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**Degeneration Theory in Victorian Literature**

Master’s Diploma Thesis

Supervisor: Bonita Rhoads, Ph. D.  Brno 2014
I declare that I have worked on this master thesis independently using only primary and secondary sources listed in the bibliography.
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1. INTRODUCTION

The reign of Queen Victoria is perceived as the most prolific era in British history. The end of the 19th century and the beginning of the 20th century was connected with prosperity and development in various fields, which naturally led to the rapid transformation of both the country and the society. Industrial Revolution transformed the rural and agricultural England into a fully urbanized country. But the primary gained confidence and optimism in every possible field started to be substituted by uncertainty and doubt, which gave way to the emergence of decay. The urbanization meant greater differences between individual classes and the rate of criminality was rising among the poor due to their desire to equal the elite. The most significant progress was accomplished in biology, when Charles Darwin published On the Origin of Species containing his theory of evolution. The theory of the fittest was to become the influential milestone in human history. In times when God was perceived as a creator of the world and of all the earthly, a theory claiming that a human being had evolved from apes was almost heretical. Hence, Darwin’s work faced a huge wave of criticism of contemporary scientists at first, but his theory soon started to influence other scientific disciplines. Thus, in 1852, Benedict-August Morel introduced a theory of degeneration which resulted from Darwin’s evolutionism. Degenerative theory practically lied in the reverse process of evolution, which means that a degenerate person did not undergo or follow the rules of evolution, but devolved into a physically or mentally crippled individual. In a prospering era such as the Victorian period, the problem of degeneration appeared to be a threat to the progressing society. On the other hand, decline played an important role in the era of progress and development, since it affected not only the society, but also art and artists all over the Europe.
This thesis deals with the issue of decay in British literature of Victorian period. The main point of my work is to show how degenerative theory influenced Victorian literature in terms of depiction of literary characters. It is divided into two basic parts, whereas the first part offers the theoretical background of the theory of degeneration and the second part includes an analysis of chosen Victorian novels and short stories. Since the roots of degenerative theory lead to Darwin’s theory of evolution, the most significant points of evolutionism are referred to. The introduction of the beginning of the theory itself follows and the creators and the most famous supporters are mentioned. Thus, J. B. Lamarck is presented as the first person who introduced the issue of evolution and degeneration in 18th century in contrast to Darwinism. Secondly, Benedict-Augustin Morel is involved because of his great contribution on the field of degeneration. He is supposed to be the most influential figure of the theory of degeneration, thus his ideas and attitudes which gave bases to degenerative theory are inseparable part of this thesis. Max Nordau also contributed to the field of degeneration a great deal, particularly in his Degeneration, where he criticized degenerative art which became very popular in that period. The last but not least significant person of the issue of degeneration was Cesare Lombroso. In L’uomo delinquente (The Criminal Man), he dealt with various aspects of degeneration, such as physical appearance or mental state of a criminal. Lombroso soon realized that the a priori studies on crime in the abstract [...] should be superseded by the direct analytical study of the criminal, compared with normal individuals and the insane (Lombroso xiv). His work meant a shift in contemporary criminology. His ideas are introduced in the first part of the thesis, whereas in the second part, his famous book is used as a guide for identifying criminals in analyzed books, since particular physical appearance and mental features according to Lombroso’s classification are illustrated in them when
particular characters reflect typical criminal behavior and embody degenerative symptoms in various ways. But degeneration affected not only scientific sphere, but also the artistic one. Fin de Siécle is a term describing European art and artists that dealt with the decline, descent and degeneration. This phenomenon is the last part of the introduction, since it connects the theoretical part of the thesis with the practical usage of findings from degenerative theory.

For the analysis itself, I have chosen five novels and one short story in which the conception of degeneration and decay can be traced. In 1886, Robert Louis Stevenson introduced his story about a man with split personality. As James explains, *The Strange Case of Dr Jekyll and Mr. Hyde* deals with the relation of the baser parts of man to his nobler of the capacity for evil that exists in the most generous natures ... (877). An English respectable doctor Henry Jekyll invents a potion which is able to suppress the good side of one personality and release the power of the evil part. Jekyll's personality becomes dual and so Edward Hyde comes into existence. While Jekyll enjoys his success at the beginning, his evil starts to show the dark side of doctor's personality in public. He is very rude and has bad manners, which is amplified by his strange look which is caused by the evil inside him. His behavior soon spins out of control and he starts to be violent. It culminates in a murder of another honored man of London and since Hyde is being wanted, Jekyll is in danger of disclosure. For some time, Jekyll is able to avoid taking the drug, but his addiction is already too strong and its effects almost irreversible. Stevenson book shows degeneration in several different forms. Firstly, it is the obvious physical appearance of devilish Hyde which reflects the typical characteristics of a criminal according to Cesare Lombroso (Arata 33). Secondly, drug addiction is hidden behind Jekyll usage of the magical potion which transfers him to Hyde. And finally, the collapse of Jekyll own personality is a perfect example
Footprints of addiction and decay are also visible in 1891 novel by Oscar Wilde. The direct connection with science of that time can be traced in *The Picture of Dorian Gray*, since Wilde’s fancy in esotericism got combined with the latest developments in biology in his work (Wainwright 495). Dorian Gray is a young handsome man whose whole life is still ahead. When his friend Basil Hallward paints his portrait, Dorian realizes that his youth and beauty will fade away with years, while the picture remains the same forever. He impetuously utters a wish to sell his soul for him remaining the same, while the picture will undergo the process of decay. He soon finds out that his wish has come true and enjoys his triumph of eternity. His life starts to be Bohemian, which ends in immorality and sin. Although his physical appearance does not change, it is the portrait that reflects his culpability. While the decay of the physical can be found in the metamorphosis of the picture, the mental degeneration is visible on Dorian himself, since it is not only the picture that undergoes a transformation. Wilde also adroitly presents the issue of addiction which appears in various forms throughout the story.

The next piece of writing had an innovative effect when it was published in 1895. Although H. G. Wells experimented with the idea of time travelling before, he got the opportunity to extend his vision in *The Time Machine*. When the Time Traveler mentions the possibility of time travelling for the first time in front of his audience, they consider his idea crazy. But when he invites them later to tell them a story of his own successful attempt, they are speechless. He describes the whole process of transportation to future where he gets acquainted with a new civilization. He depicts their appearance and behavior and explains how his time machine is stolen and what
steps he takes to find it. During his stay, he comes across two races, whereas the one living on the surface represents the good and the other living in dark under the surface is presented as the evil. But mainly the devolutionary change is noticeable. Despite the general assumption of progress, this civilization has declined. As Semansky clarifies, Wells ... did not equate progress with improvement, and the discoveries of the Time Traveller illustrate his belief that evolution does not necessarily mean evolution of morality or of the intellect(n. p.). Wells, in fact, points out that evolution and time does not inevitably follow the same direction and in every period, there is a space for degeneration.

