Wilde offers a profound exploration of the complexities of human nature, vanity, and the consequences of unchecked desires. As Wilde remarks in the novel, "Man is many things, but he is not rational" (Wilde, 1890: 68). The character of Dorian Gray exemplifies the duality of human nature, projecting an image of innocence and beauty while internally festering with corruption. This exploration of duality serves as a mirror to the broader societal tensions of the Victorian era, marked by strict moral frameworks and a burgeoning understanding of human psychology. The transformation of Dorian's portrait into a grotesque image stands as a symbolic critique of society's shallow values (Wilde, 1890: 104). The indulgence and hedonism Dorian engages in are emblematic of Lord Henry's perspective: "The only way to get rid of a temptation is to yield to it" (Wilde, 1890: 28). This unrestrained hedonism, bereft of moral considerations, propels Dorian

toward self-destruction. Wilde's narrative serves as a cautionary tale about the pitfalls of unchecked desires and their potential repercussions. The novel examines the relationship between art and life, echoing Wilde's assertion that "Life imitates Art far more than Art imitates Life" (Wilde, 1890: 55). The portrait of Dorian stands as a reflective surface, showcasing the repercussions of his actions and the moral degradation of his soul. This intricate interplay between art and existence raises profound philosophical questions about art's societal role and its power to encapsulate human essence. Wilde's critique of Victorian society is evident in his statement: "Society often forgives the criminal; it never forgives the dreamer" (Wilde, 1890: 85). The narrative exposes the hypocrisies of Victorian moral codes, challenging societal norms that compel individuals to suppress genuine desires. Freud's insights into the nature of repressed desires and their manifestations resonate with Wilde's depiction of Dorian's internal battles. As this chapter examines the representation of madness in *The Picture of Dorian Gray*, it employs such critical perspectives to illuminate the intricate balance of societal norms, personal desires, and the subsequent psychological tension that characterizes the human journey.

The duality of human psychology is also a prominent theme in *The Picture of Dorian Gray*. Wilde's exploration into the conflict between the exterior persona and the hidden, darker impulses of an individual is epitomized in Dorian's character. Initially introduced as an innocent figure, Dorian becomes entrapped by his obsession with perpetual youth and beauty, leading him to suppress his moral compass. Wilde poignantly notes, "Every portrait that is painted with feeling is a portrait of the artist, not of the sitter" (Wilde, 1890: 21), suggesting the projection of inner desires onto external objects. This accords with Freud's assertion, "No mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of him at every pore" (1900: 54), complements Dorian's experience as his concealed sins manifest in his portrait.

Society's oppressive expectations and its hypocritical nature form a critical backdrop in the novel. The stringent Victorian moral codes and expectations force individuals like Dorian to mask their true selves, leading to internal conflict and eventual downfall. Wilde writes, "Society, civilized society at least, is never very ready to believe anything to the detriment of those who are both rich and fascinating" (Wilde, 1890: 165). This statement underscores the societal leniency towards those

who fit its ideal mould, thus exacerbating their descent into internal chaos. Foucault, in his exploration of societal structures, asserts, "We must understand by this that it is not only an external power that may seize our bodies; the body seizes power and becomes a locus of power" (1977: 138). This notion complies with the novel's depiction of Dorian's corporeal form remaining impeccable while his soul deteriorates. Lord Henry also stands out as a symbol of societal influence, championing hedonistic values and nihilistic views, pushing Dorian further down the path of moral degradation. Wilde captures Henry's persuasive rhetoric, stating, "The only way to get rid of a temptation is to yield to it" (Wilde, 1890: 28). This philosophy encourages Dorian to embrace his base instincts, ultimately accelerating his psychological disintegration. On societal norms and their innate contradictions, Foucault notes, "Society protects itself by confining those individuals who directly or indirectly bring the question of power into play" (1961: 45). Through Lord Henry, Wilde illustrates the inherent madness and contradictions within the societal construct itself.

Concerning the theme of the duality of human psychology in *The Picture of Dorian Gray*. Wilde explores the concept of repressing one's true self and the consequences of such repression. Dorian, initially an innocent and beautiful young man, becomes consumed by his desire to remain youthful and indulge in a life of corruption. This transformation illuminates the inherent conflict between external appearances and inner desires. Wilde writes, "Behind every exquisite thing that existed, there was something tragic" (Wilde, 1890: 128). This statement underscores the underlying darkness within human nature. Similarly, Dorian, under the influence of Lord Henry's hedonistic philosophy, gives in to a life of immorality. His life serves as a testament to the psychological complexities of human nature. As Freud notes, "No one who, like me, conjures up the most evil of those half-tamed demons that inhabit the human breast, and seeks to wrestle with them, can expect to come through the struggle unscathed" (1923:53); this insight fits with this portrayal.

Dorian's unrestrained indulgence in hedonism and his relentless quest for eternal youth lead to unpredictable and immoral actions. The portrait of Dorian acts as a mirror, reflecting the internal corruption that he tries to hide from society. As Dorian acknowledges his own moral decline, he realizes the extent of his descent into madness: "I am what I am. There is nothing more to be said" (Wilde, 1890: 161).

This acknowledgement emphasizes the consequences of unchecked desires and the themes of madness in the novel. Basil Hallward, the artist behind Dorian's portrait, showcases the dangers of artistic obsession and its effect on sanity. His deep infatuation with Dorian's beauty surpasses mere artistic appreciation. As he confesses his feelings, the strength of his emotions becomes evident: "Without your art, you are nothing" (Wilde, 1890: 97). This sentiment emphasises Foucault's notion of the dangerous boundary between admiration and obsession. As the embodiment of madness in the novel, Dorian Gray's pursuit of eternal beauty and hedonistic pleasures results in the deterioration of his soul. As his obsession grows, Wilde captures Dorian's transformation with the words, "There came a knock at the door... like a dreadful echo after the footfalls of a death" (Wilde, 1890: 72). This metaphorical description emphasizes the haunting aftermath of Dorian's choices. His descent into madness is further highlighted as the portrait becomes a grotesque representation of his inner self. While he remains outwardly beautiful, his soul decays, reflecting the profound impact of his actions. Freud's exploration of the human psyche provides insight into Dorian's journey: "It is impossible to escape the impression that people commonly use false standards of measurement" (1933: 102). This perspective mirrors Dorian's priorities, showing the dangers of valuing superficial beauty over genuine human connections and moral values.

The Victorian era's understanding of mental health was coloured by the medical, moral, and philosophical discourses of the time. As asylums and medical categorizations of mental disorders proliferated, society linked madness often to sin or moral failure. Within this framework, Dorian's spiral into madness, as depicted by Wilde, becomes even more profound. This internal struggle and moral degradation can be seen as echoing society's conflicting views on insanity. Wilde perhaps suggests that madness is not just a medical or moral condition, but also arises from societal pressures. Dorian himself laments the duality of his existence when he reflects, "Each of us has Heaven and Hell in him" (Wilde, 1890: 131), emphasizing the inner conflict brought about by the strictures of society.

The novel's intricate portrayal of duality – the pristine exterior juxtaposed with a tarnished interior – resonates deeply with Freud's psychoanalytic theories. As in *The Ego and the Id*, Freud (1923) notes, the tension between the conscious self (ego) and the unconscious desires (id) (47). Dorian's portrait arguably captures his id,

baring his unconscious desires and sins, while Dorian himself tries to maintain a facade, representing the ego. As Dorian acknowledges, "I have grown to love secrecy. It seems to be the one thing that can make modern life mysterious or marvellous to us" (Wilde, 1890: 98). This sentiment encapsulates his internal strife, caught between societal expectations, moral conscience, and suppressed desires. The narrative's exploration of society's reaction to madness mirrors Foucault's studies on societal perceptions of the insane. In *Madness and Civilization: A History of Insanity in the Age of Reason*, Foucault examines the history of societal responses to madness. As Foucault (1961) proposes, these reactions are deeply intertwined with cultural and historical nuances (18). Through Dorian's character and society's reactions to him, Wilde seems to allude to the hidden truths of Victorian society. Dorian's realization of the societal charade becomes evident when he states, "Nowadays people know the price of everything and the value of nothing" (Wilde, 1890: 87), suggesting that the boundary between sanity and madness in Victorian society was often muddled by its own conventions and moral quandaries.

