

GENDER AND THE ABJECT IN THE SYMBOLIC LANDSCAPES OF ROBERT  
LOUIS STEVENSON'S *STRANGE CASE OF DR. JEKYLL AND MR. HYDE* AND  
OLIVE SCHREINER'S *THE STORY OF AN AFRICAN FARM*

by

Janine McAdams

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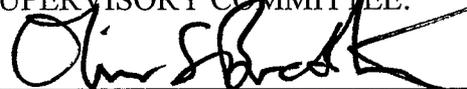
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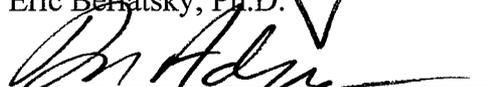
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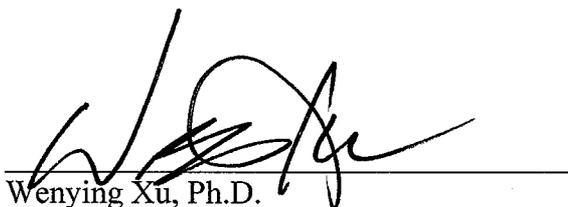
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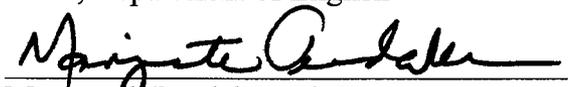
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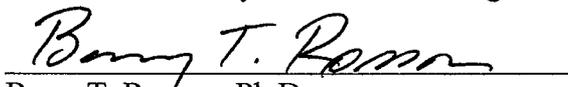
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## ABSTRACT

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Title: Gender and the Abject in the Symbolic Landscapes of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Olive Schreiner's *The Story of an African Farm*

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The literature of the *fin de siècle* challenged established societal norms through its use of avant-garde literary forms and controversial subject matter. This study will examine the use of landscape metaphors in two major works of *fin de siècle* literature, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Olive Schreiner's *The Story of an African Farm*, in order to reveal how these texts critique and re-vision the social dualities of gender. A wide range of literary theories—including, feminist theory, semiotics, and ecocriticism—are used to interpret these authors' influential narratives. This thesis will also apply Julia Kristeva's theory of the abject—as representing the permeability of the physical and social bodies—to critically examine the literal and metaphorical landscapes of Stevenson's city and Schreiner's farm. Thus, these visionary texts embody an organic and feminist understanding of the self as a permeable social construct that exists free of borders.

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## INTRODUCTION

### Landscape Theory: Feminism, Gender, and the Object

This thesis will examine the landscape metaphors in two examples of *fin de siècle* literature, Olive Schreiner's *The Story of an African Farm*<sup>1</sup> and Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*.<sup>2</sup> The landscape in these texts is a metaphoric and allegorical symbol onto which each author inscribes their own critique of society. Specifically, both Schreiner and Stevenson's texts use their own reformulation of landscape metaphors to directly critique stereotypical gender metaphors established by patriarchy. Their works create a unique view of gender through their use of landscape metaphors and their works reimagine the novel form through the literal landscape of the texts and the narrative structure. These texts become examples of feminist, gynocentric literature that is non-linear, non-hierarchical, and acts as a continuation of these authors' societal critique of gender. The two texts analyzed in this thesis are examples of how through the vast possibilities of literary form, literature has the power to both critique and redefine the social metaphors we live by.

The *fin de siècle* refers to the final decade of the nineteenth century. This period is often associated with decadence and decay, but it was a time of great and unbridled creative energy in which form and function were replaced by Théophile Gautier's concept "art for art's sake—*l'art pour l'art*" (qtd. in Beckson xxiii). Shearer West explains that

“[i]n its strictest sense, *fin de siècle*’ referred not just to the fact that the nineteenth century was drawing to a close, but it signified a belief on the part of the literate and voluble bourgeoisie that the end of the century would bring with it decay, decline and ultimate disaster” (1). However, many authors and artists, such as Stevenson and Schreiner, saw the close of the nineteenth-century as a time to create works that begin to move “away from a rigid morality to a world of infinite possibility” (19). The “shocking” works created during this time-period began to question “the way morality was used by social institutions, but more specifically, [...] the perpetuation of ethical systems through the fictions of art and literature” (18). The goal of *fin de siècle* art and literature was to reveal this paradox of culture separate from and replacing nature and to employ various styles (including abstraction, symbolism, aestheticism) in order to create a synthesis of their internalized perception of their changing world and the external environment. Stephen Eisenman explains that during the end of the nineteenth and beginning of the twentieth centuries “Symbolism [...] was an inward-directed art, antihistorical, intensely personal, and sometimes even confessional” (305). Stevenson and Schreiner emphasize the need to revitalize culture with passions and feelings instead of propriety, which Walter Lacquer observes is a common sentiment among many *fin de siècle* writers who “thought of themselves [...] as innovators, giving new impulses to a stagnant culture” (6). Oscar Wilde’s Lord Henry echoes this notion when he states that “[m]odern morality consists in accepting the standard of one’s age. I consider that for any man of culture to accept the standard of his age is a form of the grossest immorality” (64). As forerunners of Modernism, *fin de siècle* authors transgressed the boundaries of cultures. These

impulses are apparent in Stevenson and Schreiner's works as both writers reflect the *fin de siècle* in terms of narrative innovation, fragmentation, and challenging accepted moralities and beliefs. The paradoxes and contradictions embedded within the metaphors of landscapes in Stevenson and Schreiner's texts begin to reformulate preconceived notions of gender and morality.

### *Dis-covering Metaphors*<sup>3</sup>

The world around us is a collection of signs and codes (gestures, actions, words, customs, myth, ritual) that possess meanings whose origins are often forgotten; signs and codes outlast cultural memory. Marcel Danesi explains that “[s]emiotically, culture can be defined as a *container* of the *meaning-making strategies* and *forms of behavior* that people employ to carry out their daily routines” (emphasis in original; 24). Given the importance of metaphor as the framework of culture, it is necessary to examine how culture is embedded in language and how, ultimately, language shapes culture. Both Stevenson and Schreiner's critique of gender stereotypes employ a reversal of various gendered metaphors that shape our cultural understanding of the individual in society.

The concepts of metaphors, which include the notion of the sign, signified, and signifier, have been written about extensively in semiotics.<sup>4</sup> Specifically, metaphor, beyond describing one thing in terms of another thing, is also an innate component of our language and cognitive processes that often exist unnoticed and camouflaged in the midst of other words and phrases. The etymology of metaphor consists of two parts: to carry and to transfer (OED). Indeed, a metaphor does carry with it a specific meaning, which transfers onto another object. George Lakoff and Mark Johnson attempt to demystify

popular metaphors in their book *Metaphors We Live By*. They explain that metaphors are the “concepts we live by” (3), and assert that “communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like” (3). Therefore, language is a manifestation of our conceptual system, which in turn is completely influenced by culture. Understanding how metaphors function within language reveals aspects of our society that would otherwise remain hidden.

In order to reveal that metaphors are key to understanding the underlying perceptions of our society Lakoff and Johnson provide many examples of metaphor throughout their book. However, they fail to note the evidence of patriarchy embedded in their examples, which, genders the metaphors, language, and thought. Their chapter on “Orientational Metaphors” (14), where “up” carries a positive connotation while “down” embodies a negative connotation, is an example. Monica Sjöö and Barbara Mor discuss the creation of the patriarchal western god whose home is up in heaven as suggestive of the beginnings of “up” associated with the positive. Inversely, “down” is associated with the negative, the dark, the earthly, and with women. Sjöö and Mor reference research done by Mircea Eliade, who notes that “modern-day male shamans [...] rarely undertake the journey to the underworld common in old times. They have come to fear [...] the domain of the Dark Mother. They eschew it; instead they concentrate on the journey to the sky, which involves considerable prestige for the shaman, being a trip into the home of the celestial patriarch” (233). Patriarchal ideology is clearly evident in their example, “rational is up; emotional is down.” The authors set out to explain this metaphor, writing about the terms’

[p]hysical and cultural basis: *In our culture* people view themselves as being in control over animals, plants, and their physical environment, and it is their unique ability to reason that places *human beings* above other animals and gives them this control. Control is up thus provides a basis for *man* is up and therefore for rational is up. (emphasis mine; 17)

While the authors at first are culturally specific and refer to people in “our culture,” they later generalize by referring to “human beings.” Their subtitle for this section, “physical and cultural basis,” reveals the contradiction in their thesis: there are no “physical” or biological explanations in their argument, only “cultural” ones. The practice of presenting cultural beliefs as though they were natural or biological has been a custom of patriarchy since before Aristotle.

It is a long-standing stereotype that men are rational beings and women are emotional beings; yet, this is a cultural and patriarchal concept, not a biological truth. Nancy Tuana critiques Aristotle’s *Generation of Animals* and *History of Animals*, noting that he provides “a *biological* explanation of the idea of woman as an inferior man” (emphasis mine; 18). Essentially, Aristotle suggests that because of women’s supposedly inferior biology, women are more emotional, less rational, and less moral than men. Tuana explains that Aristotle’s “biological theory of human nature rose out of the social prejudice that woman was a deviation of the true, male form. But his theory, in turn, reinforced the prejudice by positing a causal mechanism to account for this perceived inferiority” (80). Aristotle’s flawed rationale is used to perpetuate societal beliefs. Similarly, Lakoff and Johnson infuse many of their arguments and examples of metaphor with this ancient patriarchal framework. Their example, “[c]ontrol is up thus provides a basis for *man* is up and therefore for rational is up” (emphasis mine; 17), is flawed because their use of “man” as a general signifier for humanity erases the history of

associating women with the earth. This metaphor is gendered and its implications permeate beyond orientational metaphors and directly influence every-day thinking.

Therefore, the metaphors of space are imbued with these social misconceptions of gender. In fact, landscape metaphors should be examined in order to understand society as the symbolic meanings of spaces have prehistoric origins and continue to mold our thoughts and actions. Specifically, the concept of binary oppositions is inherently tied to our understanding of landscape and space. Our culture longs to classify, categorize, label, demarcate, and define everything in terms of what something is or is not. Even Lakoff and Johnson fill their books with discussions of binaries and organize their text using the mindset that everything should be paired with its opposite. This patriarchal framework blots out anything ambiguous, contradictory, and unclassifiable. There are many instances in both Stevenson and Schreiner's texts where the landscape metaphors conceptually reject a binary and hierarchical mode of thought for interpreting reality. The presumed borders of the landscapes and the characters become less definable and more permeable. A close reading of both texts reveals the effect of dissolved binaries critique and rewrite the arbitrary divisions established by society by replacing them with more fluid and overlapping representations of gender and space.

The notion of separateness and binaries, especially in terms of gender, possibly originates after the development of land cultivation, which redefined our relationship to the land. Simone de Beauvoir's *The Second Sex* outlines the oppression of women throughout history and prehistory, and much of her discussion is linked to the relationship between civilization and the land. She notes how the onset of cultivation and farming changed the power relationship between men and women. As men began to discover tool

making, they were secured in the predictability of science: “The religion of woman was bound to the reign of agriculture, the reign of irreducible duration, of contingency, of change, of waiting, of mystery; the reign of *Homo faber* is the reign of time manageable as space, of necessary consequences, of the project, of action, of reason” (de Beauvoir 75-6). Therefore, the continued association of women to the land spurned the cleft between the sexes. De Beauvoir writes that “[i]n woman was to be summed up the whole of alien Nature” (69). Mona Domosh concisely explains that landscape is understood in feminine and maternal terms in order to counteract the fear of the other. She writes that many explorers

thought of topography and female anatomy as analogous, describing mountain peaks as resembling a woman’s breasts. At a more subtle level, Kolodny posits that imagining the natural landscape as feminine filled a need in a world where fear and threats of the unknown prevailed. Thinking of the land as maternal, and describing it in words of nurturance, countered that unknown world. (646)

Rooted in the predictable and logical nature of science and the unpredictable and cyclical qualities of nature are the metaphors with which men and women use to describe the differences between the sexes.

Our societal understanding of landscape metaphors through the centuries reinforced not only a separation between the sexes but also between nature and society. In *Nature’s Ideological Landscape*, Kenneth Olwig examines how the definition of “nature” differs from classical to modern times. In modern times “Nature was something other than, and opposed to, society, and it was from this otherness that the taste for the wild derived its impetus. The classical writer, however, had preferred a tamed, humanized or ‘pastoral’ landscape of fountain, meadow and shady grove” (1). This can

be construed as a desire to connect with something familiar and human, as nature and its mysterious power may have been the source of fear. In fact, David Lowenthal's analysis of our relationship with nature reveals that while we acknowledge and seek out nature's benefits, we resist acknowledging a complete connection with nature. He explains that "[n]ature seems essentially other than us; we may yearn to feel at one with its life-supporting fabric, but unlike certain aboriginal and tribal peoples we seldom put ourselves in nature's place or project ourselves into non-human lives" (84). The desire to transform nature into something familiar and cultivated reveals our desire to control nature and, therefore, control what we fear.

Lakoff and Johnson observe this underlying thought process in our culture: "people view themselves as being in control over animals, plants, and their physical environment" (17); however, while this is certainly a widespread worldview, all "people" do not inherently conceptualize their environmental role in this way. In other words, it is not a proven fact of science, biology, or sociology that humans are above all other forms of life because of their ability to reason as suggested by George Lakoff and Mark Turner in *More Than Cool Reason*, as they echo the philosophical concept of the Great Chain of Being.<sup>5</sup> In fact, many cultures see themselves equal to their physical environments. In her book *The Sacred Hoop*, Paula Gunn Allen notes "the non-Christian tribal person assumes a place in creation that is dynamic, creative, and responsive. Further, tribal people allow all animals, vegetables, and minerals (the entire biota, in short) *the same or even greater privileges than humans*" (emphasis mine; 57). Of her American Indian culture, Gunn Allen writes, "We are the land. [...] The land is not really a place separate from ourselves" (119). The concept of nature as something other than society originates from

the understanding that woman is other than male, one is inferior to the other and one stymies the other. The negative conception of women and nature comes from the fact that neither are entirely understood or controllable and thus are things which men fear. The belief that human beings are above everything in this world is a very patriarchal one and it manifests itself in our language as metaphors.

Many writers of literary ecology<sup>6</sup> critique this separation of human beings from the land and of men from women. When writing about the individual's relationship to the landscape, Neil Evernden suggests that the individual is not "on" or even "in" the landscape.<sup>7</sup> To impose such a linguistic distinction implies the individual's discrete separateness from the environment, which Evernden directly critiques when he writes that the

western mind [supposes that] *inter-related* implies a causal connectedness. Things are inter-related if a change in one affects the other. [...] But what is actually involved is a genuine *intermingling* of parts of the ecosystem. There are no discrete entities. As Paul Shepard described it in one of his many fine essays, the epidermis of the skin is "ecologically like a pond surface or a forest soil, not a shell so much as a delicate interpenetration." (emphasis in original; 93)

Reinforcing the concept of the inseparability between the self and the landscape, Simon Schama posits: "although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock" (6-7). This tie to landscape and yet our inevitable aversion to it is very similar to the cleft between the sexes. However, nature is not only what we make of it. As Olwig observes: "landscape is defined primarily as an 'area perceived by people', suggesting that what is primary is the culture of natural heritage, and not the obverse" (4).

This freedom to choose to see our landscapes in a certain way, as a reflection of our cultural, economic, and gender perspectives, is an interesting facet to apply towards a reading and critique of literature because “[l]andscapes are culture before they are nature” (Schama 61). Authors such as Schreiner and Stevenson clearly create fictional worlds in which their characters are forced to come to terms with the interconnectedness of their environments. Their texts exemplify the ambiguity and fluidity of gender through the symbolic re-representation of the landscape.

Taking these brief examples provided by Lakoff and Johnson, it is clear that while these metaphors are pervasive and in current use in our language, their origins and meanings are a matter of great importance and intrusively affect the way we live, think, and see others and ourselves in our society. The binary nature of metaphors becomes reflective of the society that incorporates them into everyday language and thought. Literary theory should continue to examine how metaphors permeate the boundaries of language and seep into societal constructs.

### *The Abject Settings and Characters of Stevenson and Schreiner*

The settings of *DJMH* and *SOAF* could not differ more vastly. Schreiner’s novel takes place on a remote farm in Africa with an array of characters of different nationalities struggling for power over each other; Stevenson’s London landscape of foggy streets is dotted with gas lamps, gentlemen and vagabonds. A cursory reading of both novel leads to the presumption that Schreiner’s text is the more stereotypically natural, feminine, and representative of the country; Stevenson’s novella is industrial, masculine, and representative of the city. In fact, while the obsession with binaries

pervades our cultural understanding, both Schreiner and Stevenson seem determined to blur those boundaries in their texts. Stevenson's landscapes are imbued with an array of natural elements, such as air, water, fog, and light. Consequently, Stevenson's image of London is built up with these ephemeral natural references, rather than with only mortar and brick. Schreiner's landscape takes place mostly on the farm, a place of production, rather than a peacefully idyllic countryside. Her setting is harsh, jagged, and filled with religious allusion, which is the primary way Waldo can see the landscape around him—as the manifestation of a male patriarchal god.

This same type of reversal is especially apparent in these authors' treatment of their main characters. Lyndall is often noted as an example of the New Woman, but Schreiner's characterization of her is often masculine, while Waldo is feminized. Waldo is closely tied to nature, to the earth, the ground, and to the feminine, while Lyndall's connection to the land is less apparent; however they are both the symbol of hopelessness as they are consistently beaten down and frustrated by the confines of society. Both characters attempt to leave the centrality of the African farm only to return disillusioned and die in the very place they could not thrive in. The landscape in Schreiner's text involves the power of hierarchy both religiously and politically where imagination and individuality are stifled.

Stevenson's Dr. Jekyll represents professional masculinity, and Mr. Hyde represents the feminine other. A close analysis of the spatial metaphors in Stevenson's novella reveals that the binary between Jekyll and Hyde is less distinct. The symbolic representation of the fog acts as a curtain between Utterson and his own desires. The fog also separates everyman from their suppressed feminine other. The only real separation is

demarcated by hazy social mores that are always on the brink of falling away like the decayed façade of Jekyll's house caused by the "ravages" of "random visitors" (8) that is constantly being chipped away at by children and vagabonds.

A parallel between Julia Kristeva's notion of the abject and these two works becomes apparent when the character's relationship to each other and the landscape is analyzed. The constant breaking down of borders in both works creates the effect that social boundaries are indeed permeable and there is no separation from the object and the other. Kristeva's term refers to the abject horror of seeing what is inside your body come out:

The body's inside [...] sows up in order to compensate for the collapse of the border between inside and outside. It is as if the skin, a fragile container, no longer guaranteed the integrity of one's "own and clean self" but, scraped or transparent, invisible or taut, gave way before the dejection of its contents. Urine, blood, sperm, excrement then show up in order to reassure a subject that is lacking its "own and clean self." The abjection of those flows from within suddenly become the sole "object" of sexual desire—a true "ab-ject" where man, frightened, crosses over the horrors of maternal bowels, and in an immersion that enables him to avoid coming face to face with an other, spares himself the risk of castration. (*Powers* 53)

The abject becomes a useful tool for interpreting Stevenson and Schreiner's texts.

Understanding the significance of the abject as the embodiment of society's fears that are expelled from the ideal city-center renders Hyde, the children, and the animals as personifications of the abject. Hyde is the metaphorical excrement that Jekyll expels from his soul. Hyde's origins are found in the defiled as the impure chemical and Jekyll's own impure thoughts bring Hyde into being. Every time Jekyll transforms he is giving birth to Hyde whose grotesque and animal features strike terror in all who see him. Hyde is expelled from the laboratory and must live on the other side of town keeping the inner-

sanctum, that patriarchal holy-space of the laboratory, clean and pure. In Schreiner's novel the children and animals represent the abject. The adults seem to fear their power, and, as a result, they seek to control and beat them down. Tant' Sannie has little to no interaction with the children and Bonaparte Blenkins is always controlling and destroying whatever he can. His fear lies just below the surface and Schreiner brings it out in scenes he shares with the animals. The entire concept of a farm is to control and wield nature's power for production. The children are merely an extension of the adults' control. If the children do not conform, the adults psychologically and physically abuse them. Lyndall and Waldo are forced to leave the farm for this reason. Their crossing into society from the farm is met with an even greater abjection. Their non-conformity and the struggle to maintain an autonomous individuality forces them back to the farm. There is, in both of these novel, literally nowhere the abject can go.