A year later, H. G. Wells surprised with another novel discussing degeneration from a different point of view than his previous work. *The Island of Doctor Moreau* describes an eccentric doctor crossing the line of laws of nature. Edward Prendick is a shipwrecked who accidentally gets into an unknown island. He overhears that the island belongs to Dr Moreau and realizes that he has heard about this scientist before in connection with infamous case of vivisection. After an exposed scandal of him, Moreau flees to a remote island where he and his companion Montgomery continue doing experiments on animals using vivisection. His intention is to transform an animal into a human. Prendick is shocked and does not want to stay on the island anymore. He does not approve the enterprise of Moreau and feels disgusted. The "Beast Folk" can walk uprightly and they can talk. They behave human-like and are able to think. Although Montgomery persuades Prendick that everything is under control, Moreau is killed by one of his beasts and so is Montgomery. The animals soon transform into their old form and Prendick eventually escapes from the island back to England. Wells again points out that evolution is not always progressive, this time illustrating on animals transformed to human beings. Degeneration is thus displayed alongside evolution, whereby he suggests
that evolution and devolution co-exist in time and space.

In 1897, Bram Stoker introduced Count Dracula, a Transylvanian noble who intends to move to England. As it is soon revealed, Dracula is a vampire and the main cause for his moving is his desire for blood. An English attorney-at-law Jonathan Harker handles all transactions and terms while visiting Dracula in his castle. He finds out about Dracula's secret and is exposed to a grave danger, when he meets Dracula's female followers. He manages to escape so that he can stop this monster before getting to London. At the same time, Mr. Renfield who is under influence of Dracula is in local asylum and is devoted to his Master. Meanwhile a tragedy is about to happen in London, when Miss Lucy Westenra is attacked by Dracula in disguise. A Dutch doctor Abraham Van Helsing is summoned to cure Miss Lucy, but he fails eventually and Miss Lucy transforms to a vampire. A long chase after Dracula begins to get rid of such a monster and his followers forever. Jonathan and Van Helsing with friends follow Dracula back to Transylvania, where they eventually manage to 'kill' him. Stoker uses the Count as a symbol of threats for British society and since the degenerative theory itself represents such a threat, Stoker's novel illustrates several instances of degeneration and decay. Apart from the presence of criminal types, the sexuality plays important role in the book. The vampirism is another form of deformation and strengthens the touch of the theory of degeneration and shows its significant influence.

The last work of my analysis is one of short stories published in 1923. 'The Adventure of the Creeping Man' belongs among cases of famous detective Sherlock Holmes written by Arthur Conan Doyle. Mr. Bennet asks Sherlock Holmes for help, since his master Professor Presbury and future father-in-law has behaved in a different way recently. He was away from home for two weeks without telling anyone, his own
dog has start to attacked him and his habits has changed as well. After a short investigation and observation, Holmes finds out that Professor takes an experimental drug of langur extract which is responsible for the sudden change in Professor's behavior. Doyle accurately depicts the drug addiction and the change in behavior which remarkably reflects the process of degeneration and shows the symptoms and features of addicted person who can be compared to Lombroso's criminal man.

Each work is analyzed from different points of view in four subchapters. The first subchapter deals with the physical and mental features of particular characters based on Lombroso's *Criminal Man*. The following subchapter offers a study of various cases of addiction that can be found in individual works. The last but not least chapter is aimed at the phenomenon of vampirism as an uncommon instance of degeneration and sexuality, since the Victorian period was perceived as very prudish and some of analyzed books show various kinds of sexuality very openly.

**1.1. The Evolutionary Breakthrough**

When on October 2, 1831 HMS Beagle set off for the second voyage with Charles Darwin on board, nobody could predict the result and future impact of this expedition. He was taken to the ship as a prominent geologist to do the research of Galapagos Islands, but eventually, his discovery was about to become of major importance for mankind. The theory was started by Darwin's curiosity about diversity of fauna and flora in those islands and the rest of the world (Stetoff 15). His research continued back in London where he dealt with the issue of transmutation of various species, namely tortoises and mockingbirds. His findings culminated on November 24, 1859 when he published *On the Origin of Species*, which has been since considered to
be a foundation of evolutionism. Darwin's theory of evolution suggested that every living form on this planet had been evolving for a long time in accordance with its natural surroundings. This process of adaptation was called a natural selection and as Williams explains, it was a system of corrective feedback that favors those individuals that most closely approximate some best available organization for their ecological niche(5). A living organism developed in terms of external stimulus from its environment in order to be able to survive in this environment. The organism then reacted on the slightest change in this environment and tried to adapt. According to Adler and Weismann, the evolutionary theory can be summarized into three crucial points. Firstly, as generations go by, the characteristics are developing, thus the organism is variable, which is based on genetic heredity. Second point lies in the accumulation and persistence of the extreme variety, which suggests that only the strongest and most resistant organisms are able to survive. The previous point is then directly followed by the last one, since it claims that while the extremes are determined to survive, the intermediate organisms are likely to extinct, which is concluded by Darwin's theory of the fittest (Adler and Weismann, n. p.). In times, when people were strong believers in God and the Church of England played a major role in society, such claims were inacceptable. Only the God was allowed to claim the credit for creation and destruction, thus natural development was denied by the non-scientific religious society. But its influence on the scientific fields was unquestionable.

1.2. Lamarck's Evolution

Even though Darwin is perceived as the father of evolutionary theory, the notion of evolution first appeared in ancient Greek in times of Empedocles and Aristotles, although it was not evolution in the Darwinian sense (Mayer-Abich 28). But
the first coherent theory of evolution was outlined by Jean Baptiste Lamarck in 1801 in his *Theory of Inheritance of Acquired Characteristics*. Since Lamarck's theory resulted from Aristotles, it was considered as a part of philosophy. Lamarck introduced two essential forces of evolution. The complexifying force implicated the development of an organism from simple to more complex form, which suggested that each organism firstly existed in its simplest form and due to evolution was becoming more and more complex. The force of adaption then implied the ability of organisms to adjust to the environment. When the further adjustment was no longer needed, it ended (Tollefsbol 18). Lamarck also claimed that the process of evolution was based on the frequency of usage (Nelson 138). It basically means that if an organism needed and used a certain characteristic, it evolved in accordance to these needs and usage. Thus an organism is only evolving, not dying off. If there was an unused characteristic, it subsequently disappeared. Another important point of Lamarck's evolution was his belief in predetermination. In contrast to Darwin, Lamarck was convinced that "evolution did not occur by random mutation in all possible directions but up several predetermined paths" (Keller and Golley 259), which proposed that all physiological changes were not dependent only on the needs of organism, but it had been already determined before by the superior force.

