

•THE VICTORIAN PENNY DREADFUL

- shilling shocker, a crawler, a „blood”

- vulgar stories: vampires, wehr-wolves, pirates, robbers, Roman gladiators, Highwaymen, Goths
- melodrama & murder

- illustrated w woodcuttings

- Semi-literate, working class YA male readership (↔Today’s readers!)

- Urban setting, present day London underworld, foggy slums

- urban legends (Jack the Ripper)

- Horror is inside the human being here & now

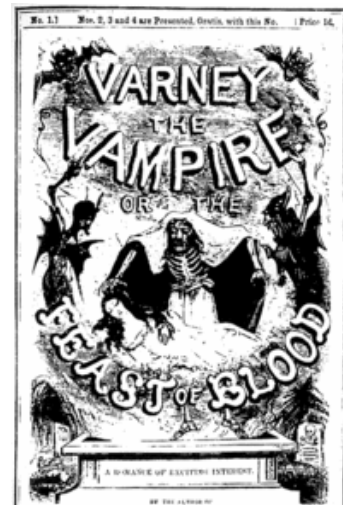
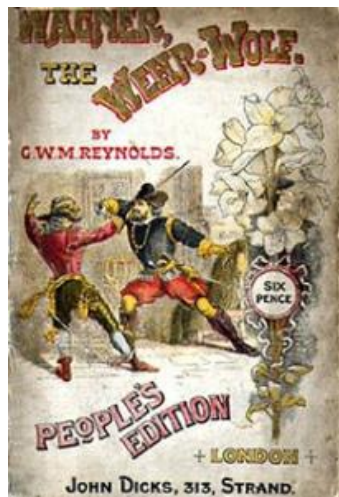
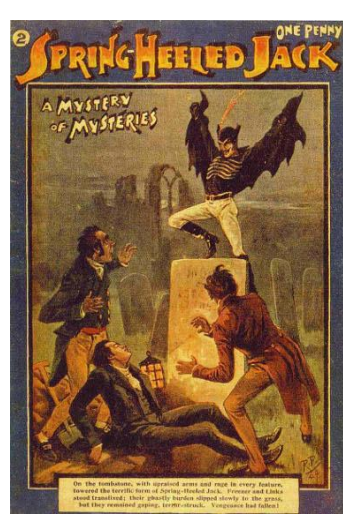
- ancestral curse (Walpole, Poe)

→ fear of degeneration (Darwin, theory of evolution)

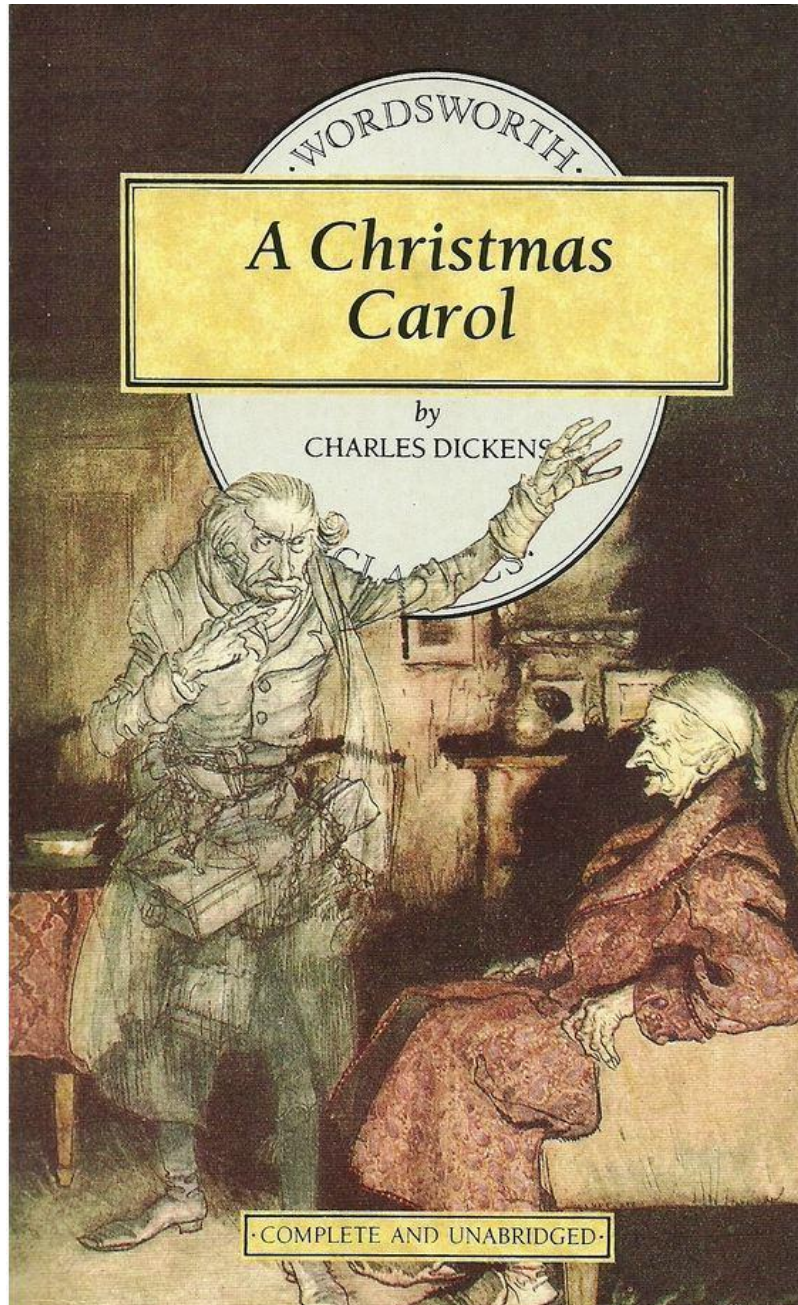
→ evil is a reproductive issue, an atavistic return, supernatural threatening humanness