The exploration of madness in literature is deeply rooted in the psychology of the human mind. Wilde's portrayal of Dorian Gray and his descent into madness, as he grapples with the dualities of his nature, can be juxtaposed with Freud's theories on the human psyche. In *The Interpretation of Dreams*, Freud (1900) posits that dreams are a gateway to understanding the unconscious mind, and often, they reveal repressed desires and emotions (64). Relating this to Dorian, one could argue that the portrait is a manifestation of Dorian's repressed self, his unconscious desires laid bare. As Dorian exclaims, "It is your best work, Basil, the best thing you have ever done. You must certainly exhibit it," (Wilde, 1890: 28) he is unknowingly acknowledging the raw, uncensored portrayal of his psyche. Freud further elaborates that there are hidden realms of the mind that even the conscious self cannot control, this idea mirrors Dorian's loss of control over his actions as his portrait reveals his true nature.

Foucault's insights into society's treatment of madness provide a deeper understanding of the societal pressures that contribute to Dorian's eventual downfall. In *Madness and Civilization: A History of Insanity in the Age of Reason*, Foucault (1961) discusses, how society has historically ostracized and isolated those deemed mad (52), this concept of societal exclusion is evident in Dorian's increasing isolation

from society as his sins and the corresponding decay of his portrait grow. Dorian's reflection, "I grew afraid that others would know of my idolatry" (Wilde, 1890: 112), hints at the fear of societal judgment and the repercussions of being labelled 'mad.' Foucault explores this idea, stating, "Madness is the absence of work" (1961: 29) emphasizing society's tendency to devalue and marginalize those who do not conform to established norms. Dorian's internal struggles and eventual self-imposed isolation are a testament to the crushing weight of societal expectations and the price of non-conformity. Dorian's public persona also contrasts sharply with the hidden depravity captured in his portrait, evoking Freud's conception of the conscious and unconscious mind. In *The Ego and the Id* (1923), he states, "The poor ego has a still harder time of it; it has to serve three harsh masters, and it has to do its best to reconcile the claims and demands of all three... The three tyrants are the external world, the superego, and the id." (Freud: 25) This assertion accords with Dorian's struggle: the external world sees his unblemished facade, the superego reflects societal moralities to which he ought to adhere, and the id showcases his basest desires manifested in the portrait. Wilde's assertion, "Behind every exquisite thing that existed, there was something tragic" (Wilde, 1890: 35), mirrors this struggle between the ego, the id, and the superego, emphasizing the tragic result of their discord.

To delve deeper into the subject of madness in *The Picture of Dorian Gray*, one cannot overlook the narrative technique employed by Oscar Wilde. This technique further serves to highlight the theme of madness. For instance, the novel's most obvious ironies arise from the fact that as Dorian descends deeper into moral degradation and madness, his external appearance remains eternally youthful and innocent. He states, "Yes, Dorian, you will always be fond of me. I represent to you all the sins you never had the courage to commit" (Wilde, 1890: 114). As Freud states, "The mind is like an iceberg, it floats with one-seventh of its bulk above water" (1933: 45). This notion resonates with the ironic contrast between Dorian's inner turmoil and his outward beauty, emphasizing his madness, as it highlights the difference between his physical appearance and his submerged psychological state. Wilde often uses paradoxes in his dialogue, which serve to reveal the characters' unstable mental states. Lord Henry, known for his paradoxical statements, says, "The only way to get rid of a temptation is to yield to it" (Wilde, 1890: 28). This

paradoxical belief, along with many others, reveals the unconventional, almost insane philosophy that Lord Henry spread. Such paradoxical statements offer insights into Foucault's strange form of ideological madness, as he states, "Madness is the absolute break with the work of art; it forms the constitutive moment of abolition, which dissolves in time the truth of the work of art." (1961: 287). This perspective offers a lens through which one can view Wilde's portrayal of the Victorian era's societal norms. Wilde's use of irony and paradoxes is also evident in his treatment of the societal norms of the Victorian era. He uses madness as a tool to critique the moral hypocrisy of the society. The public image of morality that characters like Dorian and Lord Henry maintain is juxtaposed with their private lives of corruption, thus highlighting the societal madness prevalent in the era. "Behind every exquisite thing that existed, there was something tragic" (Wilde, 1890: 35). This quote encapsulates the paradox of Victorian society, where beneath the surface of respectability and modesty, darker and more chaotic elements exist. Reflecting on the societal constructs, Foucault noted, "Society protects itself by confining those individuals who operate outside its established norms." (1965: 43). This idea echoes Wilde's sentiment, underscoring the tension between societal norms and individual desires.

Relating to the examination of Wilde's techniques in portraying madness, the study also encounters the use of foreshadowing, which plays a significant role in indicating the inevitable descent of the male characters into insanity. Wilde carefully constructs dialogues and events that threateningly hint at the upcoming madness, thereby filling the narrative with a sense of impending doom. For instance, early in the novel, Lord Henry predicts that Dorian's quest for eternal youth and beauty will have tragic consequences, foreshadowing his eventual descent into madness. As he states: "You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have filled you with terror" (Wilde, 1890: 24). Freud's assertion that "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways" (1900: 314) complements this sentiment, suggesting that suppressed desires and fears can lead to destructive outcomes. The novel's setting, particularly the influence of the opium dens, is another technique Wilde employs to illustrate madness. These dens are presented as places of escape, where Dorian seeks refuge from his guilt and fear,

thus supporting his insanity. As he states, "He remembered with what callousness he had watched her. Why had he been made like that? Why had such a soul been given to him?" (Wilde, 1890: 152). Foucault, in his exploration of places of confinement, noted that "Madness is the absence of work" (1961: 29), suggesting that such places, like the opium dens, can be seen as a retreat from the responsibilities and moralities of the outer world. The opium den also becomes a symbol of Dorian's desperate attempt to escape from his own madness, underlining the significance of physical settings in the novel's representation of insanity. Wilde's portrayal of madness is further emphasized through his vivid and symbolic use of imagery. The portrait of Dorian Gray serves as the strongest image in the novel, symbolizing the grotesque reflection of Dorian's soul as he indulges in immoral activities. As Dorian's actions become wicked, the image in the portrait grows increasingly monstrous, illustrating his descent into madness. "The picture had become almost the portrait of a monster. "A touch of cruelty in the mouth was new" (Wilde, 1890: 154). Freud's notion of the "return of the repressed" (1914: 145) correlates with this idea, suggesting that suppressed desires or emotions can manifest in other, often unintended, ways. The transformation of the portrait emphasizes Dorian's spiralling insanity, starkly contrasting with his continuous youth and beauty.

The novel presents its male characters as mad through a variety of narrative techniques. Foremost among these is the transformation they undergo due to their self-indulgent and hedonistic pursuits. Dorian Gray, for instance, begins as an angel then he changes into a narcissistic hedonist, driven by an insatiable quest for pleasure. Drawing upon Foucault's understanding, "Madness is that which must not be seen, but which at the distance of an aura must govern all that is visible" (1961: 64), this progression of Dorian's character, charted through his increasing moral corruption and detachment from reality, further validates his qualification as mad.

Relating to the character Sibyl Vane, her madness and eventual demise stem from an inability to distinguish between the art of theatre and the realities of life. This blurring of lines between reality and fiction, performance and authenticity, is a madness that parallels Dorian's own. In *New Introductory Lectures on Psycho-Analysis* (1933), he explains, "Life, as we find it, is too hard for us... in order to bear it we cannot dispense with palliative measures." (Freud, 1933: 85), for Sibyl, the stage was her palliative measure, a means to escape. However, her love for Dorian

disrupts this, making her reality unbearable. The heightened drama of her life, culminating in her suicide, is encapsulated when Wilde writes, "She is all the great heroines of the world in one. She is more than an individual. I love her, and I must make her love me" (Wilde, 1890: 39). This intertwining of art and life, and the consequent tragedy, is echoed in Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason* (1961) where he posits, "Madness, in its wild, untamable words, proclaims its own meaning; in its chimeras, it utters its secret truth." (110). Sibyl's madness, manifesting in her perceived inability to act, was her chimeric truth, revealing the depth of her despair and love for Dorian, leading to her tragic end. Wilde's depiction of Dorian Gray's internal conflict — the battle between his innate desires and societal norms — is reflective of Freudian psychoanalytic theory. In his work, *The Ego and the Id*, states, "The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions." (Freud, 1923: 25). Dorian's internal hell, which Wilde alludes to in "Each of us has heaven and hell in him" (Wilde, 1890: 197), symbolizes this tension between the ego and the id. Dorian's 'id' compels him to indulge in hedonistic pleasures, while his 'ego' is constantly attempting to reconcile these desires with societal expectations.