**1.3. The Origin of the Degenerative Theory**

While British Empire was developing and the boom of evolutionary theory was increasing, fears about future appeared among some scientists. If there was a development, success and prosperity on the one side, there had to be decline, descent and decay following. Gotfrey, Lawrence and Williams explain that "before the Industrial Revolution, England was largely rural and overwhelmingly agricultural" (81).
Along with the Industrial Revolution though urbanization came and the class distinction was extending. And as Andrews and Bonta suggest, "the social origins of crime were in being lower-class, deprived, poor, and frustrated in trying to acquire what upper classes have." (184). The dark side of progress attacked on England, when crime and disorder burst out as an inevitable consequence of the development, which was proved mainly in towns and cities where 'criminal class' arose and started to be connected with degeneration of a personality (Godfrey, Lawrence and Williams 83, 87). Although the term degeneration could be traced back to 18th century, it waited for its first meaningful formulation until 1857 when Benedict Augustus Morel published his Treatise on Degeneration of the Human Species. For Morel, degeneration was an irreversible physical and mental deterioration from a higher to a lower form. (Zachar and Krueger 892). If a person embodied physical or mental deviations from standard, he or she was concluded as a personality undergoing the process of degeneration. As a doctor at mental asylum house in Saint-Yon, he had access to patients with various mental diseases and started to study the causes and indications of degenerative process. He then summarized his results into three major characteristics. Firstly, any form of pathological deformation was a symptom of degeneration. Secondly, the degenerative process was a matter of heredity, which suggested that degeneration is a long-lasting process passing from generation to generation. And last but not least, degenerative process entailed quantity as well as quality of symptoms, which resulted in deteriorating of the old symptoms and in emergence of new diseases (Felthouse and Sass 12). Morel, in fact, introduced a degenerative model based on generational progression. Once a degenerative symptom appeared in the family, there is no possibility of disposing of it and what is more, the degeneration would show worse and worse symptoms as generations would go by.
1.4. Lombroso's Criminal

The idea of degeneration and heredity was later adopted by Italian criminologist Cesare Lombroso who amplified Morel's thoughts in the field of criminal anthropology. In *The Criminal Man* published in 1876, he described characteristic physical and mental features that were ascribed to various kinds of criminals. He basically claimed that a criminal was an inferior to humans in terms of morality and physically and mentally resembled apes or lower primates (Beck 63). So while the rest of the society was evolving, criminals did not follow the same process, but rather went the opposite direction of devolution, which is meant that there was an ability of organisms to change back into primitive forms over time. Lombroso also recognized five basic types of criminals, whereas the first type referred to Morel's notion of heredity. A born criminal is characterized as "a throwback to an earlier evolutionary stage rather than the product of a disease process" (Wetzell 30). Hence, Lombroso found degeneration the main cause of a criminal's condition regardless the disease a criminal suffered from, which caused his or her inclination to commit a crime. Criminaloids, on the other hand, embodied fewer unusual features and were mostly connected with lasciviousness and alcoholism. Insane criminals were ranked among born criminals with tendencies towards melancholia. Criminals by passion were exceptional, since their crime was aroused by various emotions; otherwise they were usually of beautiful appearance and soul. And finally, occasional criminals had no presuppositions for committing crimes, nevertheless, they committed them (Musick 99-100). Atavism and degeneration became the key features of his guidebook of criminology and it soon became groundwork for criminal anthropology.
1.5. Nordau and the Phenomenon of Fin de Siècle

With its growing (un)popularity, the theory of degeneration infiltrated into various academic fields. Max Nordau applied degenerative phenomenon in a social criticism using the ideas of Lombroso, Morel and other protagonists of degeneration. In 1892, Nordau published his study in *Degeneration*, where he mainly criticized contemporary society which was too much influenced by the degenerative concepts and thoughts. He emphasized that the theory of degeneration had a negative impact on the society and he criticized the contemporary artists for being responsible for this, since their work, literary, musical or painting, displayed the symptoms of degeneracy that had been located previously in individuals and were thus spread among ordinary people (Linn 234). He tried to point out that degeneration is a threat for Western civilization, since it was expanding as a disease and led to devolution back to savagery (Samaan 555). But the degeneration and decay were a popular theme in art and the period of degeneration started to be known as Fin de Siecle (French for the end of the century). The obsession with the 'dark side' of society stigmatized the artistic imagination around the whole Europe and so Hyde, Dracula and many others were introduced to the world.
2. PHYSICAL AND MENTAL FEATURES OF VICTORIAN LITERTARY CHARACTERS

2.1. Villainous Jekyll and Nauseous Hyde

When Stevenson started to work on his new novella, Lombroso's ideas of Criminal Man had already been prevalent. Thus, Stevenson's character of Dr. Jekyll alias Edward Hyde perfectly reflected the current issues of the time when the theory of evolution went against the theory of degeneration. According to Arata, "in Edward Hyde, Stevenson's first readers could easily discern the lineaments of Lombroso’s atavistic criminal" (33). The countless number of descriptions of his personality provided in various passages of the book serves as solid evidence.

The very first notion of Hyde instantly refers to the inhumanity hidden in his personality and compares him to a "damned Juggernaut", which is a symbol of unmercifulness and destruction (Stevenson, n. p.). His cruelty and coldness is demonstrated from the beginning by his behavior towards an innocent little child, whose presence even strengthens the evil personality hidden in him. When Mr. Enfield is asked to describe Hyde, he indirectly refers to traces of degeneration in connection with the feeling of repulsion which is aroused by Hyde's abnormal appearance: "There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, .... He must be deformed somewhere; he gives a strong feeling of deformity, ..." (Stevenson, n. p.). Enfield suggests that it is not a case of physical deformity, since no facial or bodily anomalies are mentioned.