Kristeva's own writing analyzes and critiques the terror that comes with the realization that it is impossible for the "I" to be distinct from that, which surrounds it. The body is tied to the landscape, because it is the landscape; the body is tied to the abject, because it is the abject. According to Kristeva the abject is whatever forces us to see "a world that has erased its borders." The abject, she writes, is

not a lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a savior. . . . Any crime, because it draws attention to the fragility of the law, is abject, but premeditated crime, cunning murder, hypocritical revenge are even more so because they heighten the display of such fragility. (*Powers* 4)

The terror-filled message that Stevenson's novella imparts is due to the sameness of the abject other and the respected professional. It becomes clear that Hyde is Jekyll, but Jekyll's struggle to separate himself from Hyde is futile as Stevenson reveals that Jekyll is worse than Hyde. In fact, Stevenson clearly depicts that all men are equal like Hyde. Also, Lyndall and Waldo must deal with the frustration and suffocating disappointment that society is pushing them to become like Tant' Sannie and Bonaparte Blenkins. Their deaths stem from the realization that they are powerless in a society that physically and metaphorically confines the self. The settings and characters of Stevenson and Schreiner's works erase borders and force the reader to see the abject.

#### *New Perspectives: Gynocentric Writing*

The allegorical mode in which both texts are written aligns them with emotion and the feminine rather than logic. Both novels reflect Ursula Le Guin's "Carrier Bag Theory of Fiction," which is a circular and less linear approach to storytelling that includes stories within stories. Gerda Lerner offers an insightful theory as the basis of her own literary and research-driven methodologies: she cites Joan Kelly's idea of "doubled vision." Lerner includes another element and expands on Kelly's concept: "only when the third dimension is fully integrated and moves with the whole, only when women's vision is equal with men's vision, do we perceive the true relations of the whole and the inner connectedness of the parts" (12). Her theory suggests a unification of both male and female qualities, characteristics, and perceptions within and out of literature. Virginia Woolf writes of androgyny: "Coleridge perhaps meant this when he said that a great mind is androgynous. It is when this fusion takes place that the mind is fully fertilized and uses

all its faculties. Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine” (98). Lerner’s desire is for a text void of binary thought reflects Woolf’s idea of androgyny as a catalyst for literature. Mary Daly explains that women writers and critics must not become

anti-literate, anti-cerebral. “Feminist” anti-intellectualism is a mere reaction against moronizing masculinist education and scholarship, and it is a trap. We need creative crystallizing in the sense of producing works—such as books. Like crystal balls, Glowing Globes, these help us to foretell the future and to dis-cover the past, for they further the process itself by transforming the previously unknown into that which we explicitly know, and therefore can reflect upon, criticize. Thus they spark new visions. This creative crystallizing is a translation of feminist journeying, of our encounters with the unknown, into a chrysalis. (22-3)

The “chrysalis” reflects the idea that androgyny is more than a recombination of binaries.

Through the process of crystallizing, any impure substances—such as culture—can be reconstituted to form a new way of thinking. Recently, Mona Fayad has taken the concept of androgyny and applied it to a reading of Ursula Le Guin’s *The Left Hand of Darkness* as an example of a successful and complete androgynous literary character.

Fayad supposes that androgyny is more than a recombination of binaries because

androgynes [...] cast down on [their] own subjectivity. Perhaps they provide a mirror through which [androgynes] can see [themselves] reflected, but the image is no longer the same image, “immaculate of all auto-copies.” Rather it is a mirror that casts no shadow, and hence reveals [the androgynes] for what [they] really [are] not a “neutral” observer, but rather, a story-teller, one that invents, and in inventing, reveals, not the other, but himself. (72-3)

Both Stevenson and Schreiner’s novels accomplish “transforming the previously unknown into that which we explicitly know” through the uniqueness of the characters and the literary form that shatters previous literary and patriarchal traditions and

deconstructs metaphorical binaries. Their works bring to light the parts of our humanity that society often forces us to keep buried, and their use of these literary elements reveals a highly politicized, feminine, and feminist perspective that seeks to re-vision literature and society as a whole.

While much of feminism<sup>8</sup> has actively sought to unearth the long-buried and long-forgotten patriarchal metaphors that shape our language and ultimately our way of thinking and seeing the world, Mary Daly, in particular, seeks to reinterpret this socially engrained history by recreating a feminist history through her own gynocentric writing. Daly's *Gyn/Ecology* dismantles and destroys patriarchal thoughts, myths, and histories with her re-vision of language and writing style. She defines "women-centered thinking" as a "Gynocentric Method [that] require[s ...] the murder of misogynistic methods [... and] thinking that is vigorous, informed, multi-dimensional, independent, creative, tough" (23). Similarly, Kristeva posits language as a starting point for a rupturing of the preconceived notions of identity in our society. She suggests that patriarchal culture and its fantasies are necessitated by a fracturing within of its parts, its members, primarily between the male and female, which Kristeva writes of in *About Chinese Women*. She states that "if a woman is not a virgin, a nun, and chaste, but has orgasms and gives birth, her only means of gaining access to the symbolic paternal order is by engaging in an endless struggle between the orgasmic maternal body and the symbolic prohibition" (147). Our culture emphasizes these contradictions and splits in order to suppress; "[a] woman or mother is a conflict - the incarnation of the split of the complete subject, a passion"

(“Dissident” 297). Motherhood and its mysteries are examples of the abject; therefore, womanhood becomes abject and split from itself, which makes a complete unification between the sexes impossible. “Consequently,” Kristeva posits, “no other civilization seems to have the principle of sexual difference so crystal clear: between the two sexes a cleavage or abyss opens up” (*Chinese* 141). The abyss can be bridged by restructuring our language or creating a language with a lack of structure, a fluid Happening<sup>9</sup> of words and ideas; in general, Kristeva’s use of “jouissance” in her text refer to emotions that language alone is not able to capture, yet society seeks to control.

In order to exemplify her philosophy, Kristeva writes her essay “Stabat Mater” as a fragmented text that she uses to retaliate against and redefine the linear writing characteristic of patriarchy. Kristeva acknowledges the widespread fragmentation of women’s bodies in popular culture where breasts, lips, face, buttocks, and every piece of the female anatomy are sliced, separated, and distorted. Fragmentation is a method of repression that is reclaimed by feminist writers like Kristeva’s who use fragmentation as a way to revolt. Similarly, the fragmentary form of Stevenson and Schreiner’s narratives is anti-repressive as it liberates them from the conventions of the Victorian novel. Kristeva describes the jouissance of motherhood through fragmented text in order to react against patriarchy. The text on the right side of the page follows the stylistic conventions of academic writing; the text on the left does not. The text on the left poetically portrays her experience and emotions during her pregnancy. Her writing is nonlinear, repetitive, cyclical, broken, and pierced. She revolts against the logical rhetoric of academia by writing short sentences punctuated with bursts of emotions and snippets of private

thoughts. Kristeva's revisionist methodology also includes incorporating religious rhetoric to describe the abject: the mysticism of motherhood. Similarly, Stevenson and Schreiner's novels utilize an array of emotionally charged vignettes and moments of fragmented streams of consciousness in order to critique a religiously stagnate and repressed patriarchal society. *DJMH* seeks to patronize the patriarchal authority of scientific texts, while *SOAF* uses religious imagery and language to debunk the patriarchal mythos of the Bible. Both works use their structure to analyze what causes the divisiveness in Jekyll/Hyde and is the source of sorrow and hopelessness in Lyndall/Waldo.

*The Literary Amorphism of Strange Case of Dr. Jekyll and Mr. Hyde and The Story of an African Farm*

Both Stevenson and Schreiner's works have received negative criticism that stems from a misinterpretation of their gender perspectives. It is often asserted that Schreiner writes in a stereotypically "immature" (Bishop 87) and womanly manner. According to Laurence Lerner, Schreiner's writing is "adolescent" (67), weak, and emotional.<sup>10</sup> Similarly, Stephen Arata notes how Stevenson's writings are often criticized for being "all style and no substance" (252). What categorizes these texts as "inferior" literature in comparison to other anthologized literature is exactly what makes these visionary feminist texts a part of Daly's gynocentric tradition. Schreiner's text employs the use of oral storytelling, letter writing, varying points of views, narrative interjections, and dreamscapes that function as vignettes within her novel. The stories within *SOAF* become

impressions and emotions, rather than elements integral to plot structure. Stevenson's text focuses on a retelling of the Jekyll/Hyde connection from various points of view. The narrative accounts are a retelling of fragmented and incomplete observations that challenge the narrators' authority. Both texts are an amalgamation of various literary forms that combine the feminine and the abject into a reconfigured, metaphorical framework of Westernized thoughts and ideals.

Structurally, Stevenson's novella can be divided into three major sections. The first part of the novel focuses on describing both Jekyll and Hyde from various points of view. The second part is a letter written by Dr. Lanyon who used to work with Jekyll, who first reveals that Jekyll transforms into Hyde. Finally, Jekyll provides us with his own account of his story. J.R. Hammond notes that these different perspectives have

the effect of gaining sympathy for Jekyll and of adding depth to what would otherwise be simply an interesting experiment in the novella form. It enables the reader to see Jekyll through several different eyes and in this way to form a composite picture of the central character which would not have been possible had the story been told in the first-person. (117)

While Hammond's critique of Stevenson's "interesting experiment" holds some truth in that this narrative does "form a composite picture" of Jekyll, it is not Stevenson's primary goal to simply garner "sympathy for Jekyll." Instead, the fragmented representation of Jekyll/Hyde reveals more about his observers—the voyeuristic gentlemen—and embodies what Evernden claims is the "self with place" (103). According to Evernden, an individual's existence is determined by a composite of place and self, not only one or the other (97). In the novella, Stevenson's characters are seen through the eyes of biased characters that represent the symbolic way society forces and expects

Jekyll to be a gentleman. “Mr. Hyde” is more of a man and a reality than “Dr. Jekyll,” who can only always be a preconceived notion as he is a doctor before he is Jekyll and before he is even a man.

Interestingly, Hammond also succinctly describes that Jekyll “has been described *from the outside*, first by Enfield, then by Utterson, then by Dr. Lanyon. It is not until the concluding section that Jekyll gives his own account of all that has occurred” (emphasis in original; 117). However, none of these descriptions seem particularly concerned with Hyde, except Utterson, who fetishizes Hyde’s mystery as threatening—something to be blotted out. These outward descriptions of Jekyll are told verbally from one man to another or through letter writing, none of which resemble the usual male authority of written records. Stevenson’s title, “Strange Case,” alludes to this unorthodox representation of patriarchal authority. The case itself is not strange, but what one expects to be a detailed retelling of facts is instead a parade of shadowy impressions and emotions that are quilted together in non-chrono/logical order by men of science. Oral storytelling is a primarily female activity that Jane Caputi notes has been systematically “trivialized and denigrated, not least of all by designating it ‘gossip’” (74). The discrepancy between Stevenson’s title as a “Case” and the narrative structure resembling “gossip” among the professional all-male cast ultimately reveals Stevenson’s critique of supposed authoritative texts.

In his essay “A Chapter on Dreams” Stevenson explores the creative origin of most of his writings, including *DJMH*. He writes that “[h]is dreams were at times

commonplace enough, at times very strange: at times they were almost formless, he would be haunted, for instance, by nothing more definite than a certain hue of brown” (87).<sup>11</sup> The organic and ephemeral origins of his work would only slightly resemble their written counterparts as “[t]he stories must now be trimmed and pared and set upon all fours, they must run from a beginning to an end and fit (after a manner) with the laws of life” (89).

Much of Schreiner’s writings resemble a dream. Annalisa Oboe’s brief essay “Contrast and Harmony: the Antithetical Structure in *The Story of an African Farm*” examines the form, characters, and setting of Schreiner’s novel for examples that reflect Schreiner’s own “divergence, a ‘split’ between what she actually experienced and the way she would have liked it to be” (84). Moving away from much of the early criticism surrounding Schreiner’s novel, Oboe’s essay considers how Schreiner is “very conscious of her method: she wanted her novel to resemble life” (85).

I never know why I write things in a certain way when I write them, but I can generally find out if I think afterwards. What you mean is what I call “writing ribbed!” I don’t know when I invented that term for a certain style of writing. I am changing a whole chapter of *From Man to Man* from what I call the plain into the “ribbed” style. Sometimes the plain is right, sometimes the ribbed. I think I generally write descriptions in the plain and philosophise or paint thought in the ribbed. (You know in knitting there are two stitches, one makes a plain surface and the other make ribs. Ribbed knitting goes up and down, up and down. (Schreiner, *From Man* xxi)<sup>12</sup>

Schreiner’s discussion of “ribbed” writing alludes to Woolf’s discussion of Jane Austen’s style as “women’s writing.” Woolf explains that as you read Austen’s writing, “Up one went, down one sank” (81). While Austen’s style can be construed as lack of control, a

“flowery” (81) style, it is really the injection of emotion into the writing. The movement Schreiner and Woolf allude to in their “women writing” resembles Waldo’s long and meandering journey where he walked “up and down, up and down” (218), the “violent” wag of Doss’s tail “up and down” (73), and the waves of the sea, which ebb and flow: “[i]t hurries on; and then it creeps back slowly without having reached, moaning” (227). Schreiner’s writing reflects this undulating and feminine movement.

The dreamlike qualities Schreiner embedded into her narrative form are representative of the way she saw the world. As a traditional nineteenth-century novel, hers differs slightly from the three-volume Dickensian tome<sup>13</sup> and instead is an abbreviated example filled with a patchwork of vignettes, reminiscent of more modern literature. There are gaps in action, in time, and in point of view. Uys Krige writes how “[a]bout half of her characters are seen from the outside and the other half from the inside” (3). There is no strict format with women’s writing; it is emotional. Her writing takes on an organic and natural flow that is not at all linear, hard or rigid in its form, which resembles the ebb and flow of life.

Schreiner includes references to authors and writings that were both popular at the time and influential; however, she changes them and molds them to fit her novel. One example is a poem that Gregory Rose includes in a letter he writes that is footnoted by the editor of this edition as “quotation unidentified” (275), but are actually paraphrased lines taken from Elizabeth Barrett Browning’s poem “Loved Once.” Schreiner altered the lines so much that the editor of this edition was unable to identify it. In *SOAF* Schreiner rewrites the final line from Browning’s poem and makes it the first line of Rose’s poem:

“They never loved who dreamed that they loved once.” The next line of Rose’s poem is the first line of Browning’s second verse: “And who saith, ‘I loved once?’” Finally, Rose’s final line is a loose rewriting of Browning’s second line of her second verse: “Not angels, whose deep eyes look down through realms of light” (142).<sup>14</sup> This reveals that she is not concerned so much with accuracy as with literary and emotional effect. Schreiner imitates and critiques the Bible, uses local dialect in her work, rewrites and alludes to literature, and creates her own myths.

These authorial choices on Schreiner’s part garnered *SOAF* much negative criticism early on, and although her works were often written about seriously, many critics still found fault with her narratives on the basis of her gender and relatively young age. Exemplifying this type of negative criticism is William Walsh who bashes Schreiner’s writing:

[*African Farm*] was written by a small, plump, asthmatic South African, an ex-governess of missionary stock. It is the only thing of note Olive Schreiner produced. It seems that it should belong to that ruck of works which though they may affect the reader at one time, usually when he is young, are happily and rapidly discarded. It is *structurally a jumble* and *emotionally a chaos*. It is in many ways thoroughly provincial. It is disfigured by some of the most unpleasant qualities of Victorian sentimentality and self-delusion about motives. It is weighed down with explicit argumentation and debate and littered with the material of youthful essays and solemn parables. (emphasis mine; 36)

His critique focuses on Schreiner’s womanhood and how her novel mimics those qualities often associated with women. The narrative and the writing do not follow a linear and predictable path; instead the path is often circular and reveal multiple and multi-faceted levels of depth and allegory. Unconsciously, perhaps, Walsh notes that “[i]t

is the intense, suffering consciousness of the author which gives the book its undoubted unity, penetrating every corner of its universe” (36). It is this “suffering consciousness,” an emotional perspective that does indeed unify the novel, giving it a certain quality that Walsh cannot quantify in his critique.

Anticipating the ideals of Modernism, Stevenson and Schreiner both create new wor(l)ds in which patriarchy is dismantled by using experimental, fragmented writing, and non-traditional structure to create a narrative experience rather than a narrative structure. Their novels become a feminist, and fragmented journey that spills over the pages through the borderlands of a new woman consciousness, a new writing, and a new perspective. The reader must journey through the feminine landscape of words created by these authors: in doing so, we come to understand (or enter) the physical world within the narratives that the characters navigate.

## Notes

<sup>1</sup> Hereafter referred to as *SOAF*.

<sup>2</sup> Hereafter referred to as *DJMH*.

<sup>3</sup> “Dis-covering” (xix) is borrowed from Mary Daly’s *Gyn/Ecology*. Daly calls for a “re-vision” of language that “unmask[s] deceptive words by dividing them and employing alternate meanings for prefixes” (24). Daly’s term “Dis-covering” is significant in this discussion as Stevenson and Schreiner continuously unmask the meanings behind our societal metaphors by dissecting false realities in their narratives and pushing the underlying truths to the surface of their texts.

<sup>4</sup> The major contributors to the field of semiotics were Ferdinand de Saussure and Charles Peirce. Saussure’s theory is based the subject-object dualism that consists of dividing a

sign into two parts: signified (concept) and signifier (sound image). While Saussurean linguistics is not concerned with uncovering meaning, Pierce's theory fills in this gap with a triadic division of sign into representamen (visual or auditory representation of the sign), object (instance of the sign), and interpretant (associated mental image) (Sheriff). Generally, Pierce's inclusion of interpretant to his theory creates a semiotic theory that includes an observer's interpretation and understanding of a sign, which Danesi echoes when he writes "[t]he interpreter is a creator of meanings as well" (26).

<sup>5</sup> Lakoff and Turner explain that "automatic, conditioned, unthinking behavior [...] is a lower-order behavior, appropriate only to a conditioned animal, not to a higher-order rational being. [...] [I]nstead of using lower-order instinctual behavior we ought to be engaging in higher-order rational behavior, using rational judgment and choice" (181). The theme of intellect versus emotions is a theme echoed in Stevenson and Schreiner's texts.

<sup>6</sup> In recent years the literary and cultural examination of landscape theory, also known as ecocriticism, has become more formalized and popular due to the work of Cheryl Glotfelty and Harold Fromm who edited *The Ecocriticism Reader: Landmarks in Literary Ecology*, which gathered many keynote articles and excerpts that begin to create a more unified landscape theory.

<sup>7</sup> Both Stevenson and Schreiner prefer to use "in" instead of "on" when describing a character's relationship to the landscape.

<sup>8</sup> The term "feminism" is difficult to define. While Third Wave Feminism acknowledges the failings of the Second Wave's primary focus as centered on white, middle-class women, it still has reached no consensus on the issue of gender differences. Some feminist theorists still posit an inherent difference between the sexes. In some ways, both Schreiner and Stevenson's texts mirror a penchant towards the unification and sameness of the sexes, which will become clearer throughout this analysis. Their critique of gender separateness and the ills it causes the individual in society align their philosophies more closely to Anzaldúa's ideals of androgyny, which aims to create a more powerful and complete linguistic, psychological, and biological ideal of gender.

<sup>9</sup> "Happening" is an art performance that can take place anywhere at any time and lacks structure and boundaries as the art performance usually but not always involves the audience. It was first termed in the late 1950s by Allan Kaprow who performed over 200 happenings. Jonathan Fineberg explains, "Happenings were a kind of theater that took place in real, rather than staged, settings and instead of plots they were structured in juxtaposed units as in an assemblage. The typical happening was nonverbal, discontinuous, non-sequential, multifocused, and open-ended" (191). The goal of many of these happenings was to "create a true integration of art with life" (191).

<sup>10</sup> For more critical discussion on Schreiner's literary form see also Clayton (22).

<sup>11</sup> The "certain hue of brown" echoes the imagery of the fog in *DJMH*.

<sup>12</sup> Schreiner wrote this in a letter to Havelock Ellis on August 7, 1884.

<sup>13</sup> The quintessential novel published during this time refers to the triple-decker that often characterized Charles Dickens's own works. According to Simon Eliot, "By the early nineteenth century [...] the standard number of volumes for a first edition of a novel had settled down to three or four. Each volume was usually priced at five shillings or six shillings so a three-volume novel would normally retail at between fifteen shillings and eighteen shillings" (37).

<sup>14</sup> Browning's original line is written: "Not angels, whose clear eyes, love, love, forsee" (251).