Dorian Gray's surroundings, his opulent abode, and the world he inhabits play a pivotal role in his descent into madness. These external trappings not only mirror his internal turmoil but exacerbate it, facilitating his moral degradation. The environment Dorian is immersed in, one of art and aestheticism, becomes a canvas illustrating his progressive madness. The telegram announcing his engagement to Sibyl Vane — "When he arrived home, about half-past twelve o'clock, he saw a telegram lying on the hall table. He opened it and found it was from Dorian Gray. It was to tell him that he was engaged to be married to Sibyl Vane." (Wilde, 1890: 59). Amidst the trappings of his home underscores the juxtaposition of his lavish surroundings with his increasingly erratic decisions, highlighting the profundity of his unravelling sanity.

Dorian's quest for eternal youth, as embodied in the portrait, finds echoes in Freud's theories about the human psyche's complexities. In *The Ego and the Id* (1923), he postulates, "The ego is not master in its own house." (Freud: 53), this resonates deeply with Dorian's experiences, where the portrait becomes the manifestation of his unchecked id, revealing the true nature of his actions while his

external self, the ego, remains unblemished. Opium dens in the novel, as sanctuaries from reality, resonate with Foucault's discussions on 'other' spaces, places of deviation in society. Foucault describes how society manages those who deviate from the norm, observing, "Madness is the side of order from which it is separated by the thinnest and most illusory of partitions." (1961: 78) Wilde's depiction of Dorian seeking solace in the opium dens accords with this: "He remembered with what callousness he had watched her. Why had he been made like that? Why had such a soul been given to him?" (Wilde, 1890: 152). The dens, serving as a refuge for Dorian, signify his growing detachment from societal norms and his immersion into the 'otherness' described by Foucault.

The duality represented by Dorian's physical beauty and the grotesque transformation of his portrait can be linked to Freud's dichotomy of the conscious and unconscious mind. He asserts, "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises." (Freud, 1900: 613) Dorian's external beauty and youth, basking in societal admiration, starkly contrast with the hideous depths of his portrait, which signifies his submerged desires and actions: "The picture had become almost the portrait of a monster.' A touch of cruelty in the mouth was new" (Wilde, 1890: 154). The novel's portrayal of Dorian's hedonistic descent agrees with Foucault's view on the societal constructs of morality and deviance. The duality in Dorian's nature, oscillating between the pursuit of hedonistic pleasures and the looming fear of ageing, accords with Freud's theories about the internal conflicts within the human psyche. In *The Interpretation of Dreams*, he observes, "Dreams are the royal road to the unconscious." (Freud, 1900: 67). This notion is mirrored in Dorian's introspection: "Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed" (Wilde, 1890: 103). Here, Dorian's contemplation of ageing can be seen as his unconscious fear manifesting itself, much like the dreams Freud describes. The luxurious setting of Dorian's home, a symbol of his external beauty and opulence, contrasts with the moral decay he experiences internally. Foucault also explores the dichotomy between appearance and reality, Dorian's aesthetic environment, juxtaposed with his internal chaos, exemplifies this: "Every moment that he was left alone with Dorian, he was seized with a paroxysm of fear" (Wilde, 1890: 199).

The isolation and decay of the attic where Dorian's portrait is stored can be likened to Freud's concept of the repressed memories and desires stored in the unconscious mind. In *The Ego and the Id*, he claims, "The ego refuses to be distressed by the provocations of reality, to let itself be compelled to suffer." (Freud, 1923: 46) Dorian's repression, symbolized by the attic and the locked door, resonates with this idea: "The locked door stood opposite to him, like a tombstone of the tomb of love" (Wilde, 1890: 239). Dorian's internal struggles and the pain resulting from his madness can be traced back to Freud's concept of inner conflicts. In *New Introductory Lectures on Psycho-Analysis*, he asserts, "Man is not gentle, friendly, and loving by nature; his inclination to aggression constitutes his greatest impediment." (Freud, 1933: 58) Dorian's torment, as he grapples with his aggressive impulses, complies with this observation: "He was trying to gather up the scarlet threads of life and weave them into a pattern; to find his way through the sanguine labyrinth of passion through which he was wandering" (Wilde, 1890: 220). Similarly, Lord Henry's superficial charisma, masking a deeper emotional void, finds echoes in Foucault's exploration of societal expectations.

In *Discipline and Punish: The Birth of The Prison* (1977), he notes, "The soul is the effect and instrument of political anatomy; the soul is the prison of the body." (33), this mirrors Lord Henry's existential confinement: "He was a marvellous type, too, this lad, whom by so curious a chance he had met in Basil's studio; or could be fashioned into a marvellous type, at any rate" (Wilde, 1890: 41). Equally, Basil's tragic end, driven by his obsession with Dorian, also finds parallels in Freud's discussions about human desires and their consequences. In *The Interpretation of Dreams*, he mentions, "Wishes repressed during the day gain their revenge at night." (Freud, 1900: 105) Basil's unrequited love and the internal conflict it spawns can be juxtaposed with this Freudian concept: "He was prisoned in thought. Memory, like a horrible malady, was eating his soul away" (Wilde, 1890: 213). The pursuit of unchecked hedonism and the dismissal of moral responsibility create a vortex of madness, consuming those who dare to dive into its depths. This is reminiscent of Freud's theories on pleasure and morality. In *The Ego and the Id*, he mentions, "The program of the pleasure principle is at odds with the entire world, with the macrocosm as much as with the microcosm." (Freud, 1923: 65). This notion correlates with Dorian's statement: "There is a luxury in self-reproach. When we

blame ourselves, we feel no one else has a right to blame us" (Wilde, 1890: 102). Here, Dorian's internal conflict between hedonistic pleasure and moral responsibility mirrors Freud's observations on the human psyche.

Concerning character development, as employed by Wilde, serves as a window into the deepening madness of individuals. Freud's exploration of the subconscious provides insights into such developments. In *New Introductory Lectures on Psycho-Analysis*, he notes, "The mind is like an iceberg, it floats with one-seventh of its bulk above water." (Freud, 1933: 45) This correlates with Dorian's transformation: "He had uttered a mad wish that he himself might remain young, and the portrait grow old" (Wilde, 1890: 94). Dorian's visible innocence, juxtaposed against the hidden depths of his depravity, echoes Freud's iceberg metaphor. Time, as manipulated by Wilde, also enhances the portrayal of Dorian's descent into madness. This treatment of time can be linked with Foucault's exploration of historical contexts and their effects on individuals. In *Madness and Civilization: A History of Insanity in the Age of Reason*, he writes, "The past is the mask of the present." (Foucault, 1961: 76). This resonates with Dorian's experience: "Years had passed, and he was still young. He had kept all the beauty that he had had then" (Wilde, 1890: 173). Dorian's unyielding youth, despite the progression of time, mirrors the mask of the past that Foucault refers to it. Similarly, Wilde's metaphorical approach, particularly the use of the 'mask', provides a lens to view the duality of human nature, a concept frequently explored by Freud. In *The Interpretation of Dreams*, he asserts, "Dreams are often most profound when they seem the most crazy." (Freud, 1900: 212) This insight into the duality of human nature finds echoes in Wilde's portrayal: "Behind every exquisite thing that existed, there was something tragic" (Wilde, 1890: 25), and every beautiful and remarkable entity or face has a backdrop of tragedy or sorrow.