In The Criminal Man, Lombroso emphasizes that the physical type of the criminal is completed and intensified by his moral and intellectual physiognomy, which
furnishes a further proof of his relationship to the savage ... (27). Stevenson then hides Hyde's main degenerative signs at the physiognomic and mental level. The crucial symptoms of degeneration are thus visible in Hyde's personality and behavior. To Enfield, Hyde seems hardly human and his soul is foul, which is supported by Satan's signature upon a face (Stevenson, n. p.). The woman witness of Carew's murder then alleges that all of a sudden [Mr. Hyde] broke out in a great flame of anger, [...] like madman that he acts with ape-like fury and that the murder was committed under the stress of [...] insensate cruelty (Stevenson, n. p.). The description of uncontrollability of emotions and resemblance to apes implies that Hyde denies the laws of evolution, since he is not developing, but rather goes backwards on the evolutionary tree. As Arata explains, in one of degeneration theory's defining moments, Lombroso had discovered that criminals were throwbacks to humanity's savage past (33). Since Hyde's behavior reflects the one of a wild animal, he is perceived to go against the evolutionary theory. The animalistic character is also further developed with the usage of the words creature or it while discussing Mr. Hyde and his deeds (Stevenson, n. p.).

Even though Stevenson mainly focuses on Hyde's mental conditions, the physical appearance is not omitted, since it plays an important role in his criminal inclination, too. Pool, Jekyll's servant, describes Hyde as a dwarf, speaks about Hyde's nimbleness and light, nimble, still slow, steps (Stevenson, n. p.). When Lombroso discusses the physical features of a criminal, he also mentions height. He suggests that criminals are rarely tall. Like all degenerates, they are under medium height (236). Jekyll himself confirms that his transformed self had lost in stature (Stevenson, n. p.). The nimbleness ascribed to Hyde also bears evidence of criminal inclinations, since Lombroso claims that criminals are generally agile, whereas agility is classified as
one of significant features of a criminal (27). Hyde thus represents a perfect Lombrosian criminal of Victorian era.

But Edward Hyde is not the only criminal in Stevenson’s story. Poor Henry Jekyll, even though described as an honored person—Henry Jekyll, M.D., D.C.L., LL.D., F.R.S., &C.—embodies certain criminal features (Stevenson, n. p.). By his obsession with the separation of good and evil side of his personality, he is virtually balancing at the edge of morality. As his experiment goes on, he crosses the line from the natural point of view. As well as Darwin with his theory of evolution, Jekyll, too, commits an act of heresy, since he “plays God” when he tries to change the nature of human beings. At the beginning of his discovery, he does not even realize the consequences, but rather enjoys the results of his observations “exulting in the freshness of these sensations” he even “smiled at the notion; it seemed to [him] at the time to be humorous” (Stevenson n. p.). He is dazzled by his success and does not deal with the impact of his deed. According to Lombroso, this is a typical example of criminal behavior, since “many criminals do not realise the immorality of their actions” (28), which is obviously the case of Jekyll’s research.

The fact that Jekyll’s criminal inclinations are increasing is then strengthened by the change of his handwriting, because as he explains, “by sloping my own hand backwards, ..., I thought I sat beyond the reach of fate” (Stevenson, n. p.). So he is not only aware of the crimes, but he also has an urge to cover them up. But he is not offended by his own acting as he should be as a virtuous man. As he explains, he does it with pleasure: “Men have before hired bravos to transact their crimes, while their own person and reputation sat under shelter, I was the first that ever did so for his pleasures” (Stevenson, n. p.). He goes further and boasts that in [his] impenetrable mantle, the
safety was complete. Think of it Ī I did not even exist! Ī (Stevenson, n. p.). He does not fully recognize the consequences of his action, which is according to Lombroso, typical for many criminals (28). What is more, he tries to comfort his conscience by claiming that īt was Hyde, after all, and Hyde alone, that was guiltyī (Stevenson, n. p.). He denies any participation on the crimes of Hyde and is persuaded that his reputation then cannot suffer any damage.

2.2. Forever Young Dorian Gray

Dorian Gray is a young handsome man of extraordinary beauty. He is īvery earnest ... and [has] a simple and beautiful nature. He was ... wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair. ... One felt that he had kept himself unspotted from the worldī (Wilde, n. p.). When he is compared to Lombroso’s criminals, he represents the exact opposite. His blondness contrasts with the usual dark color of murderers (Lombroso 18), the frankness goes hand in hand with his simplicity and innocence which can be hardly found in the personality of a criminal. One day, an artist Basil Hallward decides to paint Dorian’s portrait. When he finishes, he realizes that there is more in it than just a portrait. Thus, he makes a decision not to exhibit his work and to keep it for himself. Meanwhile, Dorian Gray is "seduced" by the words of Hallward’s friend Lord Henry who tried to persuade Dorian that his youth is the most important thing that matters (Wilde, n. p.). Until then, Dorian is an unspoiled by any temptation in life, hence his head gets puzzled with Henry’s words and his personality starts to change, which causes that he reflects a criminal from a psychological point of view more and more.

At the moment he sees the portrait of himself, he utters a preposterous wish: īf it were I who was to be always young, and the picture that was to grow old! For that-
-for that--I would give everythingÔ(Wilde, n. p.). His boyish naive nature is replaced with wantonness and selfishness at once. According to Lombroso, egotism is a very outstanding symptom of degeneration and as he claims, Œpride, or rather vanity, and an exaggerated notion of their own importance, ... , is especially strong in criminalsÔ(35). His blasphemous declaration shows the inappropriate influence of Lord Henry and leads Dorian to the dark path of criminals, when the wish comes true. From the very moment, every change of DorianÔs personality and every sin or crime is reflected in the portrait. As Beville supports it, Ômoral degeneration is mirrored by its artistic other in the haunted portrait of Dorian GrayÔ(64). It is the portrait that bears all the traces of degeneration that Wilde hides in his book.

It begins with Dorian's first romance when he falls in love with Sybil, the actress. But since he does no longer look for the inner qualities, it is her performance that he admires, not her. So the first moment her performance gets worse, he cold-heartedly rejects her: ÔYou have killed my love. ... You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. ... You are shallow and stupid. ... You are nothing to me nowÔ(Wilde, n. p.). In Lombroso's view, Dorian's behavior is in accordance with the one of a criminal's, since affection is usually substituted by other passions such as impulsiveness or vanity, which is clearly DorianÔs case (28). He does not realize the extent of his deed, unless he sees the portrait at home. When Sybil commits suicide, he becomes a real murderer, although he does not, in fact, kill her. But it is a consequence of his cruel dealing with her. ÔThe lines of cruelty round the mouth reflects his sinful and savage soul (Wells, n. p.). Such lines then imply the presence of wrinkles around the mouth which are a common feature of criminals (Lombroso 17). Along with the change in the painting, he also feels the change in himself: ÔI must admit that this thing that has happened does not affect me as it shouldÔ
(Wells, n. p.). This again refers to the lack of affection which is common for criminals (Lombroso 28). But Dorian goes even further. Instead of regretting, he behaves as if it never happened: "If one doesn’t talk about a thing, it has never happened" (Wells, n. p.). He denies his share of guilt on Sybil's misfortune and so confirms Lombroso's opinion that criminals do not accept any guilt (29). He is aware of his "advantage" hidden in his beautiful and innocent face and does not hesitate to commit other crimes without fear of being accused.