→ punishment of overreacher scientist

- Aim: authenticity: sensational immediacy, narrative assembled fr. found manuscripts, letters
- emotional impact of 1st hand report ↔ mysterious incidents, ominous signs



Dickens. *A Christmas Carol*: Ghost story, Christian allegory, social criticism



James Rymer. *Sweeney Todd, the Demon Barber of Fleet Street* (String of Pearls, 1846-7



Thomas Preskett Prest. *Varney the Vampyre. A Feast of Blood* (1845-47)
 RL Stevenson. *The Bodysnatcher* (1884)



PENNY DREADFUL

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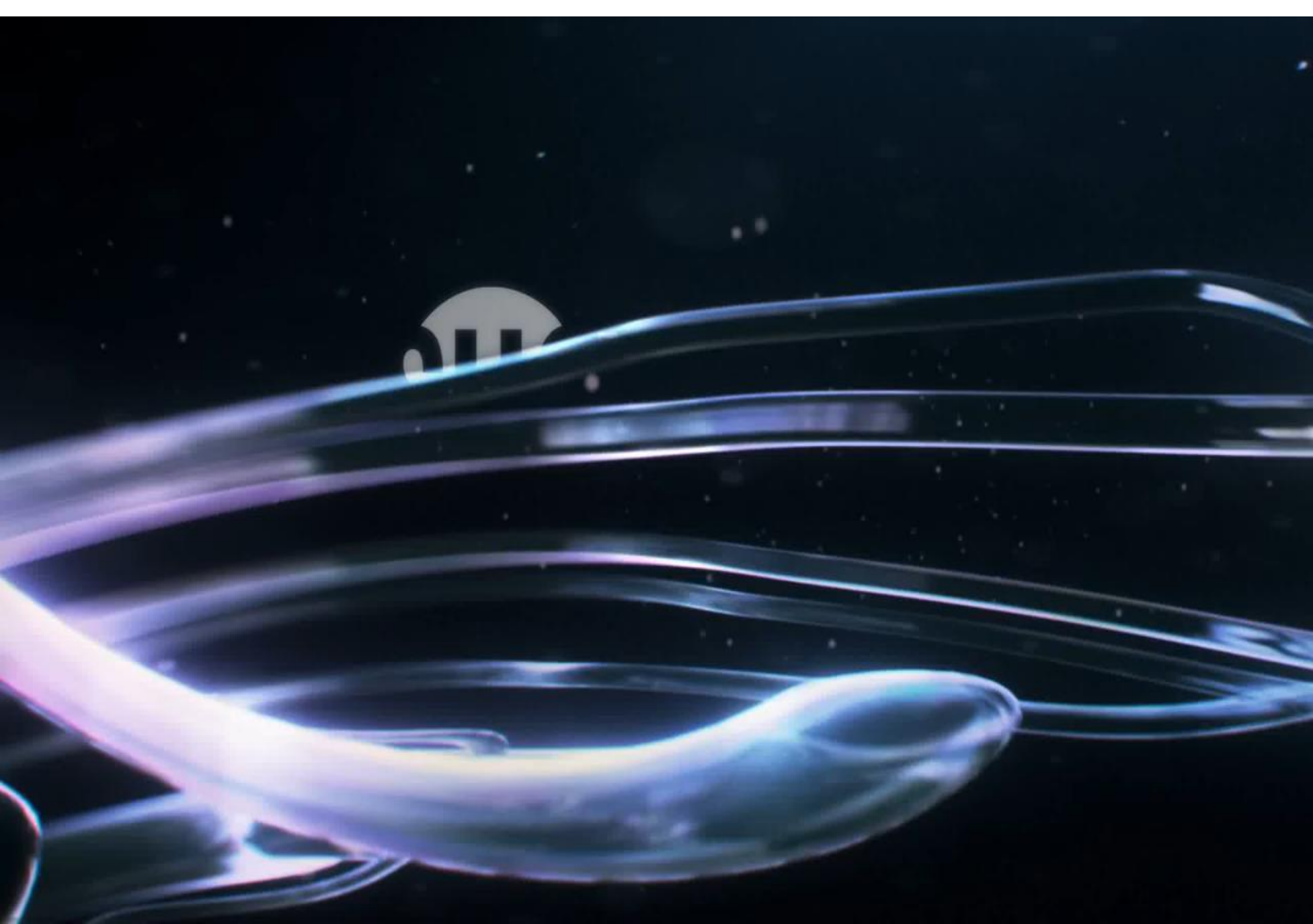
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GEORGE REYNOLDS: MYSTERIES of LONDON (a city blood, 1844)