The societal critique presented through the lens of madness in Wilde's novel agrees with Foucault's examination of societal structures and their effects on the individual. In *Discipline and Punish: The Birth of The Prison*, he notes, "We are much fewer Greeks than we believe. We are neither in the amphitheatre nor on the stage, but in the panoptic machine." (Foucault, 1977: 202). This observation about society's watchful eye and its restrictive norms complements Dorian's inner turmoil: "There were sins whose fascination was more in the memory than in the doing of

them" (Wilde, 1890: 165). Here, Dorian's internal struggle under societal scrutiny echoes Foucault's panoptic machine analogy. The narrative of Dorian Gray strikingly intertwines with some of Freud's essential theories on the human psyche, particularly the tension between the conscious and unconscious. Dorian's lament, "Those who are faithful know only the trivial side of love: it is the faithless who know love's tragedies" (Wilde, 1890: 243), echoes Freud's observation that true understanding often lies beneath the surface, hidden from immediate view.

Wilde's exploration of aestheticism, which values beauty and art over morality, starkly contrasts with societal norms. The belief that "It is the spectator, and not life, that art really mirrors" (Wilde, 1890: 4) resonates with Foucault's perspective on art and its reflection of society, he observes, "Art has become a manifestation of madness" (1961: 288). Both Wilde and Foucault suggest that art mirrors not just life but deeper, often tumultuous undercurrents of society and psyche. Dorian's descent into madness, a result of his dual existence, can be interpreted through Freud's lens of internal conflict between the id (desires) and the super-ego (morality). Dorian's realization, "It was his beauty that had ruined him, his beauty and the youth that he had prayed for" (Wilde, 1890: 253), accords with Freud's statement in *The Ego and the Id* (1923): "The poor ego has a still harder time of it; it has to serve three harsh masters" (25). Both highlight the torment of reconciling opposing forces.

Wilde's portrayal of madness as a commentary on the duplicity of Victorian society finds parallels in Foucault's analysis of societal constructs. While Dorian's life represents the hypocrisy and hidden madness of Victorian elites, Foucault, in *Discipline and Punish: The Birth of The Prison* (1977), comments on societal structures, saying, "The perfect disciplinary apparatus would make it possible for a single gaze to see everything constantly" (173). Both Wilde and Foucault critique societies that value appearances over authentic existence. The novel's exploration of characters battling societal norms resonates with Freud's understanding of the human psyche's internal conflicts. Dorian's awareness of societal expectations, as expressed in "He felt that the eyes of Dorian Gray were fixed on him..." (Wilde, 1890: 40), correlates with Freud's statement: "The ego is first and foremost a bodily ego; it is not merely a surface entity, but is itself the projection of a surface" (1923: 26). Both quotations underscore the tension between internal desires and societal scrutiny.

Dorian's existential fears and the ensuing madness find parallels in Freud's exploration of the human subconscious. Wilde's observation, "There is always something ridiculous about the emotions of people whom one has ceased to love" (Wilde, 1890: 153), is reminiscent of Freud's assertion: "Man has... become a kind of Prosthetic God" (1933: 45). Both touch upon the idea that human emotions, particularly fear, can lead to unexpected reactions, like madness. The portrait, a central motif in Wilde's novel, is a reflection of Dorian's deteriorating psyche. As Dorian's madness intensifies, the portrait, described as "The horrible portrait looked more horrible in the soft, dim light" (Wilde, 1890: 103), complies with Foucault's observation in *Madness and Civilization: A History of Insanity in the Age of Reason* (1961): "Madness, in its wild, untamable words, proclaims its own meaning; in its chimeras, it utters its secret truth" (110). Both references illustrate how internal chaos can manifest externally.

Dorian's guilt and fragmentation of innocence in the face of his growing madness draw parallels with Freud's understanding of the human psyche. Freud posits: "The super-ego is, however, not simply a residue of the earliest object-choices of the id; it also represents an energetic reaction-formation against those choices" (1923: 30). This statement resonates with Dorian's reflection, "To get back my youth, I would do anything in the world, except take exercise, get up early, or be respectable" (Wilde, 1890: 78), emphasizing the internal conflict between desire and moral conscience. Dorian's narcissistic descent into madness, marked by the influence of the portrait, finds a thematic counterpart in Freud's exploration of the 'double.' In *The Uncanny* (1919), Freud elaborates, "The 'double' was originally an insurance against the destruction of the ego, an 'energetic denial of the power of death'" (235). This notion echoes Dorian's sentiment, "My own soul was to me a dreadful curse" (Wilde, 1890: 101), highlighting the portrait as his double, reflecting his internal decay.

Lord Henry's critique of Victorian society accords with Foucault's study on power structures and societal norms. In *Discipline and Punish: The Birth of The Prison* (1977), he writes, "The perfect disciplinary apparatus would make it possible for a single gaze to see everything constantly" (Foucault: 173). This perspective mirrors Lord Henry's assertion: "We are all in the gutter, but some of us are looking at the stars" (Wilde, 1890: 52), highlighting the societal surveillance and

expectations that foster madness. The struggle of Dorian with his dual nature, oscillating between reason and madness, finds a counterpart in Foucault's exploration of 'madness' as a societal construct, he notes, "Madness is the absence of the work of art, the rupture with communication" (1961: 50). This concept resonates with Dorian's introspection, "I am too much concentrated on myself. My own personality has become a burden to me" (Wilde, 1890: 114), emphasizing the isolation and societal alienation resulting from madness. The metamorphosis of Dorian's portrait into a grotesque reflection of his soul and the subsequent madness this induces can be understood through Freud's exploration of the human psyche. Freud suggests in *Civilization and Its Discontents* (1930), "The price we pay for our advance in civilization is a loss of happiness through the heightening of the sense of guilt" (117). This complies with Dorian's realization, "The picture had to be concealed. There was no help for it" (Wilde, 1890: 122), highlighting the internal battle between societal expectations and personal desires. Dorian's resistance to confronting his own guilt, as manifested in the portrait, also finds resonance in Freud's theory of defense mechanisms. In *The Ego and the Id* (1923), he writes, "The ego rejects certain unendurable ideas and feelings, and behaves as if they were non-existent" (Freud: 15). This perspective mirrors Dorian's sentiment, "I will not bare my soul to their shallow prying eyes. My heart shall never be put under their microscope" (Wilde, 1890: 103), exemplifying his psychological defense against confronting his own sins.

Dorian's chilling observation about the portrait's alteration accords with Foucault's discourse on the relationship between power and knowledge. In *The Order of Things* (1966), Foucault postulates, "In any given culture and at any given moment, there is always only one episteme that defines the conditions of possibility of all knowledge" (168). This idea complements Dorian's thought, "It had altered already, and would alter more" (Wilde, 1890: 94), highlighting how societal norms and the knowledge of one's sins influence one's perception of self. Dorian's yearning for control over his turbulent emotions reflects Freud's theory on the human desire to master one's own instincts. Freud suggests in *Beyond the Pleasure Principle* (1961), "The aim of all life is death, and, conversely, that the inanimate was there before the animate" (38). This correlates with Dorian's lament, "I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them" (Wilde, 1890: 114), underscoring his internal conflict between life instincts and the death

drive. Dorian's self-awareness of his moral transgressions resonates with Foucault's analysis of self-examination in *The Care of the Self* (1986), he posits, "The examination of conscience is one of the moral habits that we have inherited from the Christian centuries" (58). This perspective echoes Dorian's confession, "I have done too many dreadful things in my life. I am not worthy of love or forgiveness" (Wilde, 1890: 71), emphasizing the societal expectations of self-examination and remorse. Dorian's yearning for an alternate identity reflects Foucault's exploration of self-formation. In *Technologies of the Self* (1986), he asserts, "The main objective of the care of the self is the self's retreat from the social, its escape from everything political" (41). This sentiment is encapsulated in Dorian's cry, "I wish I could change places with you, Dorian" (Wilde, 1890: 125), illustrating his desire to escape societal confines and find an alternate self. Dorian's desperate yearning to reclaim his lost innocence can be understood through Freud's exploration of the human psyche. Freud asserts in *The Interpretation of Dreams* (1900), "The dream represents a particular state of affairs as I should wish it to be, in place of how it was, is, or will be" (219). This harmonizes with Dorian's confession, "I will go back and destroy it. I can't bear the idea of my soul being hideous" (Wilde, 1890: 114), emphasizing his desire to change his reality and return to a state of innocence.