2.3. Devolution in *Time Machine*

Wells' books are timeless in various aspects—time travelling, extraterrestrial beings, body transformation, etc. But he also followed the ideas of his time. *Time Machine* offers an adventurous story about travelling through time, but it mainly depicts the phenomenon of degeneration from an interesting perspective. When the main character of Time Traveller takes a journey to the future, he finds himself in 802,701 A.D. In the era of development such as Victorian period, progress is expected when the future is discussed, but Wales decides to follow the path of degeneration. As Page explains, Wells supports the idea that "degeneration is an evolutionary pattern and would only manifest itself in the long process of evolutionary time" (164). So when Time Traveller meets the race of Eloi, he immediately recognizes that people of future are different:

He was a slight creature—perhaps four feet high—clad in a purple tunic, girdled at the waist with a leather belt. Sandals or buskins ... were on his feet; his legs were bare to the knees, and his head was bare. ... He struck me as being a very beautiful and graceful creature, but indescribably frail. ... Their hair, which was uniformly curly, came to a
sharp end at the neck and cheek; ..., and their ears were singularly minute. The mouths were small, with bright red, rather thin lips, and the little chins ran to a point. The eyes were large and mild; and ... there was a certain lack of the interest. (Wells, *The Time Machine*, ch. III, IV)

The lost in height, simplicity of clothing and diminution of intelligence are the symptoms of the degenerative process which these future 'creatures' undergo. Even though Eloi are not criminals in any way and are not exactly comparable to human beings, they reflect certain typical characteristics that suggest the degeneration which is common for criminals.

Their height is the first marker of degeneration, since as Lombroso says; it is common that degenerates are of medium height (236). Secondly, there are criminal features in their face traced. Their thin lips remind of those of swindlers and a small chin is also a common feature of criminals (Lombroso 16, 17). Their curly hair then again refers to swindlers according to Lombroso's analysis (18). Thirdly, the purple tunic girdled with belt can be compared to the clothing of monomaniacs who trick themselves out with ribbons, decorations and medals: their clothes are generally of a strange cut (Lombroso 231). An finally, the lack of interest described by Time Traveller shows that Eloi as well as some criminals suffer from apathy, which is a characteristic feature a criminal personality (Lombroso 84). At first, Time Traveller wonders why Eloi 'degenerate' to such small and fragile creatures, but as Booker and Thomas explains, he then realizes that the reason is hidden in the achievement of the perfect world by their ancestors in which they do not need any strength or inventiveness, since there is no possible danger to them in their futuristic utopia (180).

But as Time Traveller is to find out, Eloi are not the only "people" on the
planet. When he rescues one of Eloi drowning in a shallow, he establishes friendship with her. Although he is persuaded that the fear does not exist in the future, he finds out that his little she-friend dreaded the dark, dreaded shadows, dreaded black things. Darkness to her was the one thing dreadful (Wells, The Time Machine, n. p.). He realizes that every day in the evening all Eloi gather together in the same great house and so the fear of the darkness is something they have in common. Then, he sees something in the darkness, something with a queer little ape-like figure, its head held down in a peculiar manner, ..., it was a dull white, and had strange greyish-red eyes; ... there was flaxen hair on its head and down its back. ... It was so like a human spider (Wells, The Time Machine, n. p.). Thus, Time Traveller finds out that man had not remained one species, but had differentiated into two distinct animals (Wells, The Time Machine, n. p.). Peaceful, demure and less intelligent Eloi live on the surface on the sunlight, while terrifying and aggressive Morlocks live in the underground in the dark. The ape-like figure of Morlocks itself which is emphasized by the head being held down refers to the process of degeneration and the throwback to the more primitive species. Lombroso, too, describes some kinds of criminals as being similar to apes (19). The hairiness of Morlocks' back can also be ranged among the characteristic criminal features (Lombroso 7). Even though both species are degenerated, there are two cases of degeneration described. As Nelson suggests, a distinction between the feminized Eloi and the masculine Morlocks, ..., is that the former suggest a degenerate humanity that cannot be progress beyond childhood, while the latter suggest a humanity that is going backwards, devolving (n. p.). Wells then wants to show that degeneration works in various ways. A person either cannot get through a certain level of evolution or he or she undergoes a complete process of devolution.
2.4. Moreau's Beast Folks

While Time Traveller travels to future to confront with degeneration of humanity, Edward Prendick is a shipwrecked to be survived and transported to the unknown mysterious island which belonged to Dr. Moreau whose name sounds familiar to Prendick. Although neither of these two characters does undergo the process of degeneration, they represent contradictory attitudes of the Victorian period. On the one hand, there is Prendick standing for the important Victorian values such as faith in God and noblemanship, on the other hand, there is Dr. Moreau who symbolizes science and heredity. Prendick’s view then reflects British fear of degeneration in connection with British colonies. Esty suggests that the moment he comes to the island and meets the anomalous creatures, his feelings range between "the nonwhite/native and subhuman/nonhuman" (29), which confirms British attitudes towards non-British nations which were considered inferior and degenerated in contrast to superior Britishness. Well's Island of Dr Moreau is a review of degenerated individuals. And since Prendick does not realize that the Beast Folks are, in fact, humanized animals, he considers them to be dehumanized people: "I was convinced now, absolutely assured, Moreau had been vivisecting a human being" (Wells, The Island of Doctor Moreau, n. p.). Prendick’s first encounter with a degenerate takes place on a ship during his survival. He meets Montgomery and his servant M’ling who is "a misshapen man, short, broad, and clumsy, with a crooked back, a hairy neck, and a head sunk between his shoulders" (The Island of Doctor Moreau, n. p.). According to Prendick, nor his face looks human and it evokes a feeling of repulsion (Wells, The Island of Doctor Moreau, n. p.). The misshapen body along with its shortness corresponds to the characteristics of a criminal, since "asymmetry is a common characteristic of the criminal physiognomy" and a criminal person is usually "under medium height" (Lombroso
When he and the grotesque crew arrives at the island, he notices another weird-looking man who is of moderate size, and with black negroid face. He had a large, almost lipless, mouth, extraordinary lank arms, long thin feet, and bow-legs, ... (Wells, *The Island of Doctor Moreau*, n. p.). Apart from above mentioned characteristic shorter stature, this man also embodies other symptoms of a criminal, thus of a degeneration. His very thin lips match Lombroso's depiction of a swindlers and the notion of low weight also refers to Lombroso who claims that criminals generally weigh less than normal individuals (16, 238). Although these are animals, Prendick is convinced that he encounters with human beings whom Moreau has mutilated and thus believes that they undergo a process of degeneration.