*Crime is abundant in this city: the lazar-house, the prison, the brothel, and the dark alley, are rife with all kinds of enormity; in the same way as the palace, the mansion, the club-house, the parliament, and the parsonage, are each and all characterised by their different degrees and shades of vice. But wherefore specify crime and vice by their real names, since in this city of which we speak they are absorbed in the multi-significant words – **WEALTH and POVERTY** ... From this city of strange contrasts branch off two roads, leading to two points totally distinct the one from the other. **One winds its tortuous way through all the noisome dens of crime, chicanery, dissipation, and voluptuousness: the other meanders amidst rugged rocks and wearisome acclivities**, it is true, but on the wayside are the resting-places of rectitude and virtue.*

*Along those roads two youths are journeying. They have started from the same point; but one pursues the former path, and the other the latter. Both come from the city of fearful contrasts; and both follow **the wheels of fortune** in different directions. Where is that **city of fearful contrasts**? – Who are those youths that have thus entered upon paths so opposite the one to the other? And to what destinies do those separate roads conduct them?“*

R.L. Stevenson. The Strange Case of Dr Jekyll and Mr Hyde (1886)

- ❑ strange ↔ case (legal, medical, rational knowledge, testimony)
- ❑ aim at authenticity: strategy of sensation novel
- ❑ double/ doppelganger – parable on duplicity of human being –the degenerate within
- ❑ Shapeshifter: 2 in 1, Jekyll/Hyde, physician/patient, abnormal hysteric/respectable bourgeois, criminal/detective, self/other
- ❑ you can never trust appearances, suspicion!
- ❑ Lombroso's depiction of atavistic criminal type
- ❑ mad scientist, strange laboratory behind blue backdoor, deserted anatomical theatre
- ❑ unspeakable monstrosity, "je ne sais quoi", an air of deformity
- ❑ urban horror gothic (nightmarish Soho, mournful darkness, gin palaces, fog, ragged children PSYCHOGEOGRAPHY)
- ❑ story of detection by men of reason (Utterson is unusual detective, hides crime instead of revealing it, doesn't serve justice but protects friend's reputation, keeps secret his sins – uncanniness of pretense)
- ❑ speculations about Jekyll and Hyde's relationship (blackmail?, illegitimate son?, homosexual lover? –strange preference or bondage, lives in Queer Street)
- ❑ „I have brought on myself a punishment and danger I cannot name”

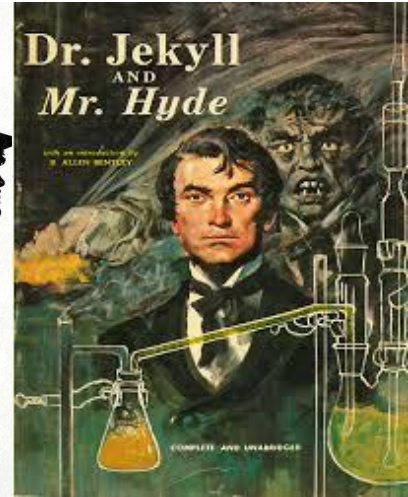


The unspeakability of Hyde's monstrosity

unnameability of feelings/gut reactions evoked by H --disgust, dread, hate, fascination, hesitation

- a troglodyte creature (prehistoric, temporal confusion)
- a Juggernaut (suicidous sect in India, pagan exotic other)
- ugly & mentally troubled (moral Darwinism)
- a Dr Fell (intertextual ref), criminal
- the ghost of some old sin, hideous Jack in the Box, cancer of some concealed disgrace
- Radiance of lost soul, Satan's signature on his face
- Ape-like fury, aggressive, primitive passions, bestial, strong, curious, immoral
- deformity and decay of self reflected in mirror: „my new power tempted me until I fell in slavery” –horror of the other self

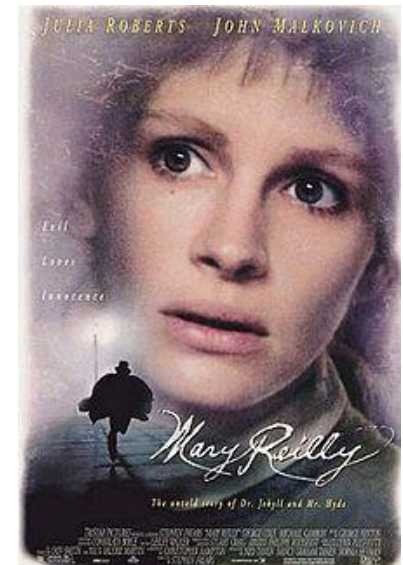
“He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.”