Regarding the self-fulfilling prophecy of the characters, Freud's analysis in *Beyond the Pleasure Principle* (1961) offers insight, suggesting, "The course taken by mental events is automatically regulated by the pleasure principle" (7). This idea complements Dorian's mourning, "I knew I had come face to face with someone whose mere personality was so fascinating" (Wilde, 1890: 120), emphasizing the inherent human tendency to seek pleasure even at the cost of one's well-being. Dorian's realization of societal objectification accords with Foucault's exploration of societal structures, he observes, "The perfect disciplinary apparatus would make it possible for a single gaze to see everything constantly" (1977: 173). This perspective resonates with Dorian's lament, "I am less to you than your ivory Hermes or your silver Faun" (Wilde, 1890: 68), highlighting society's invasive gaze that objectifies and reduces individuals to mere possessions. The influence of rumours and gossip is echoed in Freud's *Group Psychology and the Analysis of the Ego* (1955), he asserts, "A group is impulsive, changeable, and irritable. It is led almost exclusively by the unconscious" (14), this complies with Lord Henry's statement, "The world is changed

because people are no longer ashamed of their sins" (Wilde, 1890: 86), emphasizing the collective psyche and its influence on individual manners. Equally, Lord Henry's observation about societal judgment finds resonance in Foucault's *The Birth of the Clinic* (2003), he notes, "The medical gaze does not see the individual until it can know him" (15). This complements the quote, "There is only one thing in the world worse than being talked about, and that is not being talked about" (Wilde, 1890: 100), highlighting the societal gaze's power in defining the individual. Dorian's struggle between individuality and societal conformity reflects Freud's exploration of the ego in *The Ego and the Id* (1923), he posits, "The ego represents what we call reason and sanity, in contrast to the id which contains the passions" (15). This perspective echoes Dorian's exclamation, "I am what I am. There is nothing more to be said" (Wilde, 1890: 116), representing the tussle between one's innate desires and societal demands.

In Dorian's pursuit of undying youth and beauty, his spiral into madness can be associated with Freud's theories on the psyche and desires. Freud once noted in *The Interpretation of Dreams* (1900), "Unfulfilled wishes are the driving power behind fantasies; every separate fantasy contains the fulfillment of a wish, and improves an unsatisfactory reality" (146), this accords with Dorian's exclamation, "My God! My God! It is my soul that I have sold to the devil" (Wilde, 1890: 170), indicating his realization of the grave consequences of his unbridled desires. Lord Henry's pleasure in the suffering of others and his detachment from the ramifications of his actions echo Foucault's ideas on power dynamics in *Power/Knowledge* (1980). He argues, "Power is everywhere; not because it embraces everything, but because it comes from everywhere" (63). This idea mirrors Lord Henry's statement, "I adore simple pleasures. They are the last refuge of the complex" (Wilde, 1890: 30), emphasizing his exertion of power and influence, manifesting as a form of societal madness.

Dorian's descent into madness, driven by his prioritization of aesthetic pleasure over morality, resonates with Freud's exploration of the human psyche. In *Civilization and Its Discontents* (1930), he asserts, "Beauty has no obvious use; nor is there any clear cultural necessity for it. Yet civilization could not do without it" (82). This thought complements Dorian's journey, as reflected in the statement, "The degradation of Dorian Gray had been his strange life" (Wilde, 1890: 175),

highlighting the inherent human inclination towards beauty, even at the cost of moral degradation. The external influences driving characters towards insanity, especially Lord Henry's influence on Dorian, find resonance in Foucault's ideas "Madness is the absolute break with the work of art; it forms the constitutive moment of abolition, which dissolves in time the truth of the work of art" (1961: 287). This concept correlates with Dorian's transformation under Lord Henry's influence, as encapsulated in the statement, "You have a wonderfully beautiful face, Mr. Gray. Don't frown. You have. And Beauty is a form of Genius – is higher, indeed, than Genius, as it needs no explanation" (Wilde, 1890: 17). The duality of the portrait, symbolizing both external beauty and internal decay, complies with Freud's exploration of the conscious and unconscious mind. In *The Ego and the Id* (1923), Freud posits, "The conscious mind may be compared to a fountain playing in the sun and falling back into the great subterranean pool of subconscious from which it rises" (613), this perspective echoes the portrait's role in the novel, especially in the quote, "The picture had to bear the burden of his shame. That was all" (Wilde, 1890: 114), emphasizing the subconscious guilt and decay that the portrait represents, even as Dorian remains consciously untouched by age or sin. Lord Henry's questioning of societal norms can be linked to Freud's exploration of human nature and desires. Freud once mentioned, "Most people do not really want freedom, because freedom involves responsibility, and most people are frightened of responsibility" (1930: 76). This parallels Lord Henry's provocative statement, "The only way to get rid of a temptation is to yield to it" (Wilde, 1890: 28), suggesting that individuals often yield to their desires to avoid the responsibility of resisting them.

The societal pressures and the fixation on youth and beauty, which lead Dorian to his downfall, resonate with Foucault's perspective on societal structures and their effects on individuals. As Foucault observes "Madness is the absolute break with the work of art; it forms the constitutive moment of abolition, which dissolves in time the truth of the work of art" (1961: 287). This idea complements the novel's theme, particularly the quote, "Behind every exquisite thing that existed, there was something tragic" (Wilde, 1890: 40), indicating that beneath the facade of beauty and perfection lies the tragedy of madness and decay. Wilde's portrayal of the characters' rebellion against societal norms can be juxtaposed with Freud's views on human demeanour. Freud states in *The Interpretation of Dreams* (1900), "The interpretation

of dreams is the royal road to a knowledge of the unconscious activities of the mind" (608). This correlates with the novel's depiction of the characters' unconscious desires and their struggles, as encapsulated in the quote, "There are few of us who have not sometimes wakened before dawn, either after one of those dreamless nights that make us almost enamoured of death, or one of those nights of horror and misshapen joy" (Wilde, 1890: 143). Alan Campbell's loss of identity due to his actions and the resulting madness can be associated with Foucault's analysis in *The Birth of the Clinic* (2003), where he discusses the societal perceptions of madness. Foucault mentions, "The clinical gaze has the paradoxical ability to hear a language as soon as it perceives a sign" (107). This concept parallels Alan's experience, especially when he admits, "I have done too many dreadful things in my life. I am not going to do any more. I began my good actions yesterday" (Wilde, 1890: 228), emphasizing society's gaze on the signs of madness. The societal embrace of immoral manners, as highlighted by Lord Henry's words, complies with Foucault's perspective on society's role in shaping individual action. Foucault also notes, "We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth" (1977: 194). This idea resonates with Lord Henry's statement, "The books that the world calls immoral are the books that show the world its own shame" (Wilde, 1890: 23), suggesting that power structures, like society, not only suppress but also produce certain actions and truths, leading to manifestations of madness.

In *The Picture of Dorian Gray*, Wilde masterfully examines the psyche of his characters, echoing some of Freud's theories on human manner. Freud once said, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways" (1900: 314). This statement accords with Dorian's descent into madness as a result of his suppressed guilt and unchecked hedonistic desires. The transformation of Dorian's portrait serves as a physical manifestation of Freud's notion of unexpressed emotions taking a grotesque form over time. The novel's exploration of unchecked desires and the consequences of succumbing to one's darker impulses parallels Foucault's perspective on power structures and societal norms, this idea resonates with Dorian Gray's character, who, despite his efforts to resist the moral implications of his actions, ultimately becomes a victim of his own

desires, leading to his moral decay and eventual downfall. The psychological turmoil of the characters in *The Picture of Dorian Gray* finds resonance with Freud's study of the human psyche. Freud's statement, "The ego is not master in its own house" (1923: 53), aptly describes Dorian's internal conflict. Despite his external beauty, his ego becomes subservient to his id, the primal part of the psyche, pushing him into a spiral of self-destructive attitude. Wilde's exploration of masculinity and power dynamics in the novel can be compared to Foucault's ideas on power relationships in society. As Foucault mentions, "Power is everywhere... because it comes from everywhere" (1977: 29). This notion is reflected in Lord Henry's influence over Dorian. Lord Henry, with his manipulative charm, exerts a kind of power that shapes Dorian's actions and beliefs, highlighting the omnipresent nature of power dynamics. The societal obsession with physical beauty and youth, as depicted in the novel, fits with Freud's understanding of human desires. Freud posits, "Beauty has no obvious use; nor is there any clear cultural necessity for it. Yet civilization could not do without it" (1930: 82). Wilde's portrayal of Dorian's pursuit of eternal youth and beauty exemplifies this idea, suggesting that while beauty might seem superfluous, it's deeply embedded in the fabric of human civilization and its desires.