## CHAPTER 1

### Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*: Rupturing the Landscapes of Gender Binaries

The world is not a safe place to live in. We shiver in separate cells in enclosed cities, shoulders hunched, barely keeping the panic below the surface of the skin, daily drinking shock along with our morning coffee, fearing the torches being set to our buildings, attacks in the streets. Shutting down. Woman does not feel safe when her own culture, and white culture are critical of her; when the males of all races hunt her as prey. (Anzaldúa 42)

Robert Louis Stevenson's novella *Strange Case of Dr. Jekyll and Mr. Hyde* takes place in London<sup>1</sup>, on its lamp-lit, labyrinth-like streets, in front of glistening storefronts, inside the private residences of the bourgeoisie, as well as deep within the seedier parts of the city. While the novella as a whole is considered part of the Gothic genre, Stevenson's city setting undermines the Gothic tradition of primarily natural landscapes in order to reveal that the feminine and the abject no longer dwell in distant countries and fantastical woods of the traditional Gothic novels<sup>2</sup>, nor do they remain hidden within gendered and feminized spaces, such as drawing rooms or brothels. Rather, those fears and anxieties of uncontrolled and powerful femaleness dwell within the city, the social fabric that comprises the ideal of "city," and runs rampant across the metaphorical and actual landscapes of Stevenson's novella.

Gabriel John Utterson, a lawyer, investigates the strange relationship between the professional gentleman, Dr. Henry Jekyll, and his acquaintance, Mr. Edward Hyde, who Jekyll names as benefactor of his wealth should he suddenly disappear. The "strange

case” is told in various fragments consisting of oral storytelling, retelling of eye-witness accounts, written letters, and wills, as well as from Utterson’s own point of view as he is tormented by the very thought of Hyde and seeks him out through the streets, enters his living quarters, and finally penetrates Jekyll’s own cabinet in search for the truth of their relationship. Utterson’s observations and descriptions of the landscapes he traverses as well as the dark rooms he enters reveal much about Stevenson’s reversal of gendered spaces and class separatism.

In general, very little criticism focuses on Stevenson’s use of landscape<sup>3</sup> in his works. Even less is aimed at exploring landscape in *DJMH*, which takes place completely in the city of London, but is infused with numerous examples of natural and unnatural landscape imagery that provide a more complete and thorough reading of Stevenson’s text. Critics usually discuss the novella’s setting only briefly, noting that the story is “set in the modern metropolis and that its portrayal of seedy Soho life clearly relates to contemporary concerns about ‘Outcast London’ [...] The horror unfolds within a self-consciously civilized and modern milieu: that of a comfortably middle-class, professional, and male London” (Reid 94) or that “the darkness is the Calvinistic terror for the world of sin made visual by the dark back streets of London” (Kabel 143).<sup>4</sup> In analyses such as these, the setting is a medium through which the author’s societal critique is transferred to the reader through its atmospheric representation. Only a handful of critics see the landscape of *DJMH* as functioning to illuminate and mirror some of the issues often associated with the characters themselves, such as the Jekyll/Hyde duality, the

homoerotic subtext, the prevalent theme of the abject, or the anxieties of class and gender separatism. In general, the symbolic meaning embedded in Stevenson's descriptive landscape remains largely unearthed.

While the landscape criticism of *DJMH* is sparse, there have been some thorough and enlightening critiques written of Stevenson's innovative use of landscape<sup>5</sup> in his other novels. They reveal that, more than simply providing a colorful and richly textured backdrop to his narratives, Stevenson is concerned with deeply rooting the symbolic connection between self and place in his writings. In his analysis of *Treasure Island*, Brian Gibson observes that Stevenson creatively and originally discovers a way to connect

the topography of the island to Jim's maturity and independence forced by his struggle for survival in a morally relative environment. Stevenson is in many ways subverting and breaking away from the Romantic-Victorian tradition of landscape imagery that aimed merely to inspire contemplation, illuminate setting, and foreshadow action. He integrates natural setting and description with a sense of character more complex, ambiguous, and modernist than Romantic-Victorian. (12)

Similarly, Stevenson's use of landscape and nature throughout his novella is clearly metaphoric and used to position the entire elite male cast against the crumbling social ideals of patriarchy. Stevenson seeks to envelop all of Britain's imperialistic and patriarchal culture into the novella's commentary and critique. It is a warning to his audience that many of the other *fin de siècle* writers<sup>6</sup> of the time were echoing: the world is changing and the veil of class, gender, and race separatism will dissipate.

### *The Modern Gothic*

In general, a Gothic novel has at its center a decaying house, which symbolizes “the decline and extinction of the old family line. [...] a house of degeneration, even of decomposition, its living-space darkening and contracting into the dying-space of the mortuary and the tomb” (Baldick xx). Jekyll’s laboratory is both birthplace and tomb for Jekyll/Hyde.<sup>7</sup> The effect of Stevenson’s creative decision to place his Gothic story in the city rather than the country is to exemplify that, unlike Gothic novels of the past, he is not criticizing a pagan or superstitious history in favor of a religious or intellectualized present; instead the modern Gothic tale reveals how London society is in physical and psychological decay similar to Poe’s “The Fall of the House of Usher.”

Stevenson embodies this anxiety of decay in Hyde. He is the Gothic monster who lurks in the city among the privileged class. Linda Dryden explains, “Jekyll and Hyde dwells upon the geography of the late-Victorian city in ways that highlight a duality in the city itself” (“City” 255). Bringing this monster into the very echelons of the upper class, Stevenson attempts to reveal the tenuous permanence of our ideal of society. Jekyll “highlight[s] a duality” as ominous and divisive as the “barely perceptible fissure, which, extending from the roof of the [House of Usher] in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn” (87).

Stevenson’s landscape reveals that there is no difference between Hyde and the professional men who fill the pages of the novella. Stevenson’s monster is a well-respected doctor, a staple of society, gentlemanliness, and decorum. From the very

beginning, Stevenson makes sure his readers are aware of this by parading Jekyll's many titles across the page: "Henry Jekyll, M.D., D.C.L., LL.D., F.R.S., &c" (13). Combining Jekyll, his logic, science, and masculinity, with the emotional, earthly, and feminine. Hyde as feminine is alluded to throughout the novella: Utterson describes him as "[p]articularly small and wicked-looking" (22), and Anne Stiles notes that "[u]nlike Jekyll, Hyde appears young and effeminate by virtue of his diminutive stature, dandyish tastes, and emotional lability, including an outbursts of 'hysteria'" (884). The class separatism imagined by Utterson and the metaphorical binaries of good/bad and high/low among the citizens of London is all illusion. Even Utterson's apprehensive journey through the labyrinth-like streets, ending in his ultimate penetration of the Jekyll/Hyde duality, is both irresistible and frightening to him.

As an example of Gothic literature, Stevenson's novella represents what Dryden categorizes as the "modern gothic." In *The Modern Gothic and Literary Doubles* she cites various authors who during "the mid-century bring the Gothic to the city: one thinks of [...] Victor Hugo and Eugene Sue. This modern metropolitan Gothic shifts the scene of terror from the rural landscape to the inner city, and imagines horrible human mutations taking place in the heart of the city" (30). The various descriptions of the landscape throughout the novella reveal that the idea of the "modern gothic" penetrates deeper than simply including the Gothic horror in the city—it suggests that all of society and everyone in it is a part of that horror. Tim Youngs suggests that the novella, especially its settings, reveals that the anxiety Stevenson writes of is the split within society, not only

within the individual. Youngs writes that “if we look again at Stevenson’s use of the word ‘polity’ [...], then we surely have to review [...] Jekyll’s statement [...] as a grudging recognition that the polity, the state, consists of all its classes, and that to try to keep them apart will lead in fact to a destructive imbalance” (167). Stevenson warns that keeping different classes of society separate is detrimental to that society. The “destructive imbalance” becomes apparent in Stevenson’s landscapes, which are skewed and embedded with a sense of contradictoriness. The landscapes disrupt and reverse the idealistic notions of gendered space, specifically in reference to the public and private spheres, as well as the illusionary grandeur of the bourgeoisie. It is important to note that even before Hyde or Jekyll appear in the narrative, Stevenson’s description of the landscape surrounding Jekyll’s house establishes that there is something very wrong with society as a whole.

*Foggy Divisions: Same-as Anxieties Written into the Neighborhoods*

The dual nature of Jekyll/Hyde and Utterson extends past their physical bodies to their private houses, the public streets, and the surrounding landscape of London. In general, Stevenson’s exterior scenes can be seen as the metaphorical extension of the split between Jekyll and Hyde. While Stevenson’s characters and landscapes seem like contrasting binaries, there are actually many anxiety-filled moments of sameness where the Jekyll/Hyde and city/nature dualities are reduced to their artificial and socially enforced origins. The landscape metaphors in these scenes rupture the public/private

binaries and gender dichotomies. Ultimately, the relationship between the landscape metaphors and gender in Stevenson's text reveal the heightened anxiety of the elite male characters and causes their sudden limitation and retreat into private/domestic space, which feminizes and links them to the abject and feminine other.

The neighborhood surrounding Jekyll's house is made up of mostly commercial storefronts and is rather clean and orderly. In contrast, the private houses, such as Jekyll's, stand neglected and decaying, while reflecting the state of society as a whole—glossy public exteriors and rotting private interiors. Youngs suggests that Stevenson's representation of landscape acts as a metaphorical microcosm for the larger society:

The ancient, handsome houses are not just decayed and are not only divided, but are let to "all sorts of conditions of men." The square shows in microcosm the changes that many saw were happening in late nineteenth-century society. The old families have moved out, unable any longer to afford their mansions. Their property has been split up to accommodate those from a "lower" station. Baseness, that is lowness and vulgarity, is what surrounds Jekyll's now isolated house, whose tenuous hold on grandeur is apparent when we are told that it "*wore* a great *air* of wealth and comfort." as if, like a garment, it might be shaken off or pulled away. The store fronts with their glossy "coquetry" and "florid charms" shone "like a fire in a forest" "in contrast to its dingy neighborhood." (emphasis in original; 8)

Youngs's analysis reveals how this portrait of capitalism "veiled its more florid charms," (8) and wears the "coquetry" that is held up within this microcosm. Like a fire, the coquetry is destructive both to itself, nature, and those individuals who partake in holding up the guise. The delicate and ethereal impressions of Stevenson's terms reinforce that the veil could fall at any moment revealing that both the private and public worlds are not separate, but really one world. The stores are described "in contrast to its dingy

neighborhood,” but through this description Stevenson highlights the contrasts and reveals the artificial nature of these differences. He accomplishes this by reinforcing that the storeowners can only imitate this wholesome outward cleanliness but never truly actualize the illusion. The narrator states that the “inhabitants were all doing well, it seemed, and all emulously hoping to do better still” (8). Within this sentence the phrase “it seemed” and the word “emulously” defined as “desirous of rivalling, imitating, obtaining” (OED) suggests that none of these outward aspects are real. The storeowners’ desires to rival an illusionary societal ideal shines brightly like a fire always on the brink of consuming them.

The ever-present danger of the failing illusion is present in Utterson’s observation of Hyde’s neighborhood, Soho. He observes “a dingy street, a gin palace, a low French eating house, a shop for the retail of penny numbers,<sup>8</sup> and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass” (23). The overall impression of Hyde’s neighborhood is crammed into one long sentence, which begins with “the fog lifted a little” and ends with “the fog settled down again.” The sentence is stage-like in its presentation, keeping Utterson safely behind this metaphorical curtain of fog and figuratively separated from “*his* blackguardly surroundings” (23; emphasis mine) filled with these othered and “low”<sup>9</sup> people. While Utterson’s act of naming the so-called deviants around him places him in a position he believes to be lofty and separate, Stevenson’s landscapes reveal that Utterson is a part of that scene he pretends to be separate from—the landscape of the streets are indeed “his.” Utterson becomes the streets, in this sense. Stevenson subtly

connects place and character; his landscapes tie Utterson to that which he would do anything to remain separate from. Utterson is constantly frightened of those people who inhabit the streets and often uses a carriage to travel through the city, which seemingly acts as a buffer—much like the fog—between him and his surroundings. Rarely traveling alone, Utterson is usually accompanied by another gentleman, either Enfield, Poole, or the inspector. However, Utterson’s apprehension becomes clear when he revisits Jekyll’s house and notes that the streets were “unusually bare of passengers, besides; for Mr. Utterson thought he had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures” (33).<sup>10</sup> Utterson’s fear of the streets contradictorily draws him to and away from what he observes; the fog becomes a symbolic dividing line between Utterson’s desire for and fear of the crowd, which mirrors his desire to know Hyde while simultaneously feeling repulsed by him.

Stevenson was not the first nineteenth century novelist to use fog as a metaphor for various forms of social disorder. Interestingly, the first chapter of Charles Dickens’s *Bleak House* is filled with references to a “dense brown smoke” known as “a London particular” (42). Joyce McClure explains that Dickens creates “a world where fog impairs vision. If we come to this introduction already understanding that injustice involves a failure to see and respond, we realize immediately the power of Dickens’s use of fog to image the utterly pervasive and damaging force of injustice” (30). It becomes clear that the fog in *Bleak House* is directly connected “with institutionalized injustice” because “the

fog is densest at London's Temple Bar" (30). Similarly, the fog in *DJMH* is eventually found in Jekyll's courtyard and inside his laboratory. Stevenson's fog resembles Dickens's fog, which "has an aggressive character. It is both ubiquitous and traveling, groping and seeping into every nook and cranny of London. It also has a destructive character. It taints the lives of the London dwellers, sneaking into their eyes and down their throats" (30). The fog in Stevenson ceases to act merely as a symbolic and ethereal divider that is held up by the ruling class. It becomes a symptom of London's diseased social state, and it permeates through all the characters in the novel.

Utterton's inherent connection to place is also simultaneously separated from it. He seems to be permanently liminal throughout the novella—a link between Jekyll/Hyde and the upper/lower classes. He draws a path back and forth between the two, but it is unclear whether his travels towards knowledge at the end bring him any insight. It seems that these boundaries are arbitrary and "safety" is only an illusion, reinforced by the nature of fog: although it obscures and obfuscates, it is also permeable and transitory. The fog is an ephemeral, visual impairment that offers no real separation from that which Utterton fears. The natural composition of fog is both gas and liquid, heterogeneously occupying the atmosphere. Although fog is often linked with Victorian pollution, as a literary theme it represents and alludes to the unknown and the dangerous. Similarly, in *Treasure Island* Stevenson utilizes the symbolic fog to create an un/natural boundary for his characters.

The fogbound, gloomy landscape, then, usually so threatening and evil in Gothic romances of Victorian mysteries (e. g., the poisonous fog of *Bleak*

*House* or the hound concealing misty moor of *The Hound of the Baskervilles*), becomes both a prison, dangerous beyond certain boundaries, where the pirates wait, and a safe environment for Hawkins and his mother to travel in, within those boundaries.” (Gibson 13)

Utterson’s self-imposed prison includes his austere room, but the foggy streets he traverses are supposed to be a safe place for men to move freely; however, Stevenson chooses to isolate them in the landscape of both interior and exterior scenes. Jekyll, who chooses to remain trapped in his cabinet, is not the only character imprisoned in the novella. Utterson’s movements through the space are marked by a linguistic separateness punctuated by the surrounding landscape of the streets. Utterson’s fearful and restrictively obsessive journeys are a striking contrast against Hyde’s own fluid movements through London’s streets and society. The similarities between Jekyll and Utterson reinforce Jean Fernandez’s observation that “Utterson is Jekyll’s bourgeois double” (379).

During Stevenson’s time, respectable men of the upper classes would be free to go to the brothels and wander the streets alone during any time. Elaine Showalter explains that “Victorian gentlemen had the prerogative of moving freely though the zones of the city, Victorian ladies were not permitted to cross urban, class, and sexual boundaries, let alone have access to a nighttime world of sexual anarchy in bars, clubs, brothels, and illicit sexuality as an alternative to their public life of decorum and restraint” (*Sexual* 79).

Grilloch explains Walter Benjamin’s concept of the *flâneur* stating, “whether within the arcade or out on the boulevard, the urban setting becomes a landscape for the *flâneur* in which he finds amusement, distraction and novelty” (152). There is never a specific purpose for the *flâneur* to wander the streets; “[t]he *flâneur* is the aimless, complacent,

haughty bourgeois who wanders through the urban complex in search of nothing more than diversion, to see and to be seen” (152). While Utterson seeks the abject crowds in the streets, they frighten him. Yet, when he is alone, he yearns for them. Grilloch paraphrases Benjamin and writes how

[t]he *flâneur* derives pleasure from his location within the crowd, but simultaneously regards the crowd with contempt, as nothing other than a brutal, ignoble mass. However, “the ‘crowd’ is a veil which conceals the ‘mass’ from the *flâneur*” so that [...] the *flâneur* “becomes their accomplice even as he dissociates himself from them. He becomes deeply involved with them, only to relegate them to oblivion with a single glance of contempt.” (153)

What Utterson sees are the throngs of people who are abject symbols of poverty and debauchery and his desire to name and objectify them is “a study of the physiognomic appearance of people in order to discover their nationality and social station” (Benjamin 430). This act of knowing and naming will help keep the *flâneur* and Utterson separate from the crowds.

Stevenson’s landscapes continuously reveal the parallels and connectivity between all men. Utterson’s excursions into the depths of Soho are filled with symbolic references to the abject and abundant references to nature. Utterson’s description of the “dismal quarter of Soho” reveals multiple layers of meaning and various connotations that often allude to “a strange conflagration” (23) of many separate parts. The “marvellous number of degrees and hues of twilight” are represented by what Utterson describes as a “rich, lurid brown” (23), which is a mixture of colors neither black nor white. One moment it is “dark like the back-end of evening” and the next “a haggard shaft of daylight would glance in between the swirling wreaths” (23). Similarly, Utterson observes another

“strange conflagration” in the officer accompanying him. Utterson becomes “conscious of some touch of that *terror of the law* and the law’s officers, which may at times assail the most honest” (emphasis mine; 23). This echoes Kristeva’s analysis of the abject, which “disturbs identity, system, order” (*Powers* 4). Utterson’s realization that men of the law—like the police, Jekyll, and Utterson himself, who is a lawyer—can embody evil terrifies him. This notion begins to disrupt Utterson’s idealized society of a discrete and separate class of man. Utterson uses war-like language to evoke the power struggle between the separate spheres by describing the “charging” wind, “embattled vapours,” and the lamps which try to “combat this mournful reinvasion of darkness” (23), which recalls Jekyll’s realization of the “war among [his] members” (48).

The fog’s symbolic function in Stevenson’s text manifests itself in the scene quoted above and seems to penetrate the narrative with its presence throughout the rest of the novella. Stevenson’s personification of the fog symbolizes London society and is what Peter Ackroyd calls the greatest character in nineteenth-century fiction” (429). Of Stevenson’s *DJMH*, Ackroyd writes that it is

[t]he greatest novel[la] of London fog. [...] In many respects the city itself is the changeling, its appearance altering when “the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths.” Where good and evil live side by side, and thrive together, the strange destiny of Dr. Jekyll does not seem quite so incongruous. Then for a moment the mist melts and the curtain lifts, revealing [...] all this life continuing beneath the canopy of darkness like a low murmur of almost inaudible sound. Then once again “the fog settled down again” on that part, as also is the condition of living in London—to be “cut off,” isolated, a single mote in the swirl of fog and smoke. To be alone among the confusion is perhaps the single most piercing emotion of any stranger in the city. (430)

Ackroyd's discussion of fog provides a natural history detailing how the fog affected the lives of London's inhabitants. He writes that "[t]he high death rate in London has been blamed in part upon the lack of natural light" (436). Thus, "rising with the sulphurous smoke, is the spectre of infection. The city is literally a deadly place" (427).<sup>11</sup> The most significant characteristic emphasized here by the narrator is the heaviness and far-reaching fog that hampers Utterson's drive. The fog, as noted by the editor of this *DJMH* edition, refers to the "smoke pollution in industrialized London [becoming] so thick that when mixed with fog, especially during the winter months, [...] produced famously sky-darkening, choking hazes that could last for days or weeks on end" (23). This reference to industrialization and commercialism is clear. Also, the dense population of the city meant that many homes used coal fires for heating.