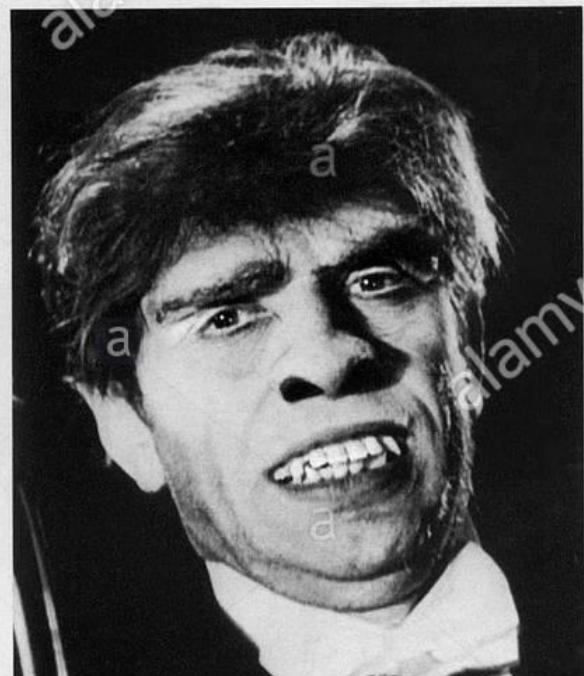
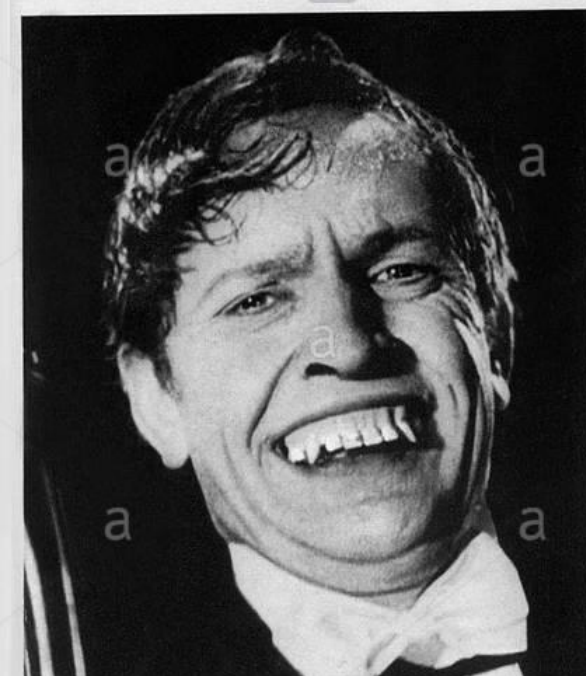
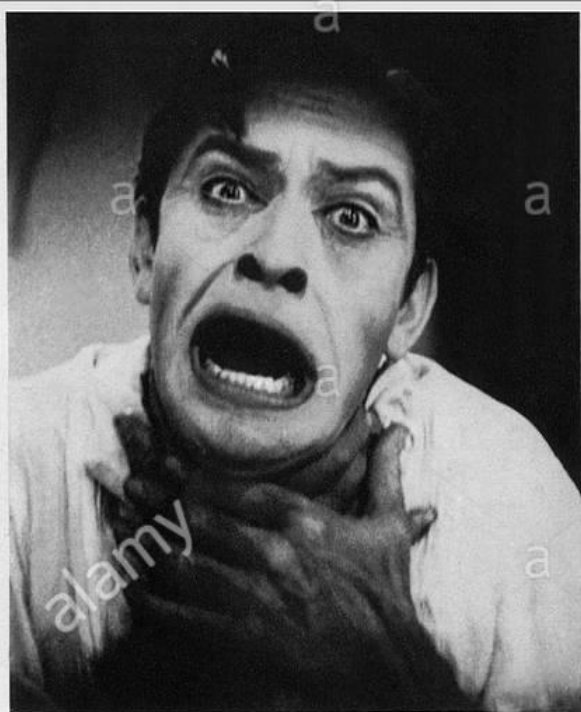
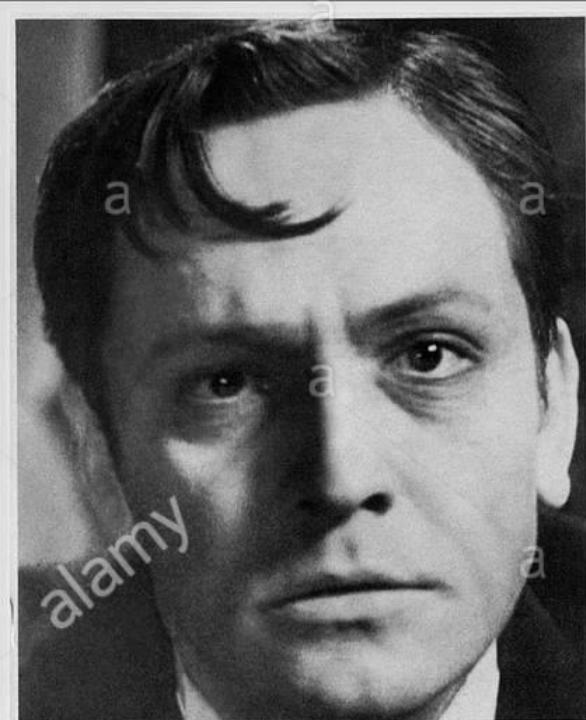