Put in a nutshell, *The Picture of Dorian Gray* is a novel that explores the consequences of dropping in one's darker impulses and the notion of selling one's soul for eternal youth and beauty. Throughout the novel, Wilde uses various literary techniques to convey the themes of the story, including symbolism, imagery, language, and the use of narrative structure to create an atmosphere of fear and intrigue, while the language and style reflect the psychological turmoil of the characters. The analysis of *The Picture of Dorian Gray* reveals several key insights into the novel's themes and literary techniques. Firstly, the consequences of indulging in one's darker impulses are explored through Dorian Gray's descent into madness. The novel shows how unchecked hedonism and pleasure-seeking can lead to moral decay and ultimately, destruction. Secondly, the physical and psychological manifestations of madness in Dorian Gray are a central theme of the novel. Dorian's passion for youth and beauty pushes him down a path of moral deterioration and psychological instability. Wilde uses language and imagery to convey the sense of Dorian's mental disintegration and the horror of his situation. Thirdly, symbolism and imagery are used extensively throughout the novel to represent madness and

corruption. The portrait of Dorian Gray works as a metaphor for his soul, reflecting the corruption and decay that takes hold of him. Wilde's use of symbolism and imagery creates a richly layered and complex narrative, contributing to the novel's lasting impact. Finally, the exploration of masculinity and power dynamics is another significant aspect of the novel. Lord Henry Wotton, a friend of Dorian Gray's, serves as a symbol of toxic masculinity, promoting a philosophy of self-indulgence and moral relativism. The character of Dorian Gray, on the other hand, represents the consequences of unchecked power and privilege, demonstrating how they can lead to corruption and madness.

The main themes of *The Picture of Dorian Gray* is the result of falling into one's darker desires. This theme is significant to contemporary society because it illuminates the dangers of unchecked hedonism and the pursuit of beauty and youthfulness. Society is often obsessed with physical appearance and youthfulness, and the pressure to conform to these standards can lead to individuals engaging in dangerous demeanour. The novel functions as a cautionary tale, threatening individuals with the results of indulging in their darker impulses. The physical and psychological manifestations of madness in Dorian Gray are also significant themes in the novel. As Dorian's action becomes more erratic, the physical effects of his immoral manner become more apparent in the portrait. The portrait takes on a grotesque and monstrous appearance, representing the corruption of Dorian's soul. Dorian's psychological state deteriorates, and he becomes increasingly isolated and paranoid. This theme is relevant to contemporary society because mental illness and its effects are still stigmatized and misunderstood. The novel highlights the destructive nature of mental illness and the importance of seeking help and support for those who are struggling. The use of symbolism and imagery to represent madness in the novel works as a powerful reminder of the importance of realizing and addressing mental illness in society. Masculinity and power dynamics are explored in the novel by the character of Lord Henry Wotton. This theme is relevant to contemporary society because it highlights the dangers of toxic masculinity and the abuse of power. In recent years, there has been a growing awareness of the harmful effects of toxic masculinity and the importance of challenging traditional gender roles and stereotypes. The character of Lord Henry functions as a warning tale, warning individuals about the risks of unrestricted power and influence.

V. CONCLUSION

This comprehensive study embarks on an exploration of the representation of madness through the male characters in two prominent works of literature: Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Oscar Wilde's *The Picture of Dorian Gray*. The conclusions drawn from this research provide a nuanced understanding of the complexities and manifestations of psychological conflicts in the characters of Dr. Jekyll/Mr. Hyde and Dorian Gray. These characters' madness, as reflected through their internal conflicts, moral decline, self-destruction, and the duality of their natures, emphasize the broader theme of the human psyche's complexity. They also illustrate the societal anxieties of the Victorian era about morality, respectability, and identity.

This study aims to examine these male characters and dissect the foundations of their insanity within the cultural and social context of the period. The conclusion section summarizes the main results of the thesis and discusses their implications. Then, it highlights the similarities and differences in the portrayal of the madness of male characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, and it discusses the contribution of the thesis to the field and suggests directions for future research.

The main results of the thesis examine the portrayal of male madness in these literary works and discuss their implications. These results support the thesis that the manifestation of madness in male characters in both texts is elaborately intertwined with the themes of duality and moral degradation. The representation of madness in these fictions underlines the investigation of human nature's darker aspects and provides a stark critique of the societal norms and moral hypocrisy of the Victorian era. Further implications of these results suggest a comprehensive understanding of male madness through the Victorian period to examine societal taboos and check the depths of the human psyche. This understanding can contribute to literary studies and psychoanalysis, enabling readers and scholars to better comprehend the complicated links between society, literature, and psychology. The result of this thesis is the

portrayal of the divided self as a catalyst for madness. Both Dr. Jekyll and Dorian Gray grapple with conflicting aspects of their personalities, attempting to label their desires and conform to societal norms. Dr. Jekyll's experiment to separate his moral and immoral sides ultimately results in the emergence of the monstrous Mr. Hyde. Similarly, Dorian Gray's pursuit of hedonism and the protection of his youthful appearance leads to the corruption of his soul. Those answers emphasize the inherent duality of human nature and the risks of suppressing one's true identity, suggesting that denying one's authentic self can lead to psychological fragmentation and the manifestation of madness.

The consequences of indulging in darker desires emerge as another crucial result in the analysis. Dr. Jekyll's initial curiosity and longing for liberation from societal constraints give way to the uncontrollable violence and immorality of Mr. Hyde. This self-indulgence concludes in the destruction of Dr. Jekyll's own identity and eventual self-annihilation. Similarly, Dorian Gray's pursuit of pleasure without moral boundaries leads to the gradual decay of his soul, symbolized by the corruption of his portrait. The implications of those conclusions caution against the pursuit of unchecked desires, highlighting the potential for moral and psychological decline that accompanies such indulgence.

The portrayal of male madness challenges societal perceptions of normality. Both fictions present their male protagonists as externally respectable individuals, hiding their internal struggles from the prying eyes of society. This portrayal suggests that madness can often hide behind a façade of normalcy, forcing readers to question the credibility of appearances. By blurring the line between sanity and madness, these works challenge societal norms and expose the accurate balance between conformity and individual reality. The implications of those results extend beyond the realm of literature, resonating with broader discussions on mental health, societal expectations, and the nature of evil. By exploring the representation of madness through male characters, those texts invite readers to reflect on their own struggles with identity, the consequences of suppressing or indulging in desires, and the possible fragility of the human mind. They oblige the readers to question the rigid constructs of normality and challenge the stigmatization of mental illness, encouraging sympathy and understanding for those who are struggling with their own internal battles.

The study reviews the similarities and differences in the portrayal of madness, shedding light on the psychological aspects and societal influences that contribute to the downfall of the male protagonists. A fundamental similarity in the representation of madness in both novels is the internal conflict within the central characters, which manifests as a split identity. Dr. Jekyll's dual personality, manifested physically as Mr. Hyde, embodies his struggle between moral virtue and sinful pleasure. Similarly, Dorian Gray's split is metaphorically illustrated through his unchanging, youthful appearance and the increasingly monstrous depiction in his portrait. This division reflects Gray's internal struggle between his superficial charm and his moral corruption. The duality in both characters becomes a central theme around which their madness unfolds, providing a symbolic commentary on the societal and moral conflicts of the Victorian era. Therefore, both fictions feature male characters who experience a fragmentation of the self, leading to the manifestation of a darker alter ego.