The isolation created by the fog is symbolic of the social isolation self-induced by society itself. Ackroyd succinctly crafts a connection between the visceral fog and the darkness and isolation of the city. Referencing Charles Booth's "images of disease and torpor," Ackroyd comments that these references "somehow increase the darkness of the capital, as the very embodiment of those *shadows* which the rich and powerful cast upon the dispossessed and the disadvantaged" (emphasis mine; 102). The "shadow"<sup>12</sup> of men like Jekyll and Utterson is Hyde, the people of the streets and Stevenson's goal through the landscape is to evoke that this shadow is cast on the whole of London society.<sup>13</sup>

London's population explosion began as early as the sixteenth and seventeenth centuries and caused the face of the city to change in order to accommodate the multitude. Harold Perkin explains the only defense the upper class had against the encroaching poor was to retreat inward to their houses and small courtyards recreating a

“[n]ostalgia for a lost rural idyll when all ranks lived together in paternalistic harmony – a mythical past which never existed – [...] people [...] create[d] miniature landed estates, one-acre gardens around detached villas or tiny aprons of lawn and flower beds in front and back of semi-detached houses, built close together” (21). Eventually, even those small spaces of perceived isolation and separateness were no longer feasible options in London where open space was a luxury afforded by almost no one. Ackroyd explains that

[t]he older versions of the grand London house, established around a separate hall and courtyard, were no longer appropriate to the new conditions of the city they were built over, or encroached upon, by smaller dwellings in streets which were already acquiring a reputation for being “rather dark and narrow.” Even the mansions of the wealthy merchants were now more compact, with a shop and warehouse on the ground floor, a hall and parlour on the first floor and the other living quarters above; it was not uncommon for such a house to rise five or six storeys, with two rooms on each level, in the customary timber and mortar fashion. (93)

London’s physical landscape began to mirror the relationship between the classes and Stevenson’s text illustrated this reality with an allegorical realism that most likely frightened more those who read his novella as a satire rather than as a horror story.

Without the physical and materialistic separation between the classes many people, especially those belonging to the upper class like Jekyll, Utterson, and Dr. Lanyon, no longer had anything to differentiate them from the masses. This anxiety becomes palpable in Stevenson’s text as Utterson moves through the landscape and penetrates those enclosed private spaces approaching the truth that Jekyll is Hyde and that ultimately what he abhors and fears is the same as that which he respects. Wendy Darby notes that while the lower and upper classes lived physically inseparable from one another, socially they were separate and different. He writes:

The underbelly of the beast [...] showed itself in the suppurating slums and brothels teeming with the impoverished, the diseased, the dispossessed, soldiers and sailors (many of them amputees) discharged from the ongoing series of expensive wars, the orphaned, and the thousands of “invisible” blacks who lived in London: in short, the preyed-upon and the underclass’s own preyers. The proximity in which London’s high life and low life existed precluded either’s living in ignorance of the other. (70-1)

The hauntingly isolating scenes and surprisingly empty streets in Stevenson’s novella seem to contradict the exploding population. There is a striking disconnect between Utterson’s travels through the empty streets and Enfield’s observation of Jekyll’s house.

While Youngs’s description notes that Jekyll’s house stood alone and “divided” (14) Stevenson’s description of Jekyll’s house alludes to the Jekyll/Hyde connection later in the novella. The connectivity of all men, whether rich or poor, good or bad, is reinforced in Enfield’s observation of Jekyll’s house: he had “studied the place for [him]self [...] there is a chimney which is generally smoking; so somebody must live there. And yet it’s not so sure; for the buildings are so packed together about that court; that it’s hard to say where one ends and another begins” (11). The blurring of identities is written into the landscape revealing that the Jekyll/Hyde duality is similar to and just as destructive as the duality of citizen and society.

The blurring of identities leads to anxiety among the upper class men who would never see themselves as parallels to the lower abject masses. Jane Rago’s essay “Dr. Jekyll and Mr. Hyde: A ‘Men’s Narrative’ of Hysteria and Containment” argues “the transgression of Hyde lies not in his otherness but rather in his sameness. The professional medico-juridico-scientific world of the text is enmeshed in the gentlemanly rituals of authoritative discourse” (277). Rago quotes Stephen Arata, who notes how

Hyde “passes” (240) as a gentleman; however, Rago insists “that Hyde does not pass as a gentleman, he *is* a gentleman, and this is precisely where the anxiety of the text is located—in trying to contain this paradox of Hyde-as-same” (emphasis in original; 279). Mr. Enfield, recounting his story of first seeing Hyde, notes that “It wasn’t like a man; it was like some damned Juggernaut” (9), but what exactly “it” is, is never specified. The ambiguity of the word “like” in this sentence characterizes Hyde as neither man nor Juggernaut. Hyde, then, is the abject, an unnamable fog haunting society’s subconscious like a nightmare. This paradox and anxiety of sameness is not only contained within the dualistic nature of the Jekyll/Hyde character, but appears throughout the rest of Stevenson’s depiction of London society, which emphasizes an unnatural division between the classes of citizens, and which, through Stevenson’s depiction of the landscape, attempts to critique and dismantle the elitist, masculine architecture upon which the societal ideals of gender are built.

The trampling scene where Hyde overtakes a girl on the streets at night provides the reader with a clear and unabashed parade of societal male figures all taking up with Hyde throughout the night to wait for the banks to open in the morning revealing, once again, their irrevocable sameness. This scene forces the reader to juxtapose the actions of Hyde against that of the young girl’s family, the doctor, and Enfield who all turned a dime on the girl’s misfortune.<sup>14</sup> Although the doctor and Enfield at first felt “the desire to kill [Hyde]. [...] killing [was] out of the question, [they] did the next best thing” (9) and are subsequently complicit with Hyde and the money he was prepared to produce as compensation. It was not only Hyde who trampled her, but the whole symbolic male

“body” made up of this group of men—a hierarchy of doctor/father/rapist/voyeur. Enfield nonchalantly states, “So we all set off, the doctor, and the child’s father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a *body* to the bank” (emphasis mine; 10). This reveals that this entourage of men had no reservations about spending a few hours together with Hyde or sharing a meal with him. Enfield’s narration of the scene groups these men together in an interesting hierarchical way and alludes to their connection as a “body”—a single unit.

Arata suggests that

[t]he homosocial bonding that occurs in this scene is only intensified by its overt misogyny. Though both he and the doctor profess to feel a profound loathing for Hyde, Enfield refers to him with the politeness due a social equal, consistently calling him “my gentleman” or “my man.” Indeed, Enfield derives vicarious pleasure from watching Hyde maul the girl. (239)

Though he could easily have prevented their collision, Enfield allows them to run into one another “naturally enough” (9), suggesting that there was really nothing he could do except watch.

### *Labyrinths: An Inward Journey*

The empty and abandoned streets in Stevenson’s novella are often referred to as “labyrinths.” Although many critics use Stevenson’s single use of the word “labyrinth” in the whole novella to refer to all the streets in London, they fail to mention that the description originates with a dream had by Utterson.

[Utterson] lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield’s tale went by before his mind in a scroll of

lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep [...] there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, [...] through wider labyrinths of lamplighted city [...]. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that sprang up and grew apace in the lawyer's mind singularly strong, almost inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. [...] And at least it would be a face worth seeing: the face of a man who was without bowels of mercy [...]. (14-5)

Utterson's description of his dream is terror filled and evokes the origin of the word that, Barbara Walker writes, "means 'House of the Double Ax,' from *labrys*, the sacred ax of Crete. The word was originally applied to the Minoan palace at Knossos, home of the fabled Minotaur, who guarded the central underground chamber" (95-6). The streets are Utterson's labyrinths; Hyde is the Minotaur. Hyde's "troglydytic" (17) features, which contain "Satan's signature" (17), reinforce Hyde's alignment with the feminine, earthly, and abject. Hyde is "[t]hat child of Hell [he] had nothing human [...] in him" (54). The association with caves connotes a place of darkness and primordial bestial brutality that provides a stark contrast to high Victorian ideals of godliness. Hyde's abject physiognomy would not have surprised readers because his grotesque appearance and his "ape-like" (22) body and mannerisms reveal how "the imagination [makes] each crime bear its misshapen brood" (Wilde 153). His physical embodiment is a reflection of his

evil, his immorality, and his crimes.

However, these descriptions, especially the reference to his “troglodytic” nature align him with the feminine other and is reinforced by the labyrinths which according to Walker most likely originated with “[e]ntrails [as...] the original model of the labyrinth with its symbolic twisting [...] The ancient belief that an infant is nourished *in utero* by its mother’s bowels evolved into the image of ‘bowels of mercy,’ source of compassion, tenderness, and mother-love” (308). Utterson in the final section of the excerpt above refers to Hyde as “a man who was without bowels of mercy” and is perhaps unconsciously already referring to his primarily patriarchal birth by Jekyll in his laboratory, which lies at the center of Stevenson’s inverted labyrinth where feminine center is replaced for a male patriarchal one.

Labyrinths, by definition, have one path to the center as opposed to mazes that may have various paths and dead ends. Labyrinths are often natural man-made objects consisting of plants or symbols carved on rocks. Artistic representations of labyrinths appear on rock carvings as early as the Paleolithic era and are a symbol of the journey. Sjöö and Mor explain that

Paleolithic caves were the matrix of internalized consciousness: womb-like, skull-like, tomb-like. Animal souls were believed to live in the dark, echoing caverns. This is where one went to commune with the deepest, most resonant, and awesome powers. The wall-paintings of animals and humans, in the innermost sanctuaries, could be reached only with great difficulty, along winding paths, narrow ledges, slippery and dangerous passages, often crawling on hands and knees. These were the narrow winding passageways of birth, and rebirth. (73)

The difficult journey to the center reveals knowledge. Stevenson’s labyrinth—the streets

of London, and more specifically the streets of London as interpreted by Utterson—  
reveal that there is a path towards truth. Utterson’s travels through the landscape and the  
labyrinth represent a quest toward knowledge of the true Jekyll/Hyde identity. In  
Stevenson’s *Treasure Island*, “[t]he landscape [...] is linked only to Jim” (Gibson 14) and  
Alistair Fowler explains that *Treasure Island* “deals with Jim’s growth and the stages of  
authority, duty, and loyalty through which he passes, and shows him succeeding in a  
quest for identity” (qtd. in Gibson 14). Utterson’s journey towards the truth of identity  
of an-other is really also a journey towards the truth of identity for himself, for it is he  
who travels and explores the landscape, which resemble many of Stevenson’s other  
characters in different novels that also similarly must traverse the landscape in order to  
gain knowledge that Utterson and in a way Jekyll both conflictingly seek out and shun.  
Sjöö and Mor emphasize that “[b]efore larger knowledge is revealed old preconceptions  
must be dissolved by the psychic and ecstatic reentry into the original cosmic womb/cave  
of the Mother” (74). Similarly, Utterson’s journey back to Jekyll’s laboratory is in a  
sense to the scientific and male womb that gave birth to Hyde. The “old preconceptions”  
and social ideologies must dissipate in order for him to see the reality of the Jekyll/Hyde  
duality.

#### *Home/Body: The Reversal of Domestic and Public Spaces as Prisonhouse*

The personification of Dr. Jekyll’s house foreshadows the subsequent revelation  
of Jekyll’s true inner nature, but also comments on the outward appearances that are

often overvalued in society. More specifically, just as the city metaphorically represents its citizens, so too does Jekyll's house represent and reveal his own personal conflict. That conflict is apparent not only in the dualism of Jekyll/Hyde as has so often been noted, but also in the similarities between the two that critics have recently begun to note. The exterior description of Jekyll's house foreshadows this through the contradictoriness of the relationship between the outside of Jekyll's house and what the idealistic image of Jekyll as professional seems to represent.

Iris Young explores the signification of home and cites Edward Casey, who explains "home is an extension of and mirror for the living body in its everyday activity. [...] home is the materialization of identity" (150). Casey also writes explains that "we tend to identify ourselves by—and with—the places in which we reside" (qtd. in Young 150). However, this idea of home as self becomes more complicated when examined from a feminist point of view, as women have long been restricted to the home. Kristina Deffenbacher examines the concept of house as self and quotes Freud's notion that "[t]he one typical—that is regular—representation of the human figure as a whole is a house" (106); yet, it is important to note that Freud as well as other "twentieth century thinkers inherited the self-as-house model from Victorian culture. In the 1840s and 1850s [...] the mind came to be understood as a constructed and internally structured space" (Deffenbacher 107). The self-as-house depends entirely on social preconceptions and is "born of a particular cultural moment, [and] thus relies upon a particular conception of 'home'" (Deffenbacher 107). However, just as the concept of the *flâneur* is reversed in Stevenson's novella, so too are the genders of those limited to the confining domestic

spaces of the house. Reversing the normalized social ideal, Stevenson's London depicts upstanding gentlemen who confine themselves to their own prison houses while the dangerous feminine presence of Hyde runs free in the public streets. Jekyll remains sequestered and trapped in his "house of voluntary bondage" (31) while Hyde travels freely between Soho and Jekyll's more respectable neighborhood. While Utterson is able to move through the streets, his travels are restricted by his debilitating fears. Utterson is besieged by his contradictory longing for the crowds and his aversion to them, which mirror his longing and disgust for Hyde. Utterson is doomed to haunt the streets in his perpetual journey towards the laboratory/patriarchal male center. In his room, Utterson wrestles with his nightmares, attempting in vain to remain austere, solemn, and dispassionate; yet, Hyde manages to evoke a desire within him, which drives him to the edge of insanity.

A single sentence provides the reader with a holistic image of the exterior of Jekyll's house: "Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street" (8). The two doors are split at the corner, going in different directions, much like Jekyll and Hyde who are connected and are one. Presumably both doors lead to the same interior, as both Hyde and Jekyll are the same person. However, Enfield later states that "[i]t seems scarcely a house. There is no other door" (11).<sup>15</sup> Also, it is important to note that this description is tied to Jekyll's residence and not where Hyde lives. The sentence itself is split and united by the semicolon revealing its own grammatical duality. The numerous commas reveal a fragmented nature.

The imagery of opposing forces is written into the landscape as the court entryway has a “certain sinister block” that pushes its way menacingly out towards the street. The block foreshadows Hyde who thrusts forth violently and sexually against society. The entryway and the jutting out of the building all at the same time suggest movement and fluidity, not permanence. The building is alive and changing as Jekyll and Hyde are changing. The house is marred by “the marks of prolonged and sordid negligence” (8),<sup>16</sup> which symbolize the emotions and the actions Jekyll tries to hide within himself and which come out in Hyde. If the depiction of the landscape is a mirror of the characters—a part of them, an extension of their selves and their situations within the narrative—then the sordid negligence is an abandonment of a part of the self that is tied to nature and to the feminine as well as to sexuality. It is negligence towards the reality of the self and the knowledge of the abject. The metaphors of the Jekyll/Hyde dichotomy are written into the landscape imagery.

The deteriorating façades in *DJMH* reveal that the sprawling country estates are now the row houses of the city and the gentleman who live within the houses are privy to a life built up by crumbling pillars.<sup>17</sup> As early as Jane Austen, the fascination with deteriorating estates in need of improvement—as critics such as Alistair Duckworth have suggested—may symbolize the characters that reside in them:

For Jane Austen, in *Mansfield Park*, the estate as an ordered physical structure is a metonym for other inherited structures—society as a whole, a code of morality, a body of manners, a system of language—and “improvements,” or the manner in which individuals relate to their cultural inheritance, are a means of distinguishing responsible from irresponsible action and of defining a proper attitude toward social change. (ix)

There are no attempts at “improvements” in Stevenson’s novella, only accelerated deterioration. Repressive society only seems to perpetuate what it seeks to punish as Lord Henry notes, while speaking in Wilde’s novel *The Picture of Dorian Gray*, “[t]he mutilation of the savage has its tragic survival in the self-denial that mars our lives. We are punished for our refusals. Every impulse that we strive to strangle broods in the mind, and poisons us” (20) and is manifested throughout Stevenson’s grimy landscape. On various occasions throughout the novella, Jekyll proclaims the uncontrollability and inevitability of the escape of his “devil [which] had long been caged, [and] came out roaring” (56). In addition, Jekyll uses biblical imagery to portray how “[t]he drug [...] shook the doors of the prisonhouse of [his] disposition; and like the captives of Philippi, that which stood within ran forth” (51-2). The uncontrollable side of his “shadow” runs forth through the streets of London because it is already present there. The result of societal repression, Jekyll states, is “the doom and burthen of our life is bound forever on man’s shoulders, and when the attempt is made to cast it off, it but returns upon us with more unfamiliar and more awful pressure” (49).

As the scenes of Stevenson’s novella move further inward into the interiors of the buildings, the more truth is revealed. Once Utterson finally breaks into Hyde’s bedroom, he penetrates the private dwelling place of a monster he has hunted, fearfully through the streets. Upon discovering the lair of the Minotaur he is at once surprised and shocked at what he finds. What lies before Utterson and Inspector Newcomen is a well-furnished and tasteful living apartment:

Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet filled with wine; the plate was of silver, the napery elegant; a good picture hung on the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many piles and in agreeable colour. (24)

The parenthetical aside emphasizes Utterson's assumption that Hyde's well-appointed apartment could only be the result of Jekyll's influence is meant to contrast with Utterson's preconceived notions of Hyde. The impossibility and utter contradiction of the luxury of the room differs drastically from Utterson's ideal of Hyde. It is also a stark contrast from Utterson's own personal living space, which physically represses the kind of opulence he now sees present in Hyde's apartment. The descriptions surrounding Utterson's apartment embody his stifled life and imagination as well as his mental castration.

In "Jane Austen and the Masturbating Girl," Eve Sedgwick supposes that within literary analysis confined bedroom scenes, not always of explicit sexual nature, can represent the repressed side of sexuality. Sedgwick cites a bedroom scene in *Sense and Sensibility* to illustrate her argument:

We know well enough who is in this *bedroom*: two women. They are Elinor and Marianne Dashwood, they are sisters, and the passion and perturbation of their love for each other is, at the very least, the backbone of this powerful novel. But who is in this *bedroom scene*? And, to put it vulgarly, what's their scene? It is the naming of a man, the absent Willoughby, that both marks this as an unmistakably sexual scene, and by the same gesture seems to displace its "sexuality" from the depicted bedroom space of same-sex tenderness, secrecy, longing, and frustration. Is this, then, a hetero- or a homoerotic novel (or moment in a novel)? (emphasis in original; 823)

Utterson's fear and frustration towards Hyde is manifested in the claustrophobic

homophobia of his apartment, which represents the sexualized and repressed landscape of his subconscious. Within the confines of his “business room” (30), not bedroom,<sup>18</sup> Utterson reads Lanyon’s letter “by the light of a melancholy candle” (30) while “[t]he face of Hyde sat heavy on his memory; he felt (what was rare with him) a nausea and a distaste of life; and in the gloom of his spirits, he seemed to read a menace in the flickering of the firelight on the polished cabinets and the uneasy starting of the shadow on the roof” (18). The parenthetical interruption occurs after “felt” and not at the end of the phrase, emphasizing that his feeling anything at all is uncharacteristic. His feeling is also restrained and withheld and becomes a part of his sexual anxiety. The scene itself is a sexualized one and the landscape of this interior is a reflection of Utterson’s own frustrations towards Hyde’s unknowableness. The candle, a phallic object flickering and licking the darkness, produces a sheen on the cabinets and casts shadows on the roof that represent Utterson’s subconsciously “uneasy” desires. The “secrecy, longing, and frustration” surrounding Utterson is palpable in the symbolic flickering of the candle. The patriarchal power of naming, identifying, classifying, and knowing seem to elude and frustrate Utterson.

Jekyll’s laboratory and cabinet are at the center of Stevenson’s narrative labyrinth. Gayatri Spivak discusses the destructive force within these male spaces as evident in Victor Frankenstein’s laboratory—“an artificial womb” (317) that resembles Jekyll’s laboratory, which is more claustrophobic and devoid of life than the exterior spaces. Of Jekyll’s laboratory Arata explains that

[i]t is one of Stevenson's triumphs that he transforms the hearth - that too-familiar image of cozy Victorian domesticity into a symbol of these men's isolation and repression. In turn, the most notable thing about the scene Utterson and Poole stumble upon is that it is empty of life. The lamplight soothes, the kettle sings, the chairs beckon - but no one is home. Recognizing this, we recognize too the subtle irony of calling it "the most commonplace" sight to be seen in London. The outward forms remain in place, but the indwelling spirit has fled. (243)

Once Utterson finally enters he sees that "even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deadly sick" (25). The laboratory represents a male dominated space that replaces the ideal of home in the same way that Jekyll replaces the feminine. "Fear of the archaic mother," Kristeva writes, "turns out to be essentially fear of her generative power" (*Powers* 77), which Jekyll embodies when he gives birth to Hyde. Yet, Hyde's birth resembles an abortion of the abject self from within Jekyll and is inscribed into the landscape as Hyde is expelled and lives in another house on the other side of town. Irving Saposnik discusses the topography of Stevenson's novella stating that there are a "series of contrasts between exterior modes and interior realities" and that "[w]hile the structure of *Jekyll and Hyde* is predicated upon a contrast between exterior and interior, the contrast is never allowed to remain static" (725). This is evident in the fact that while Jekyll finds shelter and safety within the layers of his home/laboratory/body, while crimes and danger of his body lurk and exist on the outside, it is impossible to erase that the origin of the danger, of Hyde, is from within—both structurally from the laboratory and from within Jekyll's own consciousness. The fluidity of borders becomes increasingly transparent by the end of the novella because the Jekyll/Hyde, the fog, and the abject are all both inside and outside.