Dr Lanyon's narrative

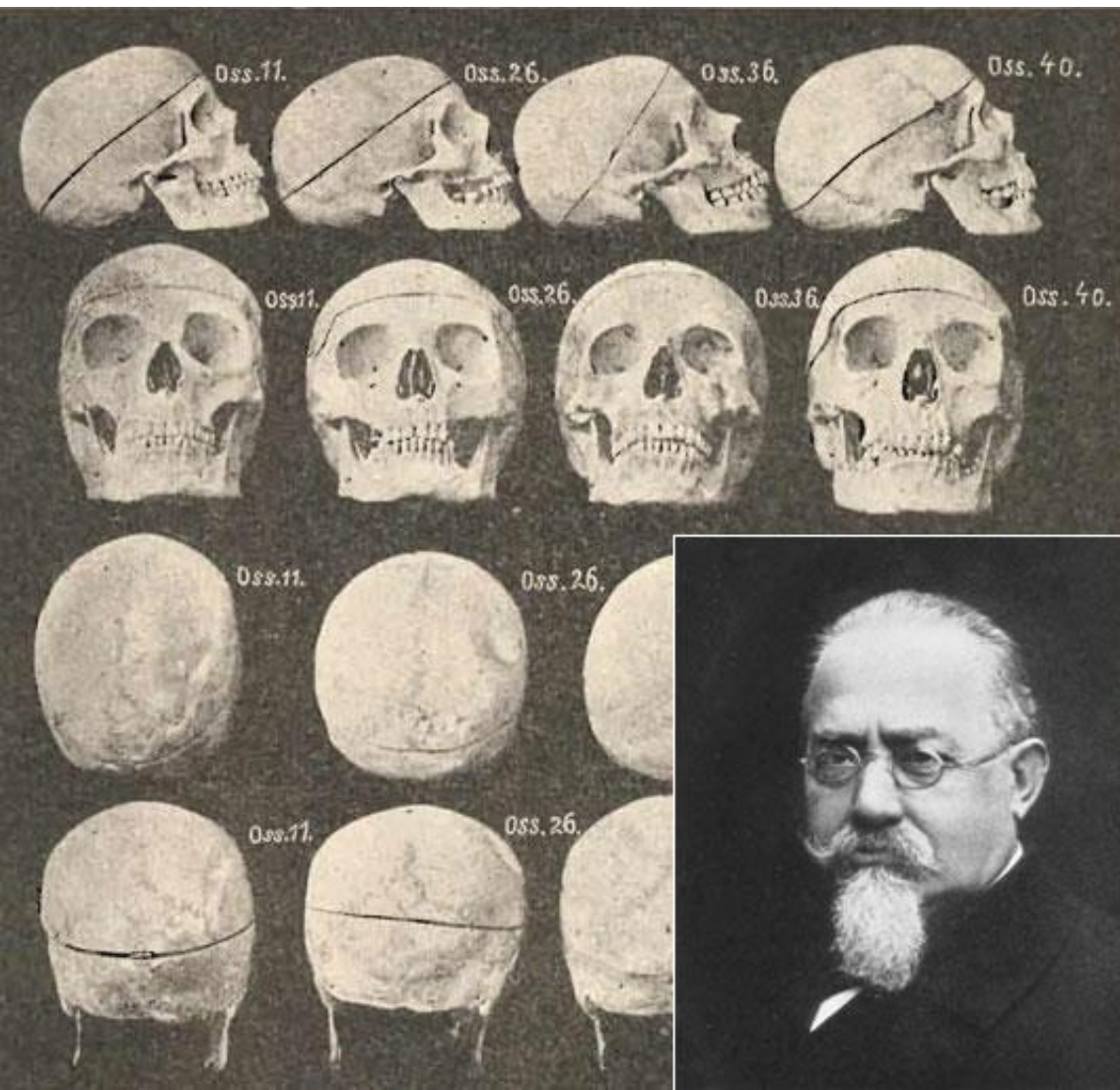
- **Faustian deal:** choice bw comforting ignorance or disturbing knowledge
- **curiosity drives him to madness & causes his death**
- **the face to face encounter w the monster (the unbelievable, the double)**
- **the horrific metamorphosis:** deadly nausea, agony of death/rebirth, great sickness, grinding in bones, disordered senses
- **Silences, evasions, gaps**, speculations in narrative: **seeing truth=annihilation**
- **Horrific play of hide & seek**

He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change—he seemed to swell—his face became suddenly black and the features seemed to melt and alter—and at the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror. “O God!” I screamed, and “O God!” again and again; for there before my eyes—pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death—there stood Henry Jekyll!