Since the subjects of the analysis are entirely animals, no mental features are observed in their "personalities".

### 2.5. Master Dracula and His Servants

Stoker’s *Dracula* is also perceived as a demonstration book of degenerative theory. According to Pick, Stoker’s novel refers to Max Nordau and Cesare Lombroso, to a whole realm of investigation into degeneration and atavism, since it displays three degenerated characters at once and deals with degeneration very closely (172).

Firstly, there is the main character of Count Dracula. Stoker offers a very close description of Dracula during Jonathan Harker's visit of the castle. When Johnathan sees him, he cannot but notice a very marked physiognomy of the count:

His face was a strong—very marked physiognomy of the count:

His face was a strong—very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His
eyebrows were very massive, almost meeting over the nose, and with bushy hair [...].

The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, [...]. For the rest, his ears were pale and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (Stoker, n. p.)

When Dracula’s appearance is remitted to the close analysis by the means of Lombroso’s Criminal Man, significant features of a criminal are found. Firstly, Dracula’s aquiline face and thin nose corresponds with Lombroso’s depiction. As he presents, ņin murderers, […], it is often aquiline like the beak of a bird of prey ņ (Lombroso 15). Secondly, Count's eyebrows also reflect criminal inclinations. According to Lombroso's description, ņthe eyebrows are bushy and tend to meet across the nose ņ(18), which is obviously Dracula’s case. Thirdly, when his mouth is analyzed and the cruel-looking appearance of it is not omitted, the sharp teeth protruding over the lips again refer to Lombroso, since as he comments, ņin 4% the canines are very strongly developed, long, sharp, and curving inwardly as in carnivores ņ(Lombroso 17). And last, but not least, Dracula’s pointed ears show ņa protuberance on the upper part of the posterior margin […], a relic of the pointed ear characteristic of apes ņ(Lombroso 14-15). As demonstrated, the vampire-like appearance is closely connected with the criminality, thus with the theory of degeneration.

But the influence of the theory of degeneration and Lombroso’s criminology is
not only implied in the novel, but, in fact, directly referred to, when Mina Harker speaks about Count Dracula. In her opinion, “The Count is a criminal and of criminal type. Nordau and Lombroso would so classify him, [...].” (Stoker, n. p.). This reference shows the power of contemporary topics and their influence on the reality and subsequently on fictional world.

Nevertheless, Count Dracula is not the only degenerated character in the novel which embodies a criminal's dispositions. Mr. Renfield also reflects physical and mental conditions of a degenerate. R. M. Renfield, a patient in Seward's asylum house, is described as of “Sanguine temperament; great physical strength; morbidly excitable” (Stoker, n. p.). He suffers from paroxysms which are usually sudden and do not last for a long time. This corresponds with variability which Lombroso mentions at the insane criminal: “Mobility of mood is still more salient characteristic of hysteria. The subject passes with extraordinary rapidity from laughter to tears.” (95). Changes of Renfield's mood are quick, since in one moment he escapes being furious and after a while, he calms down saying: “You needn't tie me; I shall go quietly.” (Stoker, n. p.). As Seward's diary also shows, Renfield is rather a selfish person. Seward describes him as a man with “certain qualities very largely developed: selfishness, secrecy, and purpose” (Stoker, n. p.). As Lombroso explains, insane criminals “show, [...], a fair amount of intelligence, [...]. In disposition, they are profoundly egoistical and so preoccupied with their own persons [...].” (94). In spite of being considered a lunatic, Renfield acts as an intelligent person, since he impresses Dr. Seward so much that he wants to study him to find out more about him and his mental disease.

Seward also points out his love of animals, which he perceives as a “redeeming quality” (Stoker, n. p.). But in Lombroso's opinion, “the hatred frequently manifested
by criminals […] is in many cases accompanied by an extraordinary fondness for animals\(\) (62). Firstly, Renfield is obsessed with flies, then he collects spiders and subsequently, he starts to be a fond of swallows. His final wish is to have a kitten (Stoker, n. p.). Although he does not want to have them as a company, his affection to animals has to be taken into account.

There is still one more character of the novel which undergoes the process of degeneration. Mrs. Lucy Westenra is a young, beautiful and shy girl at the beginning. She is described as a typical Victorian woman who is pure and devoted to her husband, without any sexual experience, even though she is a little bit coquettish, since there are three gentlemen proposing her. The change comes with her sleepwalking. Her dear friend, Mina, observes that there is an odd concentration about [Lucy] which [she does] not understand; even in her sleep [Lucy] seems to be watching her\(\) (Stoker, n. p.). Lombroso alleges that somnambulism\(\) is a frequent phenomenon among criminals, for many of the criminals […] were given to gesticulating and talking agitatedly in their sleep\(\) (Lombroso 63). As Lucy\(\)’s sleepwalking gets worse, she is afraid even to fall asleep, which again corresponds to Lombroso\(\)’s theory that mental sufferers nearly always sleep badly and are frequently tormented by insomnia and hallucinations\(\) (Lombroso 225-226). Lucy\(\)’s sleepwalking weakens her and when she falls asleep, the dreams seem to be more and more of a horrid nature. But she does not remember her dreams\(\) which Lombroso also describes in his book (91).

After the accident with the something, long and black,\(\) with white face and red, gleaming eyes\(\) (Stoker, ch.VIII), Lucy starts to transform into a vampire and so resemble a criminal being according to Lombroso. Her behavior starts to change as well as her appearance: Lucy was breathing somewhat stertorously, and her face was at its
worst, for the open mouth showed the pale gums. Her teeth, [...] seems longer and sharper [...]. In particular, [...] , the canine teeth looked longer and sharper than the rest (Stoker, n. p.). The same description of teeth is at Dracula, which bears evidence of Lucy's transformation, namely degeneration so typical for criminals. Her transformation is then finished when she dies, which makes her a new being far distant from Lucy's original personality. Her "sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness" (Stoker, n. p.). Lucy becomes one of Dracula's relatives and so share degenerative attributes of them. As a vampire, she is ascribed a role of a criminal.