*Conclusion: Thresholds: Stevenson's Doors and Windows as Symbolic Orifices*

Stevenson's desire to emphasize the similarities between binaries is highlighted by his textual emphasis on the various thresholds in the landscape through which the characters can metaphorically and literally move in to and out of the private and public spheres of the text. There are many customs and traditions associated with thresholds that are deeply embedded within the occult and superstitions. Walker writes that thresholds are "[l]ike the crack between the worlds [...] the threshold was a place of transition between inside and outside, the place where spirits were thought to gather, therefore a dangerous place for a stranger to pass. Often it was literally a grave. [...] In northern India, dead infants were buried under the threshold, so that their spirits might enter a woman as she passed in or out, and thus be born again" (158). In her essay "Dr. Jekyll's Closet," Showalter convincingly argues the homoerotic nature of the novella specifically by examining the significance of the two doors and noting how

[t]he male homosexual body is also represented in the narrative in a series of images suggestive of anality and anal intercourse. Hyde travels in the "chocolate brown fog" that beats about the "back-end of the evening," while the streets he traverses are invariably "muddy" and "dark." Jekyll's house, with its two entrances, is the most vivid representation of the male body. Hyde always enters it through the blistered back door. (73-4)

Bodily functions and the body are associated with the abject and although repressed are often an object of fascination. Apparently it is the fascination of Utterson, Enfield, and even Poole, as well as other men in the tale who are constantly attempting to rupture the boundaries of Jekyll/Hyde's buildings/bodies in order to enter them, know them, label them, and ultimately to destroy them. Their destruction is foreshadowed by the door

itself “which was equipped with neither bell nor knocker” (8) There is no gentle way to get in. In order to see what is on the other side we must push forth violently without warning. We must beat the door down the same way that what is within beats its way violently out. Our contrived boundaries create resistance on both sides. We must be willing to burst through the doors and the barriers that block out and divide the public/private, male/female self.

The chapter entitled “The Incident at the Window” is brief but illuminating because Utterson and Enfield catch a glimpse of Jekyll’s transformation during the only time the change occurs in real-time in the novella. It is also significant because Utterson and Enfield have moved farther into Jekyll’s fortress of identity progressing from the public to the private spaces of the novella. Jekyll is now at his half-open window in-between the private and public. There is an amalgamation of elements in this scene, another example of Stevenson’s desire to disrupt dualities. The narrator explains that “[t]he court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The *middle* one of the three windows was half way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll” (emphasis mine; 31). The dampness of the court suggests that it is neither wet nor dry, but a mixture. The “premature twilight” of the court is interesting because the sky above was still bright near the streets and only in Jekyll’s courtyard did the darkness gather. The space is neither dark nor no longer bright. The reference to Jekyll at the half-open window in the middle of three portrays a sense of in-betweenness and ambiguity that is heightened by the

landscape's "premature twilight" which is inherently a mixture of both darkness and light, but it's early arrival is an oddity, and the fact that it can exist here and there, but not everywhere at once is also interestingly fragmented. Stevenson's novella is in essence a novella written in chiaroscuro.<sup>19</sup>

The idea of an "incident" evokes a sense of something being rather "trivial" and "constitutes no essential part" (OED), which is certainly not the case here, as it is the only time anyone sees the transformation begin. Jekyll tells Utterson and Enfield from his window that he is "very low" (32); he is living liminally, but he quickly says, "It will not last long, thank God" (32), implying that once he transforms into Hyde all of his melancholy and his own self-imprisonment will be relieved.

As Jekyll continues to speak to Utterson and Enfield he makes a benign comment that his low mood would not last long, indeed "the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such *abject* terror and despair, as *froze* by the very blood of the two gentlemen below" (emphasis mine; 32). The term "abject" occurs only once more in the text while Jekyll is writing his final letter and recalling Hyde's "love of life [which] is wonderful" and writes that "I, who sicken and *freeze* at the mere thought of him, when I recall the *abjection* and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him" (emphasis mine; 61). The terms "abject" and "freezing" occur simultaneously and in both examples. The presence of the abject, and the realization that it does indeed reside at the very center of all men within the cloistered society of gentlemen in London, causes Utterson and Hyde to literally freeze. They are not able to

witness or hold the knowledge of the abject in their minds. They must keep it separate and unknown at all costs.

Once the half-open threshold between the public and private Jekyll/Hyde is “instantly thrust down” after both Enfield and Utterson

saw it but for a glimpse [...] but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too they traversed the by-street; and it was not until they had come into a neighboring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes. (32)

The “answering horror” is their mutual understanding of what they had witnessed. Once again, there is no discussion or voiced concern of the “abject horror” they had witnessed and no words or logic could help them explain their experience of the transformation. The only expressions they are able to convey are knowing-glances. Their ability to intellectualize speech is momentarily disabled, and they must revert to primitive gestures and emotion to communicate. The open window represents the barriers of the emotions imposed on the self. Jekyll cannot live fully on the outside because of who he is and what he represents; however, Hyde has full range of the night and no regrets he can come and go as he pleases. Yet, Jekyll’s own discussion of himself in contrast to Hyde is a continuation of the veneer of the storefronts and the crumbling façade of his e/state. Jekyll describes his crimes as Hyde in an innocuous manner stating that they were “undignified” (52) pleasures of “vicarious depravity” (53). Jekyll does not allude to murder in any of these accounts and says, “the worst of [his] faults was a certain impatient gaiety of disposition” (48). Within the laboratory, his observations of himself are pithy and

unemotional; they are a detached view of himself and his permanent state of threshold consciousness. The absurdity of Jekyll's self description is another way Stevenson brings his characters to the window, as if on a stage or framed within the pages of his novella, in order to reveal the shadow self.

## Notes

<sup>1</sup> Irving Saposnik suggests that Stevenson's story seems more Scottish in its morality than English and cites G. K. Chesterson as well as other critics when he writes, "the more proper setting would have been Edinburgh. [... But] only London could serve as the *locus classicus* of Victorian behavior" (717).

<sup>2</sup> Authors such as Horace Walpole, Ann Radcliffe, Bram Stoker, and Edgar Allan Poe evoke a sense of foreignness and mystery in their Romantic landscapes. Chris Baldick provides a succinct definition for the Gothic tale stating, "a Gothic tale will invoke the tyranny of the past (a family curse, the survival of archaic forms of despotism and of superstition) with such weight as to stifle the hopes of the present (the liberty of the heroine or hero) within the dead-end of physical incarceration (the dungeon, the locked room, or simply the confinements of a family house closing in upon itself) (xix).

<sup>3</sup> Critics often only focus on Stevenson's landscape imagery in works such as *Treasure Island*, *Ballantrae*, *Kidnapped*, and his travel writings. This thesis will instead focus on analyzing how Stevenson skews the natural into a symbol of what society deems unnatural, repressed, and how the city blots out and obscures the natural. Stevenson utilizes the metaphors of space to critique culture and transform natural landscape imagery into iconographic and metaphorical representations of the monstrous elements of the feminine and othered.

<sup>4</sup> See this thesis' conclusion for a discussion of Calvinism.

<sup>5</sup> For a general analysis of Stevenson's own views of nature see William Gray's "On the Road: Robert Louis Stevenson's Views on Nature."

<sup>6</sup> Thomas Hardy's *Jude the Obscure* blends both city and country in order to reveal the tensions and dualities Jude and Sue face in negotiating their Christian/pagan beliefs as well as their masculine/feminine characteristics. Similarly, in Arata's essay "The Occidental

Tourist: *Dracula* and the Anxiety of Reverse Colonization” he posits that Bram Stoker’s novel embodies “[t]he late-Victorian nightmare of reverse colonization” (465) because Dracula is “both the warrior nobleman [...] and the primitive savage” (470). Dracula is “disquietingly familiar” (468) in the same way that Hyde is both “creature” (19, 37, 45, 47, 50, 59, 60) and “gentleman” (9, 10, 11, 21, 37, 44) to Utterson. The term “monster” is never used in Stevenson’s novella, but the final occurrence of “creature” (60) to describe Hyde occurs just after Jekyll uses it to describe himself. Though not her intention, Mary Shelley’s *Frankenstein* echoes many of the same anxieties and dualities as Jekyll/Hyde. The name of Frankenstein, the last name of Victor Frankenstein, who creates the monster in her story, is often confused in popular culture for the monster. As a son inherits his father’s name, so society baptized the monster with his creator’s name. Robin Wood, a film critic, discusses the film *Son of Frankenstein* by Basil Rathbone who “complains bitterly that everyone believes Frankenstein to be the name of the monster. We discover subsequently that [in the film] the town has also come to be called Frankenstein, the symbiosis of Monster and creator spreading over the entire environment” (79-80) is a prevalent theme of these authors—the separation between man and monster, man and the feminine, and man and the othered, man and the abject in literary and popular culture is a tenuous ideal and one that is criticized and represented as encompassing all dualities in much of the literature produced during the *fin de siècle*.

<sup>7</sup> While Jekyll gives birth to Hyde by some accident of an “impure” (35) substance, it is Jekyll who actively puts an end to their fate. Jekyll indifferently leaves his fate up to Hyde writing, “Half an hour from now, when I shall again and forever reindue that hated personality, I know how I shall sit shuddering and weeping in my chair [...]. Will Hyde die upon the scaffold? or will he find the courage to release himself at the last moment? God knows; I am careless” (62). Reinforcing Jekyll’s static nature throughout the novella, he simply sits and waits, leaving his fate to Hyde.

<sup>8</sup> Utterson’s distaste for “penny numbers” is ironic as the first edition of *DJMH* was itself a “shilling shocker.” Jean Fernandez explains that “[t]he literary market place is located in a landscape of cheap appetite, addiction, and prostitution, while subalternity is conflated with the foreign for the respectable, abstemious English gentleman” (376). For further discussion on Stevenson’s commentary on the state of literature in reference to *DJMH* see Patrick Brantlinger’s “An Unconscious Allegory about the Masses and Mass Literacy”

<sup>9</sup> Valerie Martin’s novel *Mary Reilly*, published in 1990, is a retelling of *DJMH* “from the perspective of the doctor’s maid and [...] imagine[s] the world *below* stairs” (emphasis mine; Bryk 205). Interestingly, the female perspective Martin chooses as her focus contrasts with the limitations faced with female servants as opposed to their male counterparts. Armed with even less freedom and respect, Martin selects a female servant as the symbol of knowledge. As she is the only one who knows there is something wrong

with Jekyll, just as in Stevenson's novella the servant Poole is the only one who "sees" something wrong with his master. None of the other intelligent, lofty, and respectable characters can see anything at all. The high-class men's knowledge and perception of reality is limited and limiting, just as their reign over the streets is simultaneously restricted and restricting for them.

<sup>10</sup> Utterson directly aligns himself with his "fellow-creatures" and by extension connects himself to Hyde, who he often refers to as "creature." Utterson's literal utterance of is an oral confession of his own sameness and connection to Hyde and the abject.

<sup>11</sup> Ackroyd provides an in depth analysis of the history of fog in London (426-434) noting that "nineteenth-century London created the foggy darkness" (427) produced by the "[h]alf a million coal fires mingling with the city's vapour, 'partly arising from imperfect drainage,' [...] rising approximately 200 to 240 feet above street level" (427) creating a perpetual state of semi-darkness on the streets below.

<sup>12</sup> Carl Jung wrote about the unconscious mind and its repressed instincts as the shadow aspect of an individual. He wrote that "[e]veryone carries a shadow and the less it is embodied in the individual's conscious life, the blacker and denser it is" (131).

<sup>13</sup> A common negative criticism of Schreiner's *SOAF* is her treatment of black characters, which seem more like caricatures and mouthpieces for Tant' Sannie.

<sup>14</sup> Enfield states that while he and the men were talking to Hyde about his punishment the men were also "keeping the women off [Hyde] as best [they] could, for [the women] were wild as harpies" (10). It is interesting to note the animalistic description associated with Hyde is also ascribed by Enfield to the women who were emotionally involved in the incident and attempted to receive immediate retribution for the crime against the girl. The men however, intellectually and calmly brokered a deal.

<sup>15</sup> This is significantly contrasting the original description of there being "two doors" (8). Immediately after the mention of two doors is made, it is never clear which door is the subject always referred to as one door. It is a prime example of the one sidedness of society that creates these artificial dualities and denies the existence of the other.

<sup>16</sup> Those drawn to the shadows of the building and the door are "tramps" and "children" (8)—the outcasts of society and society's future. The children and tramps destroy the veneer of the buildings and reveal the underlying truths. Incidentally, Schreiner believed that children are the bearers of truth. In Stevenson's text, their symbolic chipping away reveals Jekyll's eventual exposure as Hyde.

<sup>17</sup> Herman Melville's "The Paradise of Bachelors and the Tartarus of Maids" is a highly symbolic short story that represents the impending fall of the bachelors' "quiet cloisters" that lie "in the story heart of stunning London" (202). The bachelors are a symbol, as is Jekyll, for the ruling class and their metaphorical "fall" is foreshadowed by the narrator who describes the bachelors' dinner apartment as being "well up toward heaven" (206), recalling the biblical Tower of Babel. And as such it is reinforced that "bachelors' dinners, like bachelors' lives, can not endure forever" (210). Melville's short story is split into two contrasting parts, "The Paradise of Bachelors" vignette represents a mythically patriarchal dynasty of elitism, bloodlines, and excess, while the "Tartarus of Maids" reads like a descent into the industrialized hell of commercialism and production where women labor both physically and metaphorically in isolated factories. The contrast between the two tales highlights that these men's idealized private, masculine, and domestic space will indeed transform into the "quiet cloisters" of their tomb once their way of life comes to an end. Similarly, *DJMH* parades a cast of men on the brink of terror at this realization.

<sup>18</sup> Utterson's isolation in his business/bedroom is literally the only other bedroom scene in the novella besides the scene of the maid servant who witnessed Hyde murder Carew from her bedroom window in which "[i]t seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing" (21). Utterson's own dreamlike state cause him to dream and fantasize of Hyde standing menacingly over Jekyll's bed.

<sup>19</sup> The chiaroscuro technique in painting manipulates light and shadows in order to give volume to the figures.

## CHAPTER 2

### Olive Schreiner's *The Story of an African Farm*: Rewriting Religious and Patriarchal Dichotomies in the Landscape

Humans fear the supernatural, both the undivine (the animal impulses such as sexuality, the unconscious, the unknown, the alien) and the divine (the superhuman, the god in us). Culture and religion seek to protect us from these two forces. The female, by virtue of creating entities of flesh and blood in her stomach (she bleeds every month but does not die), by virtue of being in tune with nature's cycles, is feared. Because, according to Christianity and most other major religions, woman is carnal, animal, and closer to the undivine, she must be protected. Protected from herself. Woman is the stranger, the other. She is man's recognized nightmarish pieces, his Shadow-Beast. The sight of her sends him into a frenzy of anger. (Anzaldúa 39)

An analysis of Olive Schreiner's *The Story of an African Farm* provides a unique comparison with Stevenson's *DJMH*. Both works reveal the importance of decoding landscape metaphors because of the contrasting parallels between the authors and the works themselves. Schreiner's *SOAF* was her first published work, which she began writing at nineteen and worked on while she was a governess. Contrastingly, Stevenson wrote *DJMH* when he was thirty-six years old after he had published various novels and short stories. As a citizen of England and South Africa, Schreiner's feminine perspective, which includes her doubled-vision of British culture and its colonized lands, is reflected in her landscapes and the children of her novel. Stevenson's male perspective is located in the empiric London center amidst a scientific professional male world. Both works are often read as binary narratives that illustrate the separation of the mind/body or male/female dichotomies. However, as this thesis illustrates, these works should not be so literally reduced; instead, the two text's use of contradictions and fragmentation reveals the desire for an amalgamation of societal binaries and a unification of embattled

members that are fractured because of patriarchal society. This message is palpable in the landscape of both texts, and it is clear that Stevenson's cold city reveals as much natural imagery as Schreiner's text, which writes metaphors of the city into the farm. Thus, the two works become inverses and mirrors of each other.

The title of Schreiner's *SOAF*<sup>1</sup> suggests that the setting of the novel will most likely take place completely in this particular farm; however, the novel's landscape is not so narrow or specific: it includes the unnamed farm, the surrounding African landscape, and a landscape of dreams and imagination where symbolism begins to blur the lines between the real and the unreal. While Schreiner's novel is often noted for its autobiographical elements, controversial depiction of premarital sex, transvestitism, and its harsh critique of religious fanaticism and proscribed societal gender roles, comparatively little critical attention focuses on the significance of landscape. The metaphorical landscape imagery strengthens Schreiner's societal critiques and reveals how patriarchal religion, superimposed over ancient and feminine ideals of Nature, fractures and isolates the characters within the landscape. Consequently, Schreiner's text expands on Stevenson's critique by asserting that patriarchy and its asceticism represses the emotional and abject feminine self.

Schreiner's novel follows the lives of three children, Lyndall, Waldo, and Em, who live on an ostrich farm in the South African karoo. The farm is run by the lazy Tant' Sannie and the tyrannical Bonaparte Blenkins, who arrives as a stranger and soon attempts to marry Tant' Sannie in order to solidify his control over the farm. While Blenkins is later banished, he leaves a trail of destruction in his wake. The story follows the children as they negotiate the repressive forces embedded in the farm and embodied

in the adult characters. The first part of the novel reveals a reflective and interiorized narrative of Waldo's struggle to come to terms with a hypocritical ascetic religion, and Lyndall's attempts to negotiate a patriarchal society that expects her to marry. The second section is a dream-like and structureless narrative that divides the children's childhood from their adulthood. The third section of the novel traces the adult Waldo and Lyndall's journeys away from the farm, their ultimate return, and their deaths.

Schreiner's characters and her landscapes, like Stevenson's in *DJMH*, are often misread and categorized as primarily binary representations of male and female, good and evil, and society versus nature; however, this simplified reading of Schreiner's text can only produce a problematic understanding of the underlying themes present in her novel. Some critics comment on and criticize the fractured qualities of Schreiner's writing, suggesting that it appears in many of her other works as well.<sup>2</sup> Ruth Parkin-Gounelas notes that in many of the early critical reviews of Schreiner's novel, including those made by her husband Cronwright, her writing was seen in terms of yet another fracture—that of book/body “available for general (male) consumption” (80). Edward Carpenter, Schreiner's friend, notes her “face and figure” (qtd. in Parkin-Gounelas 80) in his criticism of her work. Schreiner's body becomes a commodified object in the criticism; critics view the narrative fractures as indicative of Schreiner's body. What many critics, such as Krige, see as “a flaw that runs right through *The Story of an African Farm*: the split in her vision or presentation of her characters” (3) is in fact symptomatic, as Gerald Monsman states, “that Schreiner *deliberately* pushes at the conventional limits of fictional form by replacing the linear cause and effect of conventional plot with a coherent structure of inverted parallels, ironic juxtapositions, and a correspondingly

discontinuous chronology” (emphasis in original; *Landscape* 50). As discussed in the introduction, Schreiner’s narrative style begins to distance itself from the binary code of patriarchal language. By writing in the allegorical mode and deconstructing her narratives into more cyclical and feminine forms Schreiner’s text elucidates her ideals of androgyny. Her writing completely disregards the “conventional limits of fictional form” in her treatment of characters, landscape, and plot, as well as in the structure of the novel.

Landscapes and art influenced the structure of Schreiner’s novels and framed much of her philosophical understanding and critiques of the society around her. Cherry Clayton explains that the hardships Schreiner experienced during her lifetime left her with “two consolations and outlets, nature, the African landscapes to which she responded profoundly, and art, what she called her work: reading, thinking, walking up and down, composing in her head, writing, writing out” (21). In many of Schreiner’s fiction and non-fiction works, she elicits pastoral imagery, the power of nature, and the destructiveness of society. The role of nature and its importance in developing and nourishing great minds and societies is paramount to Schreiner:

[I]t is necessary that the artist or thinker who is to instruct mankind should not live too far from the unmodified life of nature, if he is to accomplish work that shall have in it the deathless elements of truth and virility [...]. As the great individual is seldom found more than three generations removed from ancestors who wrought with their hands and lived in the open air, so the most powerful races seldom survive more than a few centuries of the enervation of an artificial life. As the physical body becomes toneless and weakened so also the intellectual life grows thin; and it is as necessary for the nation, as for the individual who would recuperate, to return again and again, and lying flat on the bosom of our common mother, to suck direct from the b[r]east [sic] of nature the milk of life, which, drawn through long artificial channels, tends to become thin and ceases to nourish. (*Thoughts* 141)

Schreiner's discussion emphasizes civilization's need for a strong philosophical and physical connection to nature. A distanced relationship from nature or none at all, she suggests, will hasten the fall of that civilization and stifle the individual. The cityscape in Stevenson's *DJMH* recalls this imagery of societal collapse made imminent by Utterson's isolation in the streets and Jekyll's self-imprisonment in his cabinet. So, rather than suggesting a binary between nature as good and society as evil, Schreiner yearns for a balance between the two spheres. Schreiner embeds the constructs of city and patriarchal hierarchies within the naturalized setting of the farm. A correlation between her work and Stevenson's fog-filled streets mirror a landscape clouded by the vice of religious philosophy. Utterson looks out through the fog towards the abject and the reader looks in at the abjected Waldo while he seeks out a god that does not exist beyond the fog of religious mythos.