- *physiognomy, phrenology, degeneration theory, social Darwinism
- ***Lombroso's** theory of anthropological criminology, biological pathology
- *„born criminals”, congenital defects, deviance readable from bodies
- *(twisted nose, wrinkled skin, small skull, low forehead, fleshy lips)
- * → Nazi eugenics, Beauty Myth



The introspective narrator's self-reflection: the amoral inner animal emerging within the rational, scientifically scrutinized self

[B]ut I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for licence. Not that I dreamed of resuscitating Hyde; . . . no, it was in my own person that I was once more tempted to trifle with my conscience. . . . [However,] this brief condescension to my evil finally destroyed the balance of my soul. And yet I was not alarmed; the fall seemed natural, like a return to the old days before I had made discovery. It was a fine . . . day. . . . I sat in the sun on a bench; the animal within me licking the chops of memory; the spiritual side a little drowsed, promising subsequent penitence, but not yet moved to begin. After all, I reflected, I was like my neighbours; and then I smiled, comparing myself with other men, comparing my active goodwill with the lazy cruelty of their neglect. And at the very moment of that vainglorious thought, a qualm came over me, a horrid nausea and the most deadly shuddering. . . . I began to be aware of a change in the temper of my thoughts, a greater boldness, a contempt of danger, a solution of the bonds of obligation. I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde.



Bram Stoker: Dracula (1897)

- **Genre**

Gothic horror romance,
invasion fantasy,
mock-historical fantasy
epistolary form: letters, diaries, newspaper cuttings, shiplogs

- **Inspiration:**

Polidori: *The Vampyre*,
Sheridan Le Fanu: *Carmilla*,
Thomas Preskett Prest. Varney the Vampire. A Feast of Blood

- **Victorians' Ambiguous worldview**

Scientific,
superstitious,
religious view of paranormal powers converge
(fight vampire with cross, garlic, blood transfusion,
→ **METAMORPHIC shapeshifter**)

- **Reason vs Unknowable**

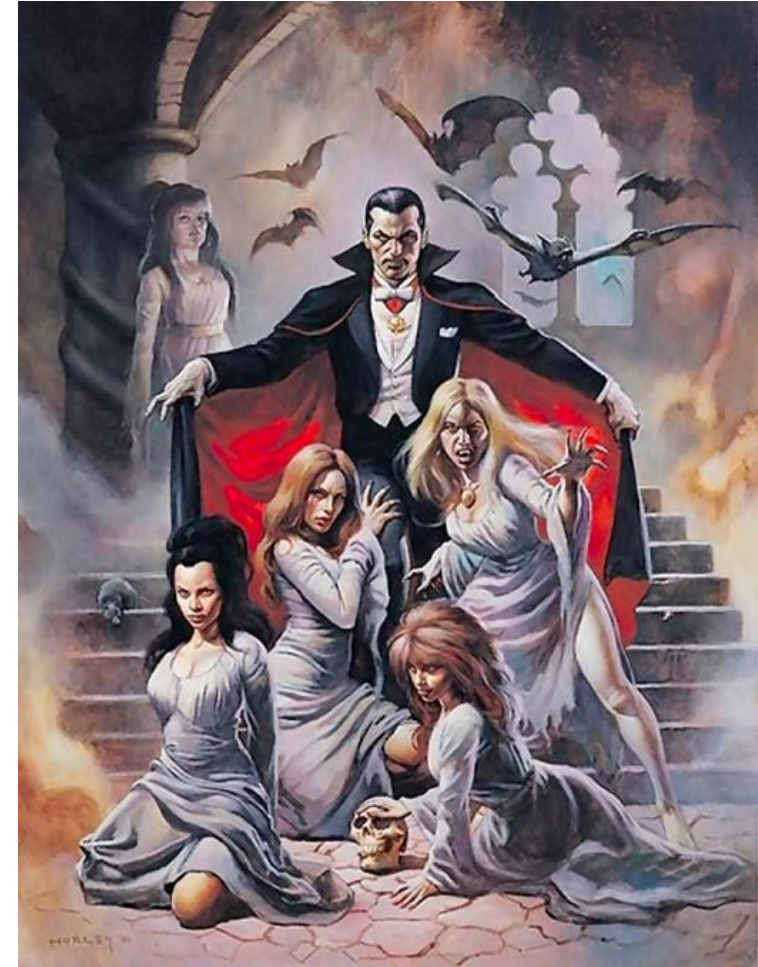
Dr Van Helsing, Lawyer Jonathan Harker ↔ supernatural beast

- **Ending:** function of cultural memory, adventure retold as a story by survivors



Fictionalization of Victorian anxieties:

- Pseudosciences: mesmerism, animal magnetism, spiritist sessions, Royal Soc of Psychic Research
- fear of physical degeneration (primitive powers, Darwin)
- bourgeois fear of moral degeneration: sexual licentiousness: French disease: rape fantasies: wasting, corrupted, contaminating virgins: Mina and Lucy as doubles (Goblin Market)
- industrialized city as site of corruption
- Fear of New Woman, Dandy, Homosexual, decadence
- Dracula represents OTHERNESS:
ethnic, gender, genetic, moral, religious
(inverted Christ!: Blood is life!)
- breaks boundaries**
bw life/death,
civilization/barbarism,
reason/madness,
home/abroad,
animal/human
- METAMORPHIC → shapeshifter
- Both repulsive and seducing → abject



A NIGHTMARE OF HORROR!



DRACULA

BELA LUGOSI · DAVID MANNERS
HELEN CHANDLER · DWIGHT FRYE

and EDWARD VAN SLOAN

A TOD BROWNING Production

FROM THE FAMOUS PLAY AND NOVEL
BY BRAM STOKER



A UNIVERSAL RE-RELEASE

DRINK A PINT OF BLOOD A DAY

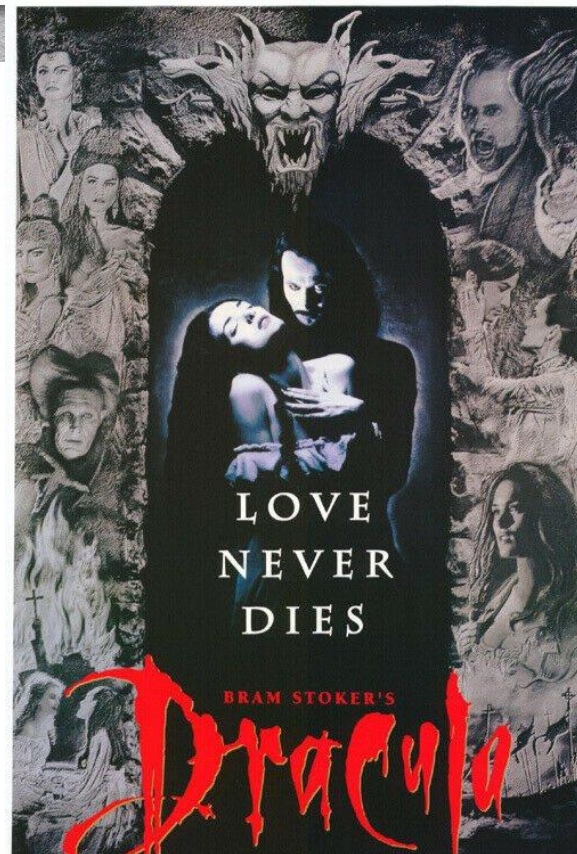
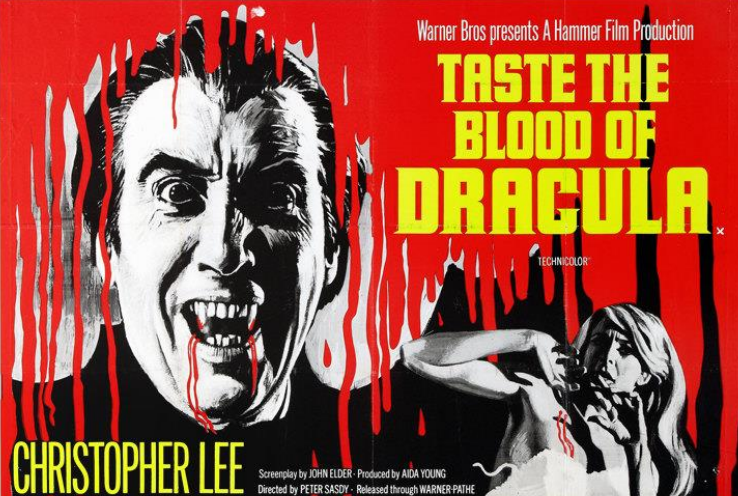
Warner Bros presents A Hammer Film Production

**TASTE THE
BLOOD OF
DRACULA**

TECHNICOLOR

CHRISTOPHER LEE

Screenplay by JOHN ELDER · Produced by AIDA YOUNG
Directed by PETER SASDY · Released through WARNER PATHE



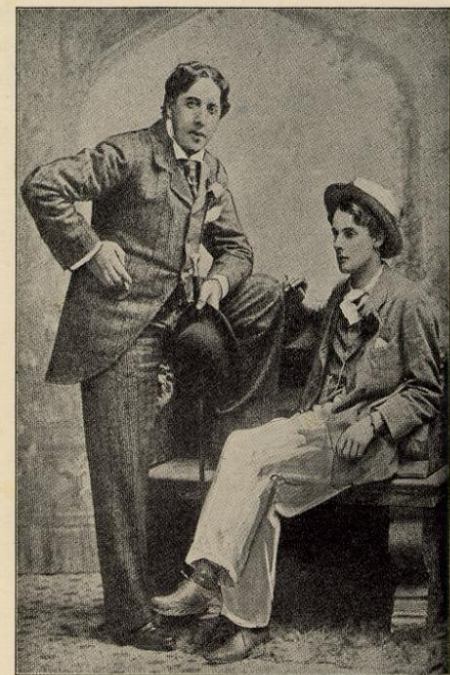


Oscar Wilde (1854-1900)