In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Dr. Jekyll's experimentation with transformative potion results in the emergence of Mr. Hyde, a cruel and remorseless alter ego. Similarly, in *The Picture of Dorian Gray*, Dorian's indulgence in a hedonistic lifestyle and his desire for eternal youth lead to the deterioration of his moral compass, with his portrait acting as a physical representation of his inner corruption. In both cases, the protagonists struggle with their dual nature, attempting to resolve their corrupt actions with their societal identities. Both works explore the theme of addiction; Dr. Jekyll's experimentation with the transformative potion becomes an addiction as he becomes increasingly drawn to the thrill and freedom he experiences as Mr. Hyde. Similarly, Dorian becomes addicted to his immoral pursuits, unable to resist the temptations of hedonism and indulgence. These addictions result in a loss of control over their actions, leading to further descent into madness.

The representation of male characters in both texts is also significant. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Dr. Jekyll, the male characters are portrayed as being constrained by societal norms and expectations. Dr. Jekyll is a respected physician and a man of high social standing, yet he feels trapped by the limitations placed on him by his status and reputation. Similarly, in *The Picture of*

Dorian Gray, the male characters are driven by a desire for power and influence. Lord Henry Wotton, in particular, represents the destructive influence of toxic masculinity, as he encourages Dorian to pursue his darkest desires without thinking about the consequences.

Both *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray* are famous for their dark atmosphere that leaves readers feeling anxious. This atmosphere is created through a range of literary techniques employed by the authors, such as the manipulation of narrative structure and the skillful use of language. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the setting is a dark and mysterious London, with foggy streets and creepy alleys, which adds to the sense of unease. Similarly, *The Picture of Dorian Gray* features a decaying, old mansion that is filled with hidden secrets and dark corners. The use of those elements in both texts enhances the sense of danger, drawing readers into the dark and twisted worlds created by the authors. The key technique used to create suspense and tension in both fictions is the manipulation of narrative structure. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson employs a structure that slowly reveals the true nature of Mr. Hyde, building up suspense as readers are left guessing about the identity of this mysterious character. In *The Picture of Dorian Gray*, Wilde uses a similar structure, with the story slowly building towards a climax as Dorian Gray's dark secrets are slowly revealed. This narrative structure keeps readers on the edge of their chairs, as they are never quite sure what is going to happen next. Finally, both texts use language and style to make a sense of disgust and madness. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson uses powerful and evocative language to describe the physical and psychological transformations of Mr. Hyde, with vivid descriptions of his changing appearance and attitude. Similarly, in *The Picture of Dorian Gray*, Wilde utilizes language to convey the sense of madness and psychological turmoil that consumes Dorian Gray, with powerful metaphors and imagery that capture the fear of his descent into darkness.

While both fiction explore the concept of duality and the fragmentation of the self, the portrayal of madness differs in terms of its origin. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, madness is depicted as a consequence of scientific experimentation and the desire to divide the moral and immoral features of the self. Dr. Jekyll's experiments, though initially well-intentioned, result in the unleashing of

his darker side. On the contrary, *The Picture of Dorian Gray* emphasizes the corrupting influence of society and the pursuit of aesthetic pleasure. Dorian's descent into madness is driven by his interactions with morally corrupt individuals and his constant pursuit of pleasure and beauty. The social context in which the male characters exist plays an important role in the portrayal of madness. The Victorian era, characterized by strict societal norms and expectations, serves as the backdrop for both narratives. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the repressive nature of Victorian society forces Dr. Jekyll to hide his darker desires, driving the eruption of his alter ego. In contrast, in *The Picture of Dorian Gray*, Dorian Gray is influenced by the hedonistic and decadent society of the time, where indulgence and superficial beauty hold significant power. The societal pressures and expectations in both works contribute to the character's descent into madness. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the transformation of Dr. Jekyll into Mr. Hyde is a literal, physical transformation, symbolizing the unchecked of his repressed, cruel, and primitive alter ego. This alteration results from Jekyll's experiment, a deliberate act, and his loss of control over this transformation signifies the growth of his madness. Contrastingly, in *The Picture of Dorian Gray*, the descent into madness is a slow, progressive surrender to hedonistic indulgences and immoral actions, encouraged by the narcissistic obsession with maintaining his physical beauty. Here, madness is less about a physical transformation and more about moral collapse, as the portrait becomes the container of Dorian's sins and aging, while Dorian himself remains physically unharmed. Stevenson presents madness as a threat to the social order, expressed through Hyde's violent acts, echoing the Victorian fear of regression to a more primitive state. Wilde, however, explores madness more as a self-destructive spiral of narcissism and immorality, critiquing the shallowness and hypocrisy of Victorian society's emphasis on outward appearance and respectability.

However, the two fictions depict madness through the theme of duality and internal conflict; *the Strange Case of Dr. Jekyll and Mr. Hyde* presents madness as a catastrophic loss of control to a primitive alter ego. In contrast, *The Picture of Dorian Gray* represents it as a slow decay of ethical compass and humanity, driven by vanity and hedonism. The portrayal of male characters also differs in the two texts. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Dr. Jekyll is initially depicted as a decent and upright individual in society, but his experiments reveal a darker side

to his character. Mr. Hyde, on the other hand, is portrayed as a socially unacceptable and violent character from the beginning. This reflects the idea that male characters can have hidden depths and the potential for darkness, even if they appear respectable on the surface. While, in *The Picture of Dorian Gray*, the male characters are depicted as wealthy and privileged, with Lord Henry Wotton acting as a corrupting effect on Dorian Gray. Lord Henry inspires Dorian to drop in his darker impulses, leading to his eventual downfall. This reflects the idea that power dynamics and masculinity can be corrupting forces that lead to moral decay and madness. These representations of madness, both similar and different, provide a rich tapestry of insights into the complexities of the human psyche and the societal norms as portrayed in the Victorian period.

The comparative investigation of Dr. Jekyll/ Mr. Hyde and Dorian Gray contributes to the field of psychology by shedding light on the psychological aspects of dual identity and the impact it has on the human psyche. The examination of the characters' struggles to reunite their dual nature, the attraction of their darker alter egos, and the loss of control over their actions provide valuable insights into the psychological processes underlying the manifestation of madness. Hence, this study can be of interest to psychologists and researchers studying personality disorders and dissociative identity disorders.

The significant contribution of this thesis is its exploration of the societal influences on the portrayal of madness in male characters. The analysis of the Victorian era as a background for both works reveals the ways in which societal norms and expectations can contribute to the descent into madness. By examining the repressive nature of Victorian society in *The Strange Case of Dr. Jekyll and Mr. Hyde* and the hedonistic and immoral society in *The Picture of Dorian Gray*, this research highlights the role of external influences in shaping the characters' mental states. This contribution can be valuable for researchers studying the intersection of literature and society, particularly in understanding how societal factors contribute to psychological distress. This thesis opens pathways for further research in the field. The exploration of madness in these two seminal works invites comparative analyses with other literary works that examine similar themes. The psychological and societal aspects highlighted in this research can inspire further investigations into the portrayal of madness in different historical contexts and cultural settings. The

examination of gendered perspectives on madness can also stimulate further studies on the representation of mental health issues within diverse masculinities.

The examination of the representation of madness through male characters in both fictions has provided an in-depth understanding of the literature's psychological groundwork. The examination and dissection of madness within the male protagonists of these literary texts offer a significant contribution to both literary and psychological studies. In the field of literary analysis, this study augments the understanding of the ways in which Victorian literature represents and tackles psychological themes. Firstly, the research improves psychological studies through Freud's Theory of the Tripartite Psyche; as Freud (1923) notes, this theory proposes that the human psyche is composed of three parts: the id, the ego, and the superego (28). In this study, the tripartite psyche has been used to analyze the inner conflicts experienced by the male characters in both books, by providing a literary examination of madness and its manifestations. It lends support to the psychoanalytic perspective that madness is not merely a deviation from the norm but a complex relationship of internal conflicts and societal pressures. Secondly, through applying Foucault's perspective, the meaning of madness changes depending on the societal and cultural background in which it exists. What is considered madness in one time or place may be seen as rational in another. In medieval times, for example, witchcraft was considered a form of madness and was punished by imprisonment or burning. Thus, as Foucault (1961) contends, the definition of madness is not only based on biological criteria, but rather on the moral and social norms of a particular society (55). Thus, the results offer a nuanced reading of how madness is utilized as a narrative tool, underlining the complex links between identity, morality, and societal norms within the background of the period.