This analysis will seek to disentangle Schreiner's discussion of landscape and society to reveal how her landscape metaphors echo her sentiment that "the city kills" (*Thoughts* 141) while emphasizing that hers is not only a novel of binaries. The natural landscapes embody the construct of "city" while the farm combines elements of the natural. Therefore, her fractured text with its decoupage of styles mirrors the landscape metaphors, which rupture binaries and create a more fluid and interchangeable ideal of gender that ultimately aligns Schreiner's text as a feminist work. Schreiner's hope is that eventually the city will become a landscape where the next generation can rewrite their own myths: "Our fathers had their dream; we have ours; the generation that follows will have its own. Without dreams and phantoms man cannot exist" (Schreiner 260).

### *Landscape and the Illusion of Isolation*

The landscape in *SOAF* is made up of various types of settings that mostly include the African landscape, the farm, various vignettes of city and town life both experienced in real time by the characters and implied by the narrative. The landscapes are also not limited to the physical surroundings, but include the landscapes of oral storytelling and dreams. Schreiner's landscape descriptions are often contradictions in her narrative: while her writing focuses on their expansiveness, her story examines its claustrophobic and isolating power over Lyndall and Waldo. The majority of critics who discuss the signification of the landscape in Schreiner's novel do so in terms of its isolation. Victoria Middleton compares Doris Lessing's writings to Schreiner's and explains that Schreiner's, "landscape is a monumental, prehistoric space that dwarfs the follies and vices of the human society scrambling to survive on it" (136). Schreiner's expansive landscape; therefore, becomes a foil against the pettiness of the characters. Similarly, J.M. Coetzee writes that Schreiner's farm is a "tiny community set down in the midst of the vastness of nature, living a closed-minded and self-satisfied existence, driving out those of its number who seek the great white bird Truth by venturing out into the unexplored veld or by reading outside the One (closed) Book. The farm is pettiness in the midst of vastness" (65). However, the isolation often noted by critics that exists in the narrative may be a reflection of Western perceptions and metaphorical connotations associated with our understanding of the idea of the desert as a vast and lifeless expanse. Within the novel's descriptive narrative, Schreiner provides an almost microscopic analysis of the life forms that surround her characters and paints a landscape that is neither desolate nor void of life. Those quintessential scenes categorized by the

characters' isolations and entrapments are clearly inscribed with scenes of life from the natural world. Growing up in South Africa gives Schreiner a unique perspective that renders her descriptions of the karoo as a place teeming with life. Modern day critics whose perception of nature/city is influenced by this dualism can never read past their own skewed perceptions. It is not the isolation the critics read in Schreiner's landscape, but critics reading their own societal conceptions of landscape into Schreiner's text.<sup>3</sup>

Perhaps foreshadowing this inability to see, Schreiner's characters struggle to "see" nature around them. Schreiner taps into an obvious detachment from nature that was replaced by society, religion, governments, industrialism, and capitalism. Gerald Monsman posits that

there is a parallel between imperialism or colonialism and sexual exploitation or conquest, so that the new century, the fresh landscape, and the human body all become regions of death, not home. Essentially the rape of the landscape, like the rape of the body, is a seizing, despoiling, a violating and taking away by force of that which is not rightfully one's own. ("Literature" 584-5)

The patriarchal hierarchy of power destroys the abject and the natural. The farm and the landscape are regions of death. Reading Schreiner's text with this myopic lens of patriarchal reasoning distorts the microcosms of life that fill the pages of her novel. The multifarious representations of animals in *SOAF* allude to the nature ideals Schreiner attempts to include in her work as a mode through which she can subvert patriarchal society. The animal imagery also undermines many critics' analysis of her landscape as "isolating." The significance of analyzing Schreiner's depiction of animals, children, and other diminutive objects in her novel will reveal that she finds beauty and power in what society often obfuscates, rejects, and categorizes as the abject.

“The Sacrifice” a brief vignette in the first chapter “Shadows from Child-life” depicts an isolating scene where Waldo puts god to the test and how god fails him miserably, unable to live up to the standards written in the Bible. Waldo waits patiently for god’s hand to strike and sear his piece of meat, but nothing happens even though the Bible promises: “nothing doubting, it shall be done” (6). Waldo’s intensity and faith in this scene are sincere. He is truly faithful; he doubts nothing. Yet, his piece of meat simply rests on his makeshift altar. In this scene Waldo first sets down the meat and makes his request of god, then Schreiner writes: “at last he raised himself. Above him was the quiet, blue sky, about him the red earth; there were the clumps of silent ewes and his altar—that was all” (6). That was all—the sky, the earth, and the animals. Nature is all around him. He is not alone, but he cannot see this. As previously mentioned, critics see Schreiner’s landscape as isolating, when a close analysis of her text reveals the opposite to be true. The sun, with time, had begun to do what Waldo was asking of god: “[o]nly the sun had melted the fat of the little mutton-chop, and it ran down upon the stones” (7). Finally, “the third time he bowed himself. When at last he looked up, some ants had come to the meat on the altar. He stood up and drove them away” (7). Nature is all around Waldo, comforting and surrounding him, but he cannot see it. His mind and focus are looking for the wrong answers in a god that Schreiner does not allow to exist within her text. The subtle way in which she replaces god with nature is often unnoticed by critics.

Nature is often able to interact with the children and provide them with a presence that negates their isolation. “Beyond the ‘kopje’ grow some pale-green, hairy-leaved bushes. We are so small, they meet over our head; and we sit among them, and kiss them,

and *they love us back*: it seems as though they were alive (emphasis mine; 103). This understanding of the power of Nature seems to be embedded in children; however, it is removed and replaced by the patriarchal god—"the inexorably Silent One" (107). Schreiner illustrates her anxiety towards society's inability to see "the merry sunshine playing over all" by emphasizing how "we see a great white throne, and Him that sits on it" (104). Religion replaces nature, and all natural emotions and connections to our bodies become evil. We are unable to see ourselves as good because we continue to compare ourselves to an idealistic and unrealistic god figure. Both Lyndall and Waldo live through this anxiety, and their experiences in and out of the farm bring them to a realization that not conforming can be dangerous.<sup>4</sup>

### *The Unnamed Farm as Symbol*

Schreiner's African landscape is deeply symbolic and politicized. It functions as a catalyst to and reflection of character development, and within that broader landscape is the African farm itself: unnamed and ambiguous. At the same time, the farm is related to the landscape and separated from it. Oboe comments that "[t]he farm in the karoo does not have a precise name: it is a symbol of all the farms of the South African karoo" (87). Within the borders of the farm the characters begin the story; characters arrive and leave the farm, some return to die on it, others never return. The farm is central to the story<sup>5</sup> because it is the microcosmic nucleus that begins to dismantle the societal dualisms continuously reinforced by patriarchal society. As with so many of Schreiner's other supposed dualisms, the farm is often seen as an opposing force to the natural landscape that surrounds it; however, this may not always be the case. The farm is a unified and

divided representation of nature from farm, city, and society that critics too often simplify.

The farm is a “microcosm” (Coetzee 65) of the world. It is where different nationalities, ideals about gender, and differing views of religion, spirituality, and nature collide. Monsmon explains that “[i]n particular, the people on the farm are a microcosm of the polygot culture of South Africa, encapsulating all the *problematic aspects* of its frontier life at that moment when the commercial development of the diamond fields was triggering sweeping social change” (emphasis mine 49). Focusing on the signification of the African landscapes in the genre of the farm novel, Coetzee observes that there is “nothing to distinguish Schreiner’s farm from raw nature: it is undomesticated, and [...] indomesticable” (64). Also, because the farm depicts people living and coexisting it is similar to a town. He writes that “[t]he farm thus has two aspects: nature and town. These aspects merely coexist. They form no synthesis” (64-5). And while Coetzee’s observation is partially correct in asserting the existence of this dualism, he is not in implying that “they form no synthesis.” Schreiner irrevocably reveals through her characters how there is a connection and influence spilling over from both of these spheres, revealing her character’s connection between self and place as well as between the farm and nature.

The setting becomes an important element in understanding the complexity of the characters because Schreiner attempts to reflect the characters’ struggles with the fragmentary and illusionary nature of the surrounding landscape. As Ursula Edmands writes:

This farm is not the peaceful, gabled homestead often associated with the Dutch-South African way of life, nor are its inhabitants the easy-going, generous folk of popular tradition. The African farm, as Olive Schreiner

presents it, is a place where a complex mixture of races and nationalities live together in a harsh environment, where the heat and drought are matched by intellectual barrenness, deliberate idleness, and the frustration of every impulse towards “the finer life.” (42)

Perhaps Margaret Daymond surmises Schreiner’s African farm in the most accurate terms, suggesting that her depiction of the farm and its relation to the natural landscape around it is not so very binary, or easily defined. He writes that the “here-and-now of the narration is confined to the farm. Even those who leave, return so as to tell their story” (174), which provides every character’s perspective of the farm. Daymond also explains that Schreiner accomplishes a wonderful contradiction within her description of the farm: “culturally it is arid and constricting, and for questers such as Waldo and Lyndall it is a place of deprivation; but as a place in the natural world it has a purity which directs them to the questions which would be screened from them in the social world” (174). The farm is a combination of races and cultures as it combines aspects of the natural within its man-made structures. Edmands observes how

[t]he novel begins with a description of the farm by moonlight. The moon lends an “oppressive beauty” to the scene and “quite etherealises” the stunted vegetation, the ugly farm building and the parched square of sandy earth which is the only garden. By daylight, however, the farm and its surroundings are seen to be “less lovely.” (41)

The farm’s changing specter is connected to its combination of elements and absence of a balance that allows the children to live on the farm. Schreiner’s farm reveals these moments of intersectionality where the overlapping of natural and unnatural elements occurs. Waldo and Lyndall being to question the social world as children on the farm, and their journeys away from the farm as adults were supposed to lead them to the answers. Interestingly, their moments of enlightenment occur away from the narrative.

Lyndall and Waldo's journeys away from the farm are retold after the fact. Lyndall's time at the finishing school is expressed verbally to Waldo only after she returns. The finishing school, she tells Waldo, "finish[es] everything but imbecility and weakness, and that they cultivate" (152). Upon her return she finds the farm relatively unchanged, "all was there, but the old self was gone" (149). Similarly, Gregory tells Em of Lyndall's time in the Transvall. Waldo was gone a year and a half traveling to various towns including Grahamstown. He explains that he had been traveling "Up and down, up and down" (218), his journey is an ebb. Once he returns to the farm Waldo decides to write of his journeys in an unfinished letter to the already-dead Lyndall. Only after his act of writing does Em tell him there is no use in continuing—Lyndall is dead. Both Lyndall and Waldo's journeys to the periphery leave them more disillusioned and weak than when they lived on the farm. Their transformations remained veiled while their disillusionment of society is solidified.

The whole novel is a macrocosm in which the children wander physically and metaphorically toward a deeper realization of their selves. As Marquard states

[t]he desert in Schreiner, like the sea in Conrad, or the Yorkshire moors in *Wuthering Heights*, is the place of self-discovery - the "solitary land of individual experience." It is the place where people are tested and where final truths are revealed. It is in the desert with its rich Biblical and prophetic associations that Waldo discovers ironically the absence of God. In Schreiner's "wasteland" symbolism the desert represents the extremity of spiritual and cultural deprivation; at the same time it inspires in man the softening illusions that safeguard him from the harsh realities of the human lot. (152)

The landscape of the karoo is a mirror upon which all the characters can gaze into and discover their selves—the symbolic landscape is a "place of self-discovery"<sup>6</sup> In essence, many critics view Schreiner's novel as representing, what Christopher Heywood calls, a

“Dantean landscape” (59) that reveals the characters’ inability to survive either on the natural landscape or in the farm. Coetzee notes that

[b]ecause the African farm has a *split nature*, it is impossible to live an integrated life upon it. Either one lives on the inhospitable land (as Waldo tried to do) and perishes or one lives in the farmhouse and succumbs at last to adulthood, becoming another Tant’ Sannie, counting one’s money, counting one’s sheep. For *the farmhouse is at war with nature*. (emphasis mine; 65)

Recalling Jekyll’s proclamation of the “war among [his] members” (48), another natural conflict that is Darwinian in nature, Schreiner’s characters move to and from the patriarchal center of the farm in order to discover an actualized realization of their true selves.<sup>7</sup>

#### *The Abject: Primitiveness, Children, Animals, and Nature*

A deep relationship exists between the children and the natural landscape, while the adults of the novel are mostly the symbolic antithesis of nature. Schreiner’s children are the most closely tied to nature as Middleton observes, “the child’s primal receptivity to the universe is what [...] Schreiner [...] set against social conditioning” (140). Waldo, Lyndall, and to a lesser extent Em, represent primitivism, innocence, and knowledge.<sup>8</sup> Schreiner shared the Romantic notion that children were more receptive to Nature’s primitivism—the sublime qualities of nature—than adults. Ridley Beeton observes that “Waldo, even Lyndall—and even, surprisingly, Em and Gregory Rose—live expansively and ‘organically’” (39). The combination of nature with children emphasizes Schreiner’s desire to do away with societal binaries while illuminating the abject.

Waldo is often hypnotized by the goings-on of the animal-life that surrounds him. He stares “dreamily” at the pigs wondering if “there was a certain harmony about them” (78). The children’s connection to nature is clearly inscribed in the various parallels drawn between them. Waldo “was like an animal” (223), and Otto calls the children “chickens” (22, 23, 28, 54, 60). As Waldo questions why god would allow people to be damned for eternity he “wept, and crept closer to the ground” (4). This movement towards the earth in order to find solace, especially during his doubt-filled introspective searching, is repeated in various forms throughout the novel, further aligning him to the natural.

Schreiner’s narrative shifts the point of view in her text to animals, which elevates them up to the same level as the other characters. As Gregory and Em discuss their relationship, the narrator describes “the cows, busy with their calves, took no notice of the little human farce” (144). This implies that the cows’ perspective is elevated and superior to that of the humans around them. Even non-animal entities, such as plants, are personified and resemble the main characters’ point of view.

Besides being Waldo’s primary companion throughout the novel, Lyndall describes Doss as being “the most interesting and intelligent thing [she] can see” (195), which is a sentiment she reserves for Waldo. Essentially, Doss’s point of view is often as important as Waldo’s. The following passage exemplifies the ease with which Doss’s observations could easily be confused for Waldo’s:

Waldo found an immeasurable satisfaction in the handling of his machine; but Doss winked and blinked, and thought it all frightfully monotonous out there on the flat, and presently dropped asleep, sitting bolt upright. Suddenly his eyes opened wide; something was coming from the direction of the homestead. Winking his eyes and looking intently, he perceived it

was the grey mare. Now Doss had wondered much of late what had become of her master. Seeing she carried some one on her back, he now came to his own conclusion, and began to move his tail violently up and down. Presently he pricked up one ear and let the other hang; his tail became motionless, and the expression of his mouth was one of decided disapproval bordering on scorn. He wrinkled his lips up on each side into little lines. (72-3)

Only a semicolon separates the switch between Waldo and Doss's point of view.

Throughout the text, Doss's point of view is grammatically linked to either Waldo or Lyndall. In this excerpt, the narrative weight of the scene is decidedly Doss's description of the landscape and the significance of the grey mare that carried Blenkins on her back instead of Otto. Doss's connection to the children is palpable, but it is his personification—his ability to think and dream throughout the novel—that strengthens this tie between the children and nature.

The ability to see past the false exteriors of society and individuals lies only with children and animals, not adults. Doss's intelligence and his observational powers are directly on par with the children's especially in their categorization of Blenkins as an imposter: "Doss got up and moved back a step. He did not approve of Bonaparte's appearance. His costume, in truth, was of a unique kind" (73). Lyndall is the only other person, besides Doss, who can succinctly unmask and correctly label Blenkins' inauthenticity. When Blenkins first appears disheveled, dirty, and not at all like a gentleman, he plays the gentleman's part through his exaggerated actions and speech convincing Tant' Sannie of his authenticity. Later, Otto gives him a suit, so Blenkins finally has the outward appearance of a respectable person causing Tant' Sannie to wonder, "where those clothes were when he came to her door. There was no doubt, he was a very respectable man, a gentleman" (36). Her inability to see beyond Blenkins'

deceptive surface echoes Wilde's statement that "manners are of more importance than morals" (111). Similarly, the male characters' descriptions of Hyde ebb between his interior gentlemanliness and his external animal-like features. The reverse is true of Blenkins, who is a gentleman only on the outside and animal-like on the inside

While both Lyndall and Waldo share this connection to nature, Schreiner does not paint with perfect symmetry the dualities of her characters. Waldo "is distinguished from Lyndall by a greater receptivity to nature" (Clayton 24); however, Waldo's ultimate unification with nature subsequently kills him. Carol Barash explains "[j]ust before Waldo dies, the narrator allows him a revelation of an explicitly maternal Nature to replace the 'old Hebrew God'" (336). Schreiner leaves her readers with the impression that nature is not the all-saving substitute to the silent patriarchal god thus complicating previous critical analysis of *SOAF*. Her novel reveals less emphasis on dualities and more emphasis on creating a unifying depiction of spirituality and gender.

*Lyndall and Waldo: Questioning, Challenging Patriarchal Authority, and Rewriting Religious Mythos*

Gloria Anzaldúa comments on the destructive nature of patriarchal religions and their goal to "encourage fear and distrust of life and of the body; they encourage a split between the body and the spirit and totally ignore the soul; they encourage us to kill off parts of ourselves" (59). Waldo and Lyndall are the symbols of the divided self in a world where patriarchal religion makes no room for unity with Nature.<sup>9</sup> In order to emphasize this schism Schreiner juxtaposes Waldo's emotional characteristics with Lyndall's rationality.<sup>10</sup> It is only with Waldo that Lyndall "never know[s] that [she is] a woman

[...they] are both things that think. Other men [...] are mere *bodies* [...]; but you [Waldo] are a *spirit*" (emphasis mine; 177). Similarly, Gregory Rose's gender is often blurred in a similar fashion throughout the narrative. The general agreement among critics is that Gregory Rose represents the "New Man" and is somewhat of a narrative counterpart to Lyndall, who symbolizes the "New Woman." While Gregory considers himself "unmanly" (140), according to Mohammed Alquwaizani, he is merely attempting "to achieve self recognition" (103). The gender relationship between Rose and Lyndall is reversed and Lyndal continues her masculine role when dealing with Gregory. Alquwizani suggests that their "role-playing satisfies Gregory [...] and permits Lyndall to enlarge the circle of womanhood by means of including him on the other" (103). The amalgamation of the gender binaries is embedded in Gregory's name, which is "a combination of masculine and feminine names" (Alquwizani 103).

Although the critics consider Waldo feminine and emotional, Schreiner ruptures those preconceived binaries by depicting him as an inquisitive and rational being. In fact, Waldo's intellectualism competes with Lyndall's as he questions and begins to rewrite religious conceptions. His literal and metaphoric journey through the African landscape reveals that his struggles, beliefs, and his very essence, are entirely juxtaposed with the natural world around him. Schreiner implies that truth and absolute knowledge lie with nature, which is something towards which many of the characters in her novel either gravitate towards or away from.