- Aestheticism, decadence, neo-Platonism Art for Art's Sake (L'Art pour L'Art):
- anti-utilitarianism, cult of beauty, non-mimetic agenda: Life should imitate art
- **fairy tales** (The Selfish Giant, The Happy Prince)

•The Picture of Dorian Gray (1891)

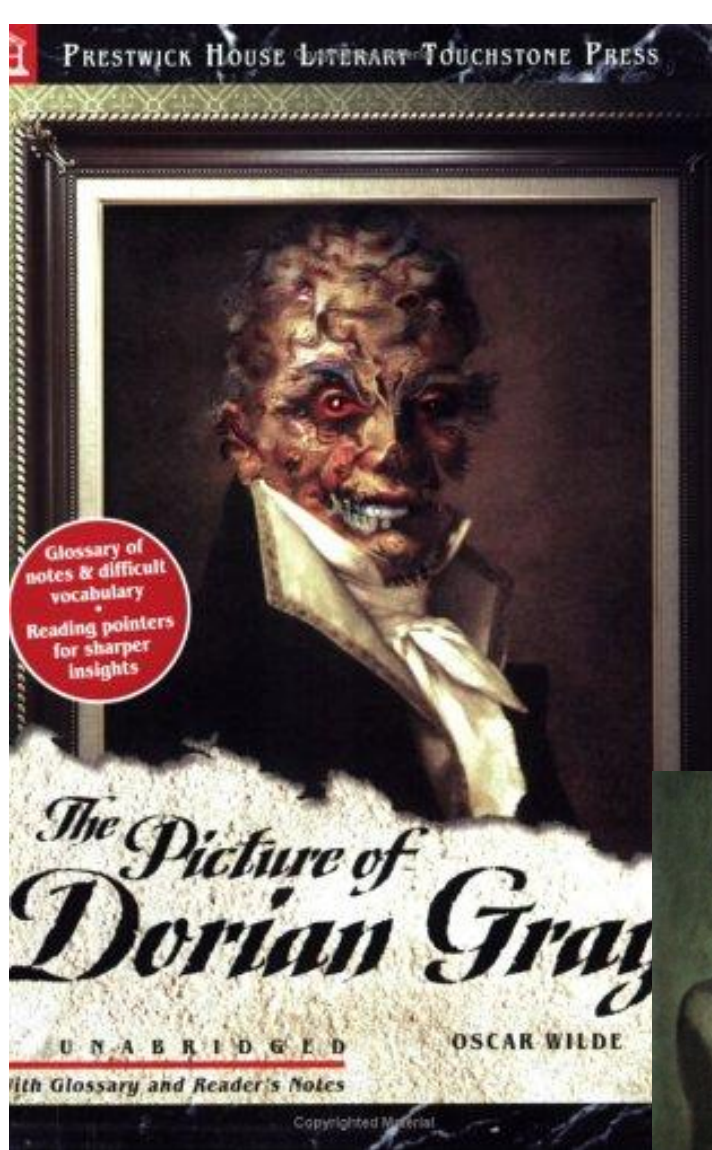
- The cult and corruption of beauty
- ekphrasis
- The Gothic double, hidden portrait, dark secret
- Faustian deal
- New hedonism: only things worth in life are beauty and sensual satisfaction
- Theme of evil, ethical q: What's the meaning of life if you're a sinner?
- Victorian underworld, corrupted delights of the privileged elite: opium dens, ennui, manipulative games
 - „a poisonous book w odours of moral, spiritual putrefaction”
- Triple self-portrait: Narcissus, the artist aesthete, the witty dandy: „Basil Hallward is what I think I am: Lord Henry is what the world thinks me: Dorian is what I would like to be—in other ages, perhaps.”



•The Soul of a Man under Socialism (1891)

•Salome

- **An Ideal Husband (1894), The Importance of Being Earnest** society comedies, „the love that dares not speak its name”
- **Ballad of the Reading Gaol**, „De profundis”



ETA Hoffman. The Sandman (1815)

Childhood trauma, fear of castration/enucleation,
accursed automaton, madness

EA Poe. The Fall of the House of Usher (1839)

crisis within the family /incest, madness, necrophilia/
~collapse of house

Nathaniel Hawthorne. The Birthmark (1843)

Obsession with perfection, mad scientist

Charlotte Perkins Gilman. Yellow Wallpaper (1892)

rest cure, postpartum depression, women deprived of
creativity, madness projected on paper

Henry James. The Turn of the Screw (1898)

Horror novella, gothic ghost story, governess, suspense,
unreliable narrator