The study presented in this thesis has made significant progress in delving into the depiction of madness in two seminal works, *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*. It unpacks the various layers of these characters' psychological states and explores the thematic consequences of their madness in relation to Victorian societal norms and anxieties. Analyzing the characters of Dr. Jekyll/Mr. Hyde and Dorian Gray's study has endeavored to dissect the intrinsic relationship between the sociocultural context of the Victorian era and the psychological instability exhibited by these characters. This exploration has

uncovered a nuanced understanding of madness, which transcends the literal implications of mental instability and borders on symbolic representations of internal conflict, moral degradation, and the intricacies of the human psyche. The madness embodied by Jekyll/Hyde and Dorian Gray illustrates the dichotomous nature of man, the ongoing struggle between one's noble and immoral instincts, and the destructive potential of unchecked immorality and vanity. This duality highlights a critique of Victorian society, characterized by its rigid moral codes, emphasis on respectability, and fear of the transgressive. It is this fear, internalized by the characters, that acts as a catalyst, igniting the spark of madness and setting them on a path of self-destruction. However, it is noteworthy that the manifestation of this madness differs significantly in the two texts. Dr. Jekyll's change into Mr. Hyde is a concrete, physical transformation, signifying his destruction into insanity. This is starkly different from Dorian Gray's scenario, where his moral decay, symbolically captured in his dreadful portrait, contradicts his eternal physical youth and beauty. Yet, in both cases, the external changes, whether on a person or a portrait, are reflective of their inner turmoil and degradation. Simultaneously, the study intersects with psychological inquiries, offering a literary lens to view the complexities of madness.

The conclusions drawn from this research open up numerous ways for further exploration. One could examine the depiction of madness in other Victorian novels to verify whether similar patterns emerge. A focus on female characters in Victorian literature could provide a gendered lens to this discourse, enriching the understanding of the gender dynamics at play in the representation of madness. An exploration of the portrayal of madness across different literary periods and cultures could provide an even broader perspective on the matter. This could potentially reveal how societal attitudes towards madness have progressed over time and across cultural boundaries. In the realm of psychoanalytic studies, further examination of Victorian literature might reveal how these narratives reflect, critique, or are influenced by psychoanalytic theories. The direction for future research is to conduct comparative studies between these two fictions and other literary works that explore themes of madness and duality. By expanding the scope of analysis to include a broader range of texts, researchers can gain a more comprehensive understanding of how different authors represent and interpret madness in male characters.

Comparative studies could also include works from different time periods and cultural contexts, allowing for a more nuanced examination of the evolution of the portrayal of madness in literature. Future research can explore the intersectionality of madness with other identity categories, such as race, class, and sexuality. Analyzing how these factors interact with madness in male characters can provide a deeper understanding of the complexities of representation. For example, investigating the portrayal of madness in male characters who belong to marginalized groups can shed light on how societal oppression and stigma impact their mental health and experiences of madness. Further research in psychology can explore the underlying psychological mechanisms and processes depicted in these works. For instance, researchers can explore the cognitive and emotional aspects of the characters' experiences, such as their perception of self, moral conflict, and emotional regulation. This can be achieved through experimental studies that examine readers' responses to these characters or through psychological analyses of the narratives themselves. Expanding the investigation into the societal and historical contexts that shape the portrayal of madness in male characters can be a fruitful area for future research. Examining other periods and cultural settings can provide insights into how different social and historical factors influence the representation of madness. Research could focus on analyzing how shifting societal norms, ideologies, and cultural beliefs impact the construction and interpretation of madness within male characters.

Both *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray* are timeless classics that have fascinated readers for over a century. Despite being written in the Victorian era, they continue to be relevant in contemporary society due to their exploration of timeless themes such as the duality of human nature, the outcomes of indulging in one's darker desires, and the societal pressures placed on men are still prevalent in contemporary literature. The exploration of madness, duality, and the darker side of human being nature has influenced many writers and continues to be a prevalent theme in contemporary literature. The ways in which both texts have influenced contemporary literature is through the use of doppelgangers, or dual characters. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the novella warns against the dangers of suppressing one's darker impulses and desires, as Jekyll ultimately surrenders to the temptations represented by Mr. Hyde,

leading to his downfall. This theme remains relevant today, as many people struggle with the pressure to suppress certain aspects of themselves deemed socially unacceptable or taboo. The novella also touches on the issue of addiction, as Jekyll becomes addicted to the thrill of transforming into Mr. Hyde, ultimately leading to his end. This is a theme that remains relevant in contemporary society, as addiction to drugs, alcohol, or other vices continues to be a prevalent issue. Similarly, *The Picture of Dorian Gray* searches the theme of the consequences of dropping in one's darker desires, as the supposed character descends into madness and corruption. The novel highlights the dangers of vanity, obsession, and unchecked desire, as Dorian's pursuit of pleasure and beauty ultimately leads to his downfall. This theme remains relevant in contemporary society, as many people continue to be influenced by societal pressures to conform to certain beauty standards and pursue material wealth at all costs, often at the expense of their mental and emotional well-being.

The concept of a character being split into two distinct personalities has been used in various forms in literature and media. This theme of duality has also been explored in popular television shows like 'Breaking Bad' and 'The Sopranos,' where characters have a public persona and a darker side that they keep hidden. The way in which both texts have had an impact on contemporary literature is through the exploration of the consequences of indulging in one's darker impulses. The descent into madness, as seen in both Dr. Jekyll/Mr. Hyde and Dorian Gray, is a recurring theme in contemporary literature. The idea that indulging in one's desires can lead to a spiral of destruction and chaos is explored in novels like Bret Easton Ellis' *American Psycho* and Gillian Flynn's *Gone Girl*.

The representation of male characters in both texts has also had an impact on contemporary literature. The exploration of masculinity and power dynamics, as seen in the characters of Lord Henry Wotton and Mr. Hyde, has influenced writers to research more on the complexities of male identity. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the character of Dr. Jekyll represents the decent, socially adequate side of masculinity. On the flip side, Mr. Hyde represents the gloomier and the primal side. This dichotomy is still relevant today, as society continues to place pressure on men to conform to certain expectations of masculinity and suppress their emotions and vulnerabilities. Similarly, in *The Picture of Dorian Gray*, the character of Lord Henry Wotton represents a toxic form of masculinity, promoting a

philosophy of hedonism and encouraging Dorian to indulge in his darker impulses. This theme is still relevant today, as toxic forms of masculinity continue to be perpetuated in society.

Both texts highlight the importance of self-reflection and self-awareness. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Jekyll's collapse is ultimately caused by his inability to confront and accept his darker desires. In *The Picture of Dorian Gray*, Dorian's descent into madness is driven by his inability to confront the reality of his own actions and their consequences. This theme remains relevant in contemporary society, as many people struggle with self-reflection and accepting responsibility for their actions. The portrayal of wealth and privilege in both texts also has implications for contemporary society. In both texts, the male characters are wealthy and privileged, and their actions are often enabled by their social status and economic power. This highlights the way in which wealth and privilege can contribute to a sense of entitlement and the belief that one is above the law and societal norms. These themes are particularly relevant to contemporary society, where issues of wealth and privilege are becoming increasingly important. The texts serve as a warning against the dangers of unchecked privilege and the importance of challenging and questioning societal norms and power structures.

To sum up, while this thesis focuses on Victorian literature, future research can explore contemporary literature and examine how madness is represented in male characters in the modern era. Analyzing recent works can shed light on how societal attitudes toward mental health and masculinity have developed and how authors navigate the portrayal of madness in a changing cultural landscape. This research can contribute to current discussions surrounding mental health, gender, and identity. This thesis primarily focused on the manifestation of madness through dual identities and psychological transformations. Future research can explore alternative forms of madness in male characters, such as neurodivergence, psychosis, or trauma-related disorders. Investigating these alternative forms can provide a more diverse and nuanced understanding of madness within male identities, expanding the discourse on mental health representation in literature. The representation of madness and male characters in those literary texts reflects the anxieties and fears of the society in which they were written and provides a lens through which contemporary issues related to gender and mental health can be examined. In terms of the research

process, this study has highlighted the importance of selecting appropriate sources for analysis and developing a clear research question to guide the study. It has also emphasized the need for a systematic and rigorous analysis of the selected texts to ensure the validity and reliability of the findings.

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