Lyndall's emergence in the split society is manifested throughout the novel. Understanding the evil associated with thought, Lyndall also understands that a woman's body is a more powerful tool than the mind. "We all enter the world little plastic beings,

with so much natural force, perhaps, but for the rest—blank and the world tells us what we are to be, and shapes us by the ends it sets before us. To you it says—*Work*; and to us it says—*Seem!*” (emphasis in original; 154). It is the female body that can seem and Lyndall acknowledges this when she comments on the power of her chin and its worth in patriarchal society:

Look at this little chin of mine, Waldo, with the dimple in it. It is but a small part of my person; but though I had a knowledge of all things under the sun, and the wisdom to use it, and the deep loving heard of an angel, it would not stead me through life like this little chin. I can win money with it, I can win love; I can win power with it, I can win fame. What would knowledge help me? The less a woman has in her head the lighter she is for climbing. (155)

Lyndall learns the power of her body, but she discovers that her soul becomes “compressed” and “atrophied” (155). The body also becomes a mechanism, location, and metaphor for female suffering. Her metaphor of how “[w]e fit our sphere as a Chinese woman’s foot fits her shoe” (155) does not just emphasize “[i]nto how little space a human soul can be crushed” (152). The flesh rotting away within the tight bandages meant that washing was “to be done privately because of smell and ugliness hidden by ointments and fancy shoes” (Daly 141). The horrors that exist beneath the bandages and the ornate shoes, like Stevenson’s London houses, gentlemanly dress, and professional titles, become the borders of the abject. The abject is either safely hidden, or quickly expelled.

Lyndall rewrites the expectations of womanhood when she rejects to embody those ideals. Lyndal is a contrast to Em, who is static, unquestioning, and will marry. Gregory Rose remarks on Lyndall’s strangeness in his letters to his sister, “She’s got such queer ways” (173). He views her independence and unconventionality as “unwomanly”

(174) and her actions not “at all proper” (173). Indeed if he “had a wife with pride [he’d] make her give it up, *sharp*” (emphasis in original; 174). His comments refer as much to Lyndall’s actions as they do to her sexuality. The power of which intrigues and frightens Rose. Therefore, the twofold meaning of the word “sharp.” It not only refers to how quickly he would make his prideful wife stop, but the cutting imagery also suggests that he would figuratively incise her pride and perform a spiritual circumcision that would leave his wife debilitated and easier to control. Her strangeness must be corrected and she must fit into the mold at whatever costs. Completely aware of Rose’s power to physically and mentally disable her, Lyndall subtly declines his advances and explains, “the air is sharp as a two-edged knife that cuts the unwary” (196).

Margaret Lawrence attributes Lyndall’s frustrations towards life as her inability “to find a man to worship” and she sees Schreiner’s novel as “the first instance in feminine writing of a declaration of the need in women to worship” (128). However, Lyndall does not need to worship a man. She chooses death over either such existences. Lyndall affirms that believing that god sends babies is one of the most “dastardly revolting lies men tell to suit themselves” (176). This only bolsters Lyndall’s disgust towards the passive role men take in childbirth, never carrying any of the responsibilities when a woman becomes pregnant out of wedlock. This is yet another lie that keeps women crushed and deformed, unknowing and blind.

While Lyndall leaves the farm to try to come to terms with the contradictions of womanhood, Waldo’s journeys forces him to ask “unpleasantly shrewd questions” (104) of the religious ideals he was brought up with. The entire narrative is punctuated by his struggle to determine if the answers indeed lie in the patriarchal architecture of religion

that society is built upon, or if the answers are embedded in the natural landscapes. Schreiner closes her first chapter writing that “[t]he barb in the arrow of childhood’s suffering is this:—its intense loneliness, its intense ignorance” (9) and it is this ignorance which characterizes many of her characters’ relationships with nature. Both Waldo and Lyndall struggle against ignorance and attempt to break out of the artificially restrictive nature of society and both suffer for it.

The first time Waldo appears in the novel he is contemplating the nature of time and grappling with his own mortality. He realizes that with each passing second he comes closer to death and closer to possible damnation. His only chance of salvation is to follow the strict guidelines of the Church. Waldo’s blatant and outward distrust for religion surprises Waldo’s stranger, who describes Waldo’s actions “as though a curious little tadpole which he held under his glass should suddenly lift its tail and begin to question him” (123). Indeed, the tadpole beneath the glass is Waldo. He is suffocating in societal oppression and the insecurity he feels towards the newly discovered discrepancies between his feelings about nature and the constructed reality of religion. He ponders, “Why did the women in Mark see only one angel and the woman in Luke two? Could a story be told in opposite ways and both ways be true?” (33).<sup>11</sup>

Schreiner examines the hypocrisy of religion when she allows Waldo, the prolific questioner, to be linked to immorality because of his questions. He is described as a “poor devil” subtly linking his incessant questioning to immorality. Waldo’s search for god forces him to question the laws established by the Bible and allow his “questioning Devil” (109)<sup>12</sup> to emerge. Although “[t]hey tell us it is so because it *is* so” (emphasis in original; 103) “we are *not* satisfied” (emphasis in original; 104) and neither is Waldo.

The unanswered questions that plague Waldo are at the root of his frustration. While the unquestioning and complacent are rewarded with social acceptance, the questioning are singled. In the allegorical vignette, “Waldo’s Stranger” the hunter releases a group of metaphorical birds. The people around him are horrified as they watch the birds fly away. They begin to yell, “Fool, hound, demented lunatic!” (128). The group wanted those birds, those “brood of Lies” (126). Anyone in search of Truth and an understanding of the real reality, not the socially prescribed one, is considered crazy. As the narrator notes, “When your life is most *real*, [...] you are *mad*” (emphasis mine; 69).

Waldo struggles intellectually with complex philosophical issues of religion, God, existentialism, and knowledge. However, neither discovery nor answers reward his ceaseless searching. Only briefly, as Waldo pours over newly discovered books in the loft, does he become more alive than ever, experiencing a moment of ecstasy. Schreiner utilizes sexual metaphors to depict the regenerative and life-giving properties of knowledge and truth while using Waldo’s experience in the loft to create an ethereal portrait of the potential wholeness of human beings. For a brief moment, Waldo’s consumption and literal ingestion of knowledge and truth fortify him. Blenkins believes that Waldo took so long in the loft because “[t]here must be something nice to *eat* up there” (emphasis in original; 77). Blenkins’ ironic “sagacious[ness]” (77) correctly identifies Waldo’s invigorating consumption. The pages of the Bible “are our food” and it is carried “always in our breast” (105). In the loft, Waldo replaces the Bible with John Stuart Mill’s *Political Economy*,<sup>13</sup> which to “his breast [he] buttoned [...] tightly” (77). The previous knowledge of the Bible becomes void, and Waldo realizes that “the religion our mothers fed us on [is] a delusion” (135). He becomes a symbol of Schreiner’s

generation that is “not destined to eat and be satisfied as [their] fathers were; [they] must be content to go hungry” (137) because, as the ending of the novel so pessimistically represents, knowledge does not equate to salvation.

The sexual imagery Schreiner employs to describe Waldo’s discovery in the loft also suggests the connection between his mind and body, his intellectualism and emotions. Lovemaking is a physical, mental, and emotional act, and his coupling with knowledge in the loft breathes life into his body, infusing him with a hurried and “tremulous haste, [which are] most unlike his ordinary slow movements” (77). Waldo does not just read the books, he “felt them” and “ran his hand along [their] rough edges” (76). He penetrates the pages of the book mentally and physically “thrust[s] his fingers in among the leaves, and crumpled them a little, as a lover feels the hair of his mistress” and “his lips parted” (76) as he did so. Waldo feeds on these new books, his “heavy body quivered with excitement,” and “[h]is cheeks were burning” (76-7). Waldo’s quivering excitement represents the physical impetus that knowledge lends his body. A spark is kindled within him that represents the power of knowledge. Blenkins affirms that “there was no girl up there—[Waldo] had not been making love” (77), but the female presence in the loft with Waldo was truth. The reunification of Waldo’s imaginative and emotional self with a newly invigorated physical self allows him to see truth.

In order to counteract the power of emotion and sensibilities Blenkins seeks out ways to destroy and obliterate what frightens and is more powerful than him. Blenkins manifests this destructiveness by crushing Waldo’s “machine for shearing sheep” (43) and burning the “ungodly book” (80) of *Political Economy*. Although Wilde believes that “[t]here is no such thing as a moral or an immoral book” (3) Blenkins sees immorality in

most things he does not understand, except himself. Blenkins experiences a debilitating fear of emotions and feelings, which is the source of his suppressing actions. For Blenkins, he was “afraid to climb the ladder” to the loft even though “he liked to know what was in all locked-up places and out-of-the-way corners” (73). When a “half-grown ostrich” follows Blenkins into his room, he screams to Otto, “As you value my life, shut the door!” In the face of the ostrich he sees that “eternity has looked [him] in the face! [His] life’s thread hung upon a cord! The valley of the shadow of death!” (29). Blenkins is a frightful coward at heart and his fear leaves him stagnate. Wilde succinctly traces the origin of this fear writing that: “[t]he worship of the senses has often, and with much justice, been decried, men feeling a *natural* instinct of terror about passions and sensations that seem stronger than themselves” (emphasis mine; 101). The natural, feminine, abject are the children whose spirits are quashed, the black Africans who have no voice or identity, and the animals—a mere commodity on the farm. The narrator relates one of Blenkins’ axioms for life; it is “a simple rule [...] of marvelous simplicity, of infinite utility, of universal applicability” (79), that Blenkins and many others act upon on a daily basis:

[w]henever you come into contact with any book, person, or opinion, of which you absolutely comprehend nothing, declare that book, person, or opinion to be immoral. Bespatter it, vituperate against it, strongly insist that any man or woman harbouring it is a fool or a knave, or both. Carefully abstain from studying it. Do all that in you lies to annihilate that book, person, or opinion. (79)

Blenkins sees something inside of Waldo that he fears and must annihilate. He states, “where there’s mischief *in* it must be taken *out*” (emphasis in original; 90).<sup>14</sup>

After Waldo's illegitimate guardians burn his book, a symbolic snapping of his umbilical cord to imagination, Blenkins locks the loft with the rest of the books inside. "[T]he 'Political Economy' was no more—gone out of existence, like many another poor heretic of flesh and blood" (81). As suggested by the title of this chapter, Bonaparte does more than simply get upset, he does more than simply destroy that which he "absolutely comprehend[s] nothing" (79)—"he snaps" (75) literally and figuratively both the connection Waldo had with the world and human thought as well as Blenkins' own tenuous hold on his own humanity. Waldo is unable to maintain a synthesis or an actualized understanding of his individuality.

Blenkins states, "I shall act as a father to you, Waldo," and in the same breath utters, "I think we had better have your naked back" (92) and proceeds to whip him. This scene represents the abusive and violent attacks society is ready to inflict on citizens who do not fit into the mold of strict religious morality—they are beaten into it. Waldo later laments how "we wish our father hadn't brought us to town [church], and [how we wish] we were out on the karroo" (111). Waldo may refer to Otto or to Blenkins who is now fulfilling the role of Waldo's father as a preacher, but this statement also refers to patriarchal teaching in general, with which Waldo is mostly unsatisfied. He explains that "our fathers handed down to us" (113) our false idea of god.

In direct reaction to the destructiveness of Blenkins' actions, Waldo creates an artifact in the tradition of the ancestors of the land he inhabits, which echoes Anzaldúa's vision of a unified culture:

don't give me your tenets and your laws. Don't give me your lukewarm gods. What I want is an accounting with all three cultures—white, Mexican, Indian. I want the *freedom to carve and chisel my own face*, to

staunch the bleeding with ashes, to fashion my own gods out of my entrails. And if going home is denied me then I will have to stand and claim my space, making a new culture—una cultura mestiza—with my own lumber, my own bricks and mortar and my own feminist architecture. (emphasis mine; 44)

The freedom to create a face and identity directly echoes Hyde's abjectification in Stevenson's novella and the black Africans in *SOAF* who remain faceless and voiceless. However, Waldo does attempt to create a new identity through creation. He attempts to do this twice throughout the novel, first creating a sheep-shearing machine that takes him nine months to finish. Blenkins ultimately destroys Waldo's machine, but his second creation of feminist architecture is his artifact that he carves as a gift to his deceased father. Waldo essentially creates his own artifact and mythology in "Waldo's Stranger" in an attempt to finally blot out and replace the silence patriarchal religion has provided him.<sup>15</sup> It is during this scene that he also meets the stranger who interprets and tells the story of Waldo's carving.

Waldo either cannot tell his own story, or the stranger will not let him. Instead the stranger observes Waldo's carving noting how "[t]he men and birds were almost grotesque in their laboured resemblance to nature" (122) and linking Waldo's reality, his own personal mythology to the natural, but also to the grotesque as if embodying Anzaldúa's ideal was a monstrous undertaking and echoing the monstrous embodiment of the natural in Stevenson's novella. Then, the stranger vocalizes his interpretation of Waldo's myth<sup>16</sup> and leaves. "It is only when Waldo sees the man in the Grahamstown gardens that he knows that his bearer of truth is flawed. Although Waldo is not moved to reject that truth itself (as he had once done with Christianity) he has to accept yet again that there are no available absolutes by which he can live" (Daymond 184).

Schreiner's dreamscape of the farm is one that imagines the possible synthesis of dualities and a harmonizing existence of the fractured landscape within patriarchal society. The world within her text allows neither Waldo nor Lyndall to form such a synthesis. Schreiner's narrative surrounding the symbolism of the dung beetle represents Lyndall and Waldo's futile struggle throughout the novel. Juxtaposed with the destruction of Waldo's invention the dung beetle becomes a metaphor for the futile struggle through life: "The beetle was hard at work trying to roll home a great ball of dung it had been collecting all the morning; but Doss broke the ball, and ate the beetle's hind legs, and then bit off its head. And it was all play, and no one could tell what it had lived and worked for. A striving, and a striving, and an ending in nothing" (74). Schreiner's theme of generational connectedness suggests that while our anonymous deaths may seem bleak, our lives make the journey easier for those who will follow. A reinterpretation of Schreiner's symbol of the dung beetle highlights this concept. Egyptian culture considered the dung beetle a symbol of transformation and regeneration, and "a symbol of the enduring human soul" (*Encyclopædia Britannica*). The dung it collects is where it will feed, and where it will give birth, as the larvae of the next generation are planted within the dung, which becomes its food.<sup>17</sup> Unfortunately, Lyndall will never be able to actualize her intellectualism and Waldo cannot be a creator of worlds. They must succumb to both kinds of labor (biological and manual), which results in their abortion from this world. However, Schreiner's writing hints at the optimism she sees as yet-unrealized potential.

*Conclusion: A Reunification with Nature and the Abject in “Times and Seasons” and Death Scenes*

The unification between the animals, children, and the black Africans of the farm exemplify Schreiner’s rewriting of patriarchal binaries. The narrative amalgamation of binaries occurs in the chapter “Times and Seasons,” which represents the most transcendental and uncategorizable chapter in the whole novel. This chapter provides a significant break in the narrative, thus epitomizing the fractured quality of the text and alluding to Schreiner’s feminist sensibilities. The chapter reveals her understanding and rewriting of male dominated nature metaphors in order to recreate a more natural, ambiguous, and inclusive reality. Some critics berate this chapter as an example of the weakness of her writing, such as Edmands who writes that

[t]he didactic and rhetorical tone of these two interpolated chapters [“Times and Seasons” and “Waldo’s Stranger”] may have been acceptable to a Victorian audience accustomed to being edified by their fiction, but they are, in fact, unnecessary and tedious. Olive Schreiner, never a particularly economical writer, does not seem to have realised that her theme (“no man liveth to himself”) emerges perfectly clearly from the development of the novel itself. (44)

Yet, “Times and Seasons” indirectly represents one of the most significant ideals of landscape: its mutability. The ambiguous qualities of this chapter relate to the imagery of the fog, the flux between light and dark in the courtyards, and the general conflagration of parts that are unified within Stevenson’s description of landscape.

Schreiner’s fluctuating narrative embodies Waldo’s metaphor of a human being in his unfinished, and unread letter to Lyndall:

Of all the things I have ever seen, only the sea is like a human being; the sky is not, nor the earth. But the sea is always moving, always something deep in itself is stirring it. It never rests; it is always wanting, wanting,

wanting. It hurries on; and then it creeps back slowly without having reached, moaning. It is always asking a question, and it never gets the answer. (227)

The purpose of the “Times and Seasons” chapter is to provide a metaphysical examination of life while using the metaphor of the season to juxtapose the patriarchal concept of linear time with a more feminist understanding of cyclical time and phases. Also, the idea of change, fluctuation, movement, and fluidity as alluded by Waldo’s quotation is representative not only of the novel’s form, the characters (no matter to what degree), but also to a broader feminist sensibility and understanding of our world that Schreiner seems inclined to emphasize in her writing.

The mutability within this chapter is fully exemplified by the narrative confusion that occurs with ambiguous pronouns and subjects as well as the unknown speaker, which differs in tone from the narrator in the rest of the novel. Specifically, Kathleen Blake explores the signification of the use of the pronoun “we” in the chapter and concludes that “[t]he stages of disillusionment are recapitulated as the psychic history of an indeterminate ‘we’. ‘We’ means Waldo/Lyndall. Schreiner’s interesting narrative series—first Waldo, then ‘we’, and finally the allegorically universalised Hunter—accounts for the kinship amounting to interchangeability that we sense between the main characters” (212). Many critics read Waldo and Lyndall as two halves of one character<sup>18</sup> and “[t]he narrator’s ‘we’ provides a fictive unity, an allegory of transcendence that is deconstructed by the novel’s fierce economy of gender possibilities. As Lyndall’s experience shows, the mystic desire for unity must be lived in a world in which actively heterosexual women become childbearing rather than spiritual adults” (Barash 335).<sup>19</sup>

“Times and Seasons” provides the foundation for many of the images associated with God and Nature. To begin, time is a social construct, similar to the God of the Bible; it is a manufactured idea used to artificially divide and label that, which has no material form. Time is linear with a clear beginning and an undeniable end, artificially constructed, as opposed to the seasons, which are natural and a part of Nature that are cyclical and repetitive. Waldo struggles with this inescapable truth as he listens to the watch which “never waited; it went on exorably; and every time it ticked *a man died!*” (emphasis in original; 3). The watch reminds Waldo of his own impending death, his march towards “dying, dying, dying!” as well as those who go toward destruction “[m]any, many, many!” and those who go toward salvation “[f]ew, few, few!” (3) only reinforce the linearity of life. The hysterical fear Waldo experiences is understandable since time and God’s wrath seem intertwined. Schreiner quotes from John Wesley’s hymn writing: “A moment’s time, a narrow space, / Divides [us] from that heavenly place, / Or shuts [us] up in hell” (105). This grim image is at the root of Waldo’s struggle to seek out a kind God and only finding one who holds us all humanity in the palm of his hand over the pit to hell.<sup>20</sup> However, Schreiner’s unidentified speaker quickly proclaims, “*in the world to come* time is not measured out by months and years. Neither is it here. The soul’s life has seasons of its own; periods not found in any calendar, times that years and months will not scan, but which are as deftly and sharply cut off from one another as the smoothly-arranged years which the earth’s motion yields us” (emphasis mine; 101).

While the chapter is highly ambiguous, it is yet the most organized of all the chapters in her novel. Roman numerals set off each subdivision and no subtitles are used. It is as if Schreiner decides to create a new understanding of life that breaks away from

the biological and scientific divisions that use “years and months.” Her more natural reading of life represents the stages of our own understanding and comprehension of our autonomy. Her pessimism reflects how although her timeline represents most people’s journeys through life, society finds no benefit for attaining such an understanding of the “self.” Her cyclical landscape of life is useless to both Lyndall and Waldo, who eventually understand something that they will never be allowed to embody.<sup>21</sup>

Frustrated with questioning the speaker beings to sob and “by chance” a windowpane falls and “[u]pon our hot stiff face a sweet breath of wind blows. We raise our head, and with swollen eyes look out at the beautiful still world, and the sweet night-wind blows in upon us, holy and gentle, like a loving breath from the lips of God” (107). Although the speaker here exclaims “We feel Him! we feel Him!” (107) this feeling is “like” what the breath from the lips of God would feel like and is in reality Nature that we feel. Unfortunately, religion has replaced nature with God and we look for proof of him where he does not exist and we can no longer see Nature for what she is.

Nature offers a contrast to the patriarchal rigidity discussed in the previous paragraphs. It is better to worship in Nature’s cathedral and to “sit alone in the karoo and kiss one little purple flower that He had made” (112). The duality in this novel is evident in “Times and Seasons” where season is the counterpart to time cyclical and repetitive; they are also natural and uninfluenced by man. While neither one knows what it is they search for their journey through the novel brings them closer and closer to this realization until they are finally made one with Her.