2.6. Ape-like Presbury

Sherlock Holmes is one of the most famous fictional detectives in the world; nevertheless it is not his personality that is to be discussed in this thesis. In The Adventure of a Creeping Man, Holmes deals with an interesting case of human transformation. Professor Presbury is an honored man at the age of 61 years who is engaged to a young lady, which is not fully approved by his family. Doyle describes him as a "portly, large-features man, grave, tall, and frock-coated, with the dignity of bearing which a lecturer needs. His eyes were his most remarkable feature, keen, observant, and clever to the verge of cunning" (n. p.). His stature and clothes reflects his position and his sight reflects his intelligence and the position of lecturer that he occupies. But at the same time of him falling in love, strange things start to happen and his behavior is changing. Mr. Bennet, Presbury's son-in-law, describes him as being "furtive and sly" and as there is something "sinister and unexpected" about him (Doyle, n. p.). He also notices his growing anger in certain matters and his increasing body strength (Doyle, n. p.). According to Lombroso's typology, Presbury can be ranked among criminaloids.
who do not incline to committing a crime since their birth, but their criminality are shown later in life, which means that there will come a sudden change of their behavior (102 ÷ 103). Even though Presbury is not a typical criminal, since he does not commit any crime, he, too, later undergoes a process of degeneration and so embodies certain characteristics ascribed to born criminals. Professor's uncommon behavior is connected with nothing else but drug addiction, which will be discussed in the following subchapter.

Apart from change on the mental level, it also brings changes of appearance and stature with it. When Holmes and Watson watch the old man leaving his room, he is "erect but leaning forward with dangling arms" (Doyle, n. p.). This 'symptom' is described as "an ape-like character" by Lombroso, since this posture of the body suggests the abnormal length of Professor's arms, which is one of the most striking and frequent anomalies exhibited by criminals (Lombroso 19). When he leaves the room, a rapid change follows and Presbury "sank down into a crouching position and moved along his hands and feet" (Doyle, n. p.). He fully resembles an ape, which Herman comments as a transformation "into hideous apelike throwback" (n. p.). This implies the process of degeneration, since Professor devolve to a species inferior to human beings. He also possess monkey's agility, which is visible while "skipping every now and then as if ... overflowing with energy and vitality" and climbing trees with certainty (Doyle, n. p.). As mentioned above (2.1), agility belongs to the abilities of criminals, even at the higher age, which is a case of Professor Presbury (Lombroso 27).
3. THE ROLE OF ADDICTION

3.1. Jekyll's Secret Poison

The story about an honored doctor and his evil inner twin Hyde does not only reflect the theory of degeneration from the physiological and psychological point of view, but it also addresses the issue of addiction which was a common feature connected with degenerates. What is more, Presno notes that Stevenson's mysterious story about a dual personality of Jekyll/Hyde was written in the same year cocaine officially arrived in England (207). As Barrett states, Morel classifies "physical intoxication" as one of the causes of degeneration (191). Lombroso, too, points out that "the prolonged abuse of alcohol, opium, morphia, coca, and other nervines may give rise to chronic perturbation of the mind, and ..., will transform an honest, well-bred, and industrious man to an idle, violent, and apathetic fellow, ï into an ignoble being, capable of any depraved action, ..." (142-143). So let Dr Jekyll be a good example.

When he pursues after a discovery of a remedy which enables one to divide their two opposite personalities in themselves, he starts to experiment on himself. The first moment he takes that dangerous potion he feels a great pain coming throughout his whole body (Stevenson, n. p.). But after that, he "feels" younger, lighter, happier in body (Stevenson, n. p.). Fleming confirms that at the beginning of drug addiction, individuals live normal lives which are variegated by great pleasure caused by the usage of a drug (74). Jekyll obviously experiences such feeling which is further accompanied by the exchange of his whole personality to Hyde. At the beginning of his addiction, Jekyll does not fully realize the danger of the potion. According to him, "the drug had no discriminating action; it was neither diabolical nor divine" (Stevenson, n. p.). But as Zieger demonstrates, the theory of degeneration perceives addiction as a threat for the
whole society, since it begins as not merely afflict unfortunate individuals but to threaten the entire social and racial body as well (200). And soon enough, Jekyll as a Hyde starts to be dangerous for his surroundings. Pick only adds that the inquiring doctor is reduced finally to a figure of pathos, the disconsolate prisoner of his own morbid condition (166) meaning that there is usually no way out of the circle of drug using. At the beginning, Jekyll excuses the usage for the scientific purposes, which overgrows into a weakness to stop using it. He admits that it was on this side that my new power tempted me until I felt in slavery (Stevenson, n. p.). In Fleming’s opinion, as an addiction progresses, addicts increasingly lose control over their lives and drugs begin to unconsciously take over decision making (74). The addicted person then suffers more and more until the drug is not pleasure, but necessity. Jekyll confirms that he had been obliged on more than one occasion to double, and once, with infinite risk of death, to treble the amount (Stevenson, n. p.). Similarly to drug addicted, Jekyll has to increase the intake of the potion, since the addiction is so strong that there is no other way back. When the secret substance runs low, he spends a great deal of time looking for it: I have had London ransacked (Stevenson, n. p.). In this instance, it is obvious that the drug becomes the most important matter in an addicted person’s life and Fleming explains that addicts become so obsessed with drugs that they think of little else, and ... spend most of their time trying to acquire and use them (74 ï 75). Thus, Jekyll closes up and locks himself in his study. Unfortunately, the change in him is irreversible, since he was slowly losing hold of [his] original and better self, and becoming slowly incorporated with [his] second and worse (Stevenson, n. p.). Such a process then makes the person a wreck and ends the process of degeneration.
3.2. The Power of the Portrait and Opium