It is in their closeness to Nature that Lyndall and Waldo are unaffected; at death they unite with Nature and are equal to it, they cease to be male and female and become

spirits, purely and wholly reconnected with Nature. It is in death that Nature returns to them, it is the only realm where man-made religion has no claim and all socially constructed ideologies evaporate. The scenes leading up to Lyndall's death reveal several instances of reflection, which Clayton suggests that this "imagery of mirrors locks [Lyndall] into a self-reflecting universe" (23). It is in those reflections she sees her real self that can never live on a fragmented societal landscape. Of Waldo's death Clayton explains that his

"death"-scene is a form of life-in-death, a merging into "one princely day" in the restored harmonies of the farm. The alternate views of the farm (night and day, dream and reality), given as a split view in chapter 1 of the novel, are fused in the final chapter when the long afternoon fades into evening, and Waldo's brother-spirits, the chickens, join him in sleep. The whole chapter, in mood, time, setting, and imagery reconciles inner and outer worlds, the realities of the farm and the imagination which transforms them. Waldo's death-scene enacts the harmonious underlying principle in the universe which is enunciated in a different form in "Times and Seasons" when the imagination bridges the gap between microcosm and macrocosm, seeing them as analogues of each other. (24)

At her death, Lyndall's face "reflected [...] a thing of marvelous beauty and tranquility" surrounded by the "Grey Dawn" (253), which envelops her, and Waldo is surrounded by the once cautious chickens who upon his death become unafraid and climb around him (270). Yet only "when the old desire is crushed, then the Divine compensation of Nature is made manifest. She shows herself to you. So near she draws you, that the *blood* seems to flow from her to you, *through a still uncut cord*: you feel the throb of life" (emphasis mine; 267). Everything is a part of "the fine branches of one trunk, whose sap flows through us all [...] which has its roots far down below in the dark" (118). Here Schreiner is accepting the original belief of mother earth and Nature as the primary religion of humanity, whose roots below in the dark do not represent the pit fires of hell, but the

origins of life, beauty, and Nature. Lyndall and Waldo struggle to find harmony between the farm and the world outside, between society and nature, between god and nature, and between childhood and adulthood. They both travel away from the farm and ultimately return to the imperial center as disillusioned adults. Ultimately, their deaths mirroring the Jekyll/Hyde suicide occur when realization that existence outside of the borders of the city/farm is impossible.

The relationship between landscape and the characters of Waldo and Blenkins reveal Schreiner's critique of an oppressive Victorian society whose ideals reflected the same stern restrictions of her Calvinist upbringing. Waldo's constant struggle to come to terms with nature reveal the conflicting feelings Schreiner and others in her society had to face themselves within a society that outlawed discouraged. Schreiner's characterization of Waldo as closely tied to nature and emotions is clear when compared to Blenkins who is put off by and frightened of anything natural. Blenkins unrelenting fear and incomprehensibility towards nature and, by extension, anything else natural such as emotions closely align him to the Calvinist philosophy Schreiner rebelled against at a young age. As Waldo's abuser and oppressor, Blenkins elucidates Schreiner's critique on Victorian society that oppressed emotions and sexuality. Therefore, Waldo represents everything natural and emotional, while Blenkins represents all that attempts to blot that out.

Schreiner's use of landscape in her novel explicitly represents her critique of religious ideology that unnaturally restricts heightened metaphorical imagery of the natural and feminist ideals. While the African landscape itself has had a long history of being feminized, colonized, and its people othered, Schreiner is perhaps the only author,

especially during this time, who attempts not only to criticize the dangers of such modes of thinking, but also provides her readers with a glimpse into the “dream world” that her characters, Lyndall and Waldo, attempt to live out, but ultimately fail. Blake writes that “[t]he novel follows its two main characters in their searches for salvation after the disappearance of God: in nature, in work, in love” (210) only to find that “[t]he unity of all things in nature is the consolation nearest to sufficing” (211).

Anzaldúa comments on the destructive nature of patriarchal religions and their goal to “encourage fear and distrust of life and of the body; they encourage a split between the body and the spirit and totally ignore the soul; they encourage us to kill off parts of ourselves” (59). This dichotomy is similar to the rift between Waldo and Lyndall who are separated by an immense gulf that no earthly journey could ever bridge. They are the symbols of the divided self in a world where religion makes no room for unity. Where the acquisition of knowledge and a career are unfairly based on gender, itself being a social construct critically analyzed by Schreiner juxtaposition between the two characters, Waldo’s highly emotional state in opposition to Lyndall’s rationality. It is only together that Lyndall feels neither male nor female, it is only in the presence of nature, when they are unaffected, when they are dead are they able to truly be united and equal. “We were equals once, when we lay new-born babes on our nurse’s knees. We will be equals again when they tie up our jaws for the last sleep” (156). It is in death that Nature returns to them, it is the only realm where man-made religion has no claim—there and in the realm of dreams.

## Notes

<sup>1</sup> Cronwright-Schreiner notes in an Introduction to *SOAF*, “Olive [Schreiner] intended to call her second novel *Mirage*, with the subtitle: *A Series of Abortions*” (qtd. in Friedmann 4). Monsman writes that “[g]iven the title of Schreiner’s novel, several early reviewers remarked that they had expected it to be about tropical agriculture and ostrich breeding” (51).

<sup>2</sup> See Parkin-Gounelas for a comprehensive overview of Schreiner’s literary reception.

<sup>3</sup> The same parallel can be drawn of Stevenson’s text where the dingy and dirty, fog-filled streets are a reflection of actual living conditions within the city and used in a metaphorical manner to highlight the duality of Jekyll/Hyde.

<sup>4</sup> Stevenson’s novella also critiques how a strict socio/religious framework can compress an individual to a repressed mental and physical state. His claustrophobic landscapes (Utterson’s streets/workroom, Jekyll’s cabinet/laboratory) are similar to Schreiner in this fact. Also, the impossibility of the man, Jekyll, to “be” in reality the litany of titles given to him by society draws a parallel to the sad life both Waldo and Lyndall see they must conform to if they wish to survive. The childlike, emotional, creative, inquisitive, and questioning side of themselves should be repressed and they should aim to be as Enfield, who explains, “I feel very strongly about putting questions; it partakes too much of the style of the day of judgment. [...] No, sir, I make it a rule of mine: the more it looks like Queer Street, the less I ask” (11).

<sup>5</sup> Schreiner’s farm is symbolically similar to Stevenson’s depiction of Jekyll’s house/laboratory/cabinet as the male center that does not provide protection and is eventually penetrated by Utterson. Schreiner’s farm is not a nourishing place, although it is surrounded by the natural. Tant’s Sannie and Blenkins, who stays for only a short time, penetrate the farm and although they have the power to control the farm, neither have the moral right to do so. These central locations in each novel are symptomatic of a split society.

<sup>6</sup> Utterson roams on the landscape towards the male-controlled center but unlike Lyndall and Waldo, it is not clear what Utterson learns or if the journey was self-reflective for him.

<sup>7</sup> Lyndall and Waldo’s fatal and constant moving resembles that of Jude and Sue in Hardy’s *Jude the Obscure*. Hardy’s novel emphasizes the separateness of binaries through his imagery of parallel roadways that are used as a metaphor for his characters. When Jude first meets Arabella and Sue respectively the narrator notes: “[t]hey walked in parallel lines” (34) and “[t]hey walked on in parallel lines” (81) and foreshadows Jude’s inability to find peace with either women but also represents these characters’

metaphorical representation of masculinity/femininity, Christianity/paganism, asceticism/aestheticism and the impossibility of their unification. Hardy includes two other examples of parallel paths that will never converge in order to reinforce this imagery: “[A]n obscure street running parallel to the main one” (77) and “two roads which part in his town never meet again” (227).

<sup>8</sup> In the same way that the children possess a certain primitivism and knowledge of the world around them, so is Hyde a primitive man, yet who has knowledge and taste of a gentleman.

<sup>9</sup> Ultimately a split identity results from patriarchy, which is a one-sided narrative of life.

<sup>10</sup> “She [Lyndall] turned it round *critically*. Waldo bent over it *lovingly*” (emphasis mine; 163). In Schreiner’s *Woman and Labour* she writes that “for [her] the highest ideal of human nature, in which intellectual power and strength of will are combined with an infinite tenderness and a wide human sympathy; a combination which, whether in the person of the man or the woman, is essential to the existence of the fully rounded and harmonised human creature; and which an English woman of genius summed in one line [...]—‘Thou large-brained woman and large-hearted man!’” (7).

<sup>11</sup> Stevenson similarly questions patriarchal authority in his novella. The narrative point of view parodies a case study or police investigation file. The shifting narrative views and different written records included in the “Strange Case” reveal that Hyde’s words and actions are transmitted to us via others’ accounts. Even Jekyll’s voice is only posthumously heard in his final letter, but the mixture of Jekyll/Hyde leaves no trace of the singular division they apparently started out as.

<sup>12</sup> Linking Waldo to the devil is familiar to Hyde’s association with evil. However, even more startling is when Utterson says, “O my poor old Harry Jekyll, if ever I read Satan’s signature upon a face, it is on that of your new friend” (emphasis mine; 17) as the term old Harry is a “familiar name for the Devil” (OED). The unification of Jekyll and Hyde in the same sentence is through their association with Satan and Utterson makes this unconscious connection relatively early in the narrative.

<sup>13</sup> Schreiner was familiar with Mill’s work. In J. B. Schneewind’s Introduction of a collection of Mill’s works he writes that “[Mill’s] father, James Mill, was a major figure in a group of reformers whose leader was Jeremy Bentham. Bentham held that a single principle suffices to guide political as well as individual action. [...] It tells us that in all our actions we should try to bring about the greatest happiness of the greatest number of sentient beings—and Bentham included animals. Happiness, in this view, comes from pleasures enjoyed in the present life, not in some hereafter” (xiii).

<sup>14</sup> In both *SOAF* and *DJMH* many of the main characters attempt to cut-off what they believe to be the diseased portion of society, never realizing that they themselves are linked to that which they loathe. Jekyll attempts to physically separate himself from Hyde, who Jekyll fears; while Hyde also has an ingrained “horror of [his] other self” (60). Utterson’s determination to uncover the truth is often fetishized, linking his desire for knowledge of the Jekyll/Hyde connection to sexual desire that is often used as a method for control. Blenkins finds the abject in that which he does not understand or control—children.

<sup>15</sup> In a fit of rage, Hyde defaces many of Jekyll’s books by writing “blasphemies” and “destroying the portrait of [Jekyll’s] father” (61). It is fitting that Hyde, the representation of immorality, created with an “impure” (61) substance, would write blasphemy and curse that which categorizes him as deviant. This metaphorical patricide reveals Waldo’s and Hyde’s desire to depose the literal gods of religious institutions and the figurative god of patriarchal religion from their “Great White Throne” are ideals shared, to an extent, by both Stevenson and Schreiner (Stevenson, “Dreams” 87; Schreiner 104). The “Great White Throne” is significant to this discussion because it refers to where God will sit during the Final Judgment (Revelation 20:11-15) and the symbolism of the throne suggests a final judgment of morality, and perhaps alludes to both Stevenson’s and Schreiner’s hope that the definition of morality might eventually be redefined.

<sup>16</sup> The patriarchal voice has not yet been blotted out. A gentleman, stranger, who could have easily been Jekyll or Utterson on holiday replace and control the voice of the oppressed.

<sup>17</sup> Throughout her novel Schreiner refers to the Bible as what children feed on: “its pages are our food” (105) and how “the old dream little how their words and lives are texts and studies to the generation that shall succeed them. Not what we are taught, but what we see, makes us, and the child gathers the food on which the adult feeds to the end” (28). Her illustration here on the importance of childhood as the basis for an individual’s success throughout the rest of their life is still a major philosophical point of contention today in regards to criminals and the high number that experienced traumatizing childhoods. How, then, she implies will a society be successful if it’s “food” and only source of nourishment comes from a book of contradictions, empty promises, “fire and brimstone” (36)?

<sup>18</sup> “[Schreiner] played with the idea of a split personality—not the split between good and evil that fascinated Stevenson and Wilde, but the split between male purpose and female passivity that reflected feminist conflict” (*Sexual*, Showalter 192). However, while the duality of Jekyll/Hyde is often associated as a split between good/bad, as chapter one of this thesis reveals, the allegorical nature of Stevenson’s novella resists that simplified reduction and instead reveals that society splits itself from the abject—a projection of

fears and desires divided from an ascetic life. As a feminized symbol, Hyde's association with feminine characteristics mirrors the divide of genders that exists in the Lyndall/Waldo relationship. However, Schreiner's division are further complicated by the fact that Lyndall is the more masculine of the two, while Waldo's sensibilities reveal more feminine characteristics.

<sup>19</sup> See Stiles for a discussion of the significance of pronoun confusion in Jekyll's final letter.

<sup>20</sup> This imagery is borrowed from Jonathan Edwards' sermon "Sinners in the Hands of an Angry God."

<sup>21</sup> Jekyll's yearning for a life devoid of titles and formulas left him wanting what society would have him repress. His inability to cope with both sides of himself caused the split. In Schreiner's novel, both Lyndall and Waldo realize that they cannot actualize their dreams. Their succession of disillusionments mirrors the reality often imposed on children who are told anything is possible, when, as adults, it is clear the cliché is far from the truth.

## CONCLUSION

“the dream of living beyond culture, the dream of pastoral”<sup>1</sup>

The other mode of consciousness facilitates images from the soul and the unconscious through dreams and the imagination. Its work is labeled “fiction,” make-believe, wish-fulfillment. White anthropologists claim that Indians have “primitive” and therefore deficient minds, that we cannot think in the higher mode of consciousness—rationality. They are fascinated by what they call the “magical” mind, the “savage” mind, the participation mystique of the mind that says the world of the imagination—the world of the soul—and of the spirit are just as real as physical reality. In trying to become “objective,” Western culture made “objects” of things and people when it distanced itself from them, thereby losing “touch” with them. This dichotomy is the root of all violence.

Not only was the brain split into two functions but so was reality. Thus people who inhabit both realities are forced to live in the interface between the two, forced to become adept at switching modes. (Anzaldúa 59)

In Stevenson’s *DJMH* and Schreiner’s *SOAF* there is a dualistic tension between the characters, the narrators, and the author/reader relationship. There is a fluctuation between subjective and objective modes of thought, gendered and abject bodies, and subject and narrative form. There exists a contrast between the dream life embedded in these literary works and the real life of the authors. The characters’ journey across and through the landscapes of the text are symbolic of the journey through life, as well as the ebb and flow from and to the symbolic centers—places of origin—which represent life, death, and rebirth.

It is clear that these two works embody numerous elements of “inbetweenness” as described by Gloria Anzaldúa. Both texts break convention and the predictability of literary form in order to reveal that separating the abject is not only impossible, but also detrimental to society. These texts rupture our “intellectual habit of separateness” (Sjöö and Mor 428) and proscribe, through the landscape imagery and metaphors, that there are

no natural borders. The physical and social bodies are permeable. “Physically,” the authors of *The Great Cosmic Mother* write, “in quantum reality, no border exists. No border exists in the reality of the spirit, either, as the spirit is a conscious perception of real energy fields and interactions” (428). Therefore, both skin and fog represent ephemeral divisions that are created by society. What is expelled from the physical and social body, from the city and the farm, is the abject. Yet, both Stevenson and Schreiner allow the abject, Hyde and the children, to return to the center at the end of their narratives. Also, the form of both narratives exemplifies the qualities of the *fin de siècle* and anticipates the feminist reactionary literature of modernism. The experimental forms of both novels do not simply evoke “art for art’s sake,” but suggest that literary form is a tool to critique society. The buildings, rooms, doors, and windows in Stevenson’s novella further exemplify these images of divisiveness. While Schreiner’s text also employs man-made structures to contrast with the natural landscape, she highlights the duality of self through her symbolic separation of dream-life and real-life. The dream moments in both texts become a symbolic window into what Linda Dowling calls “the dream of living beyond culture, the dream of the pastoral” (450).

The literary form and narrative content of both these texts mirrors the form of a dream. Stevenson’s fog permeates all corners of his novella including the interior of Jekyll’s laboratory and suggests the haziness that characterizes the dream-state. The shifting points of views and perspectives create a narrative of impressions quilted together using different literary forms. Schreiner’s text expands on this concept as she switches back and forth between the children, plants, and animals as the center of her narrative. She allows these transitions to occur almost unnoticeably within her text. Thus,

Schreiner creates permeable central characters that are divided by society and not her feminine imagination.

Similar to Stevenson and Schreiner's works, the format of Gloria Anzaldúa's *Borderlands* does not adhere to patriarchal linearity. Her book is a personal and reflective analysis of her own life as a woman living perpetually on the border between worlds. She discusses her identity as a woman and her identity as a Mexican living in the United States. Her circular writing allows her to revisit specific themes in her text and allows her to write about them in slightly different ways each time. Anzaldúa's critique includes society, specifically, "white culture" (42), "Christianity and most other major religions" (39). In fact, both Stevenson and Schreiner grew up with the ascetic teachings of Calvinism and elements of the strict religion are present in their texts. From its inception Calvinism was associated with intolerance and violence. The branch of the religion that judged moral and religious violations was known as a "Consistory" and was seen as a "Protestant counterpart to the Catholic Inquisition" (Keen 221). Some of the basic tenets that are more clearly expressed in Schreiner's novel reveal that the individual is inherently evil, not good, and we are all almost certainly doomed to an eternity of damnation unless salvation is offered by god after living an ascetic and self-depraving life. Thus, the individual and autonomy are nonexistent while the instinctual and emotional aspects are circumscribed by a life that negates and denies the shadow. The fractured and dualistic characteristics of these two works embody the authors' experience of Calvinist religion.

As Sjöö and Mor write, "Perhaps the greatest harm patriarchy has done to us is to

stifle, coopt, and deform our powers of imagination. Moralisms, dualistic dogmas, repressive prohibitions block our imagination at its source, which is the fusion of sexual and spiritual energies” (427). Embodying this destructive and repressive dualism are characters such as Utterson and Blenkins. They are “objective observers” who, according to Sjöö and Mor, deny their “participation in the observed phenomenon by virtually killing it” (427). They each seek out what disgusts and frightens them; they desire to kill, control, and dissect what terrifies them. Utterson and Blenkins become personifications of a society that is simultaneously frightened of and attracted to the abject. Their fear stems from the subconscious knowledge that they are not discrete units.

Contrastingly, the abject characters, such as Hyde, Waldo, and Lyndall, are examples of the subjective mode of existing in the world. In the subjective mode

[t]here is no such thing as “object,” because there is no thing to experience *itself* as “object.” We are only subjects with the illusion of experiencing other subjects as “objects.” The “object” exists only, and definitively, as an aspect of the subjective consciousness; the aspect that defines “me” and “that” and some apprehension of a border between. (emphasis in original; Sjöö and Mor 427-8)

Waldo thrives and exists fully in what Schreiner calls “the land of dreams” and imagination. It is a place “where signs have no part” (43) and evokes, in the semiotic sense, a world where meanings are fluid and free from moral rigidity. Waldo is most definitely the “shabbiest of fools” and the antithesis to those “wise [...] men” of religion who “see nothing that the eyes do not show, and feel nothing that the hands do not touch” (43-4) and try to annihilate the desires that lie inside of their own bodies.

Anzaldúa explains that “[t]he answer to the problem between the white race and the

colored, between males and females, lies in healing the split that originates in the very foundation of our lives, our culture, our languages, our thoughts” (102). This healing, she suggests, begins with “[t]he work of *mestiza* consciousness [that] break[s] down the subject-object duality” (102).

Perhaps anticipating their position in late-Victorian culture and the beginnings of modernism, Stevenson and Schreiner’s characters ultimately fail in forming a synthesis between societal dichotomies. However, their texts do emphasize the need to evoke the imaginative, emotional, and dream-like states in order to imagine a world free of borders and binaries. In this world, the abject is not feared and blotted out, and patriarchal linearity, hierarchy, and logic do not replace imagination, emotion, or the subconscious. Instead, as Schreiner writes in her two sentence allegory “The Path” where “[a] soul met an angel and asked of him: ‘By which path shall I reach heaven quickest—the path of knowledge or the path of love?’ The angel looked at him wonderingly and said: ‘Are not both paths one?’” (127), the concept of a singular path in which all dualities are collapsed onto themselves to form a new consciousness, a new collection of metaphors, and a new mode of thought are evident. It is clear that these two visionary narratives represent the dream of a possible future where strict dualities will be replaced with a more fluid, organic, and feminist understanding of the self as a permeable social construct that exists free of borders and lives in and not simply on the landscape.

## Notes

<sup>1</sup> Quoted from Linda Dowling's "The Decadent and the New Woman in the 1890s" where she explains the revolt against nature was really simply "a revolt against established culture." In general, most *fin de siècle* writers "were seeking to violate established notions of nature and the 'natural' in order to recover and legitimize for art precisely that realm of private, self-ironic, and visceral experience which the bawdy Joyce, the phallic consciousness of Lawrence, and the confessionalism of Lowell and Plath would so fully explore in the next century" (450). The germ of subversion that is so awakened in the early twentieth-century writers is found clearly in the works of *fin de siècle* writers like Stevenson and Schreiner.

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