The issue of addiction also appears in Wilde’s story of a cursed portrait in several instances at once. Firstly, Wilde directly refers to the phenomenon of opium abuse in Victorian period. Reitemeier claims that opium belonged to Victorian favorite drugs and he adds that, in fact, “by the middle of the century opium was, ..., one of the most important products imported from India” (113, 114). Dorian quotes Lord Henry’s words: “[to] cure the soul by means of senses, and the senses by the means of the soul, ..., that was the secret. There were opium dens where one could buy oblivion, dens of horror where the memory of old sins could be destroyed ...”(Wilde, n. p.). According to Morel, opium abuse played an important role in the theory of degeneration, since the addiction was then transmitted to the next generation (Padwa and Cunningham 124). Dorian is then depicted as a typical addict, since “the hideous hunger for opium began to gnaw at him. His throat burned and his delicate hands twitched nervously together” (Wilde, n. p.). As Ketcham and Pace confirms, some of common problems a drug addict can experience are “excessive perspiration, rapid pulse, increased heart rate, and tremor (involuntary movements such as shaking or trembling caused by muscle contractions)” (310). Dorian embodies symptoms of an addiction and thus points out the phenomenon of opium addiction in Victorian period. Secondly, there is Dorian’s obsession with his youth. In this case, it can be perceived as an addiction, because he cannot stand the idea of growing old. When Lord Henry reveals him that “youth is the one thing worth having” Dorian becomes possessed by this thought (Wilde, n. p.). Although the addiction is not represented by the presence of a real drug, the youth substitutes the drug and Dorian becomes to be addicted on it. His addiction is then climaxed by the wish that it is the picture that grows old and not himself. Thirdly, there is an enigmatic book “bound in yellow paper” endowed by Lord Henry (Wilde, n. p.). Dorian describes the
first experience he has with this book. He remembers how after a few minutes he became absorbed. It was the strangest book he had ever read. ... Things of he had never dreamed were gradually revealed (Wilde, n. p.). As Scanlon explains, the first experience can be unforgettable and addicts compare it to an ecstasy (10). Since it offers Dorian the greatest pleasure, he returns to the book again and again and again. McDermott suggests that in the Victorian period, the issue of over-reading was closely connected with the degeneration, since it became a sort of addiction (154). Dorian claims that it was a poisonous book and he often forgets about time (Wilde, n. p.). Conyers confirms that addict's time perception is often distorted (154). Wilde then directly reveals that Dorian is an addict, since he had been poisoned by a book (n. p.), thus his behavior and mind are influenced by it like by a drug. His consequent deeds are caused by the book's impact and lead him to an inevitable end.

3.3. Monkey Serum

The Adventure of Creeping Man offers a similar demonstration of drug addiction to a Jekyll/Hyde story. There is a respected professor, a presence of a mysterious drug, a consequent change of behavior and the irreversibility of it. In a classical Holmesian story, old Professor Presbury is about to get married with a younger woman, which his relatives perceive as an act of eccentricity, but they gradually notice a strange changes in professor's behavior. Firstly, Presbury starts to behave secretly and denies his activities. As his son-in-law claims, he did what he had never done before. He left home and gave no indication where he was going. ... He made no allusion to where he had been, although he was usually the frankest of men (Doyle, n. p.). Lessa confirms that dishonesty is a hallmark of substance abuse (44). And Griffin-Shelley adds that keeping secrets and lying allow the addict to hold onto all or parts of the
addiction and keep them underground so that they can resurface when it is safer (135). It basically means that addicts try to keep their addiction hidden from others for as long as possible in order to enjoy the pleasures the drug offers. But not only Professor’s behavior, but also his personality is changing. He is furtive and sly and there is something sinister and unexpected about him; what is more, a university professor of a brilliant memory often has no recollection of what he does (Doyle, n. p.). It is obviously the effect of a drug using, since according to Mr. Bennet, his son-in-law, such behavior is abnormal for the professor (Doyle, n. p.). DuPont demonstrates several kinds of drugs and their effects on an addict, among them instability, aggression and loss of memory (147), which correspondents with professor’s symptoms. Presbury then experiences both ups and downs of drug abusing. On the one hand, his behavior and personality undergoes a process of change, or rather of degeneration; on the other hand, he has more energy and vitality ..., nor was his brain ever clearer (Doyle, n. p.). Doyle emphasizes the presence of the drug when he states that Presbury is under some shadow which had darkened his higher qualities and that he lives as in a strange dream (n. p.). Holmes soon finds out that Presbury’s mood changes regularly in nine-day intervals (Doyle, n. p.). Goldstein approves that for many years, there is a critical interval between doses – the shortest time that must elapse before repetition of the same dose will produce the same effect as the one before (88). So Presbury needs his dose every ninth day to regain his youth again, otherwise he is nervous and anxious. In the end of the story, Holmes discovers the origin of a mysterious substance, which explains the change of professor’s behavior and his factual physiological transformation to ape-like creature. The drug comes from certain Mr. Lowenstein who is an obscured scientist who was striving in some unknown way for the secret of rejuvenescence and the elixir of life (Doyle, n. p.). The serum is made of lengur which is a species of apes,
which makes Presbury’s symptoms clear. Its side effect causes that he is becoming a
lengur himself (Doyle, n. p.). He gradually degenerates into a lower species, which
supports the theory of degeneration. But Doyle also reflects the contemporary paradox
of development leading to decay. The presence of Mr. Lowenstein from Prague who
supplies Professor Presbury with the drug-like substance implies British fear of the
danger coming from colonies. As Bullen confirms, “Victorian anxieties about opium
were not only focused on the urban working class, they were also directed to the East.
This was where the drug originated, of course” (123). Even though the reign of Victoria
was responsible for expansion of British Empire, it was the opium from British colonies
that represented the threat from outside and was consequently connected with the
degenerative tendencies of the society.
4. VAMPIRISM AND SEXUALITY AS A FORM OF DEGENERATION

Stoker's novel deals with the degeneration mainly by the means of vampirism which represents a new angle in the degenerative literature. The relationship between criminality and vampirism of any kind is expressed by Pick quoting Eugene Talbot who says that "the essential factor of crime is its parasitic nature" (Pick 173). A story about Count Dracula and his servants then offers several instances of degenerates and their disorders. Firstly, there is an issue of real vampirism which means an actual need of blood to survive and enlargement of followers. From a certain point of view, vampirism is perceived as a drug abuse, since Dracula and his kin are addicted to blood and they search for their victims in regular intervals to get a new 'dose' Winship confirms that "even if Stoker's novel is not explicitly conveying a tale about drug addiction, it nonetheless can stand as an inscription for the universal psychology of compulsion" (40). Since Miss Lucy is firstly attacked by Dracula, her 'health' condition then depends on the amount of blood she is getting, which is climaxed by the need of Dracula's blood in particular and so Lucy becomes an addict who cannot survive without another dose of blood (Winship 45). Thus Dracula becomes a threat for society from two different points of view. Firstly, it is his own personality that endangers a British society from outside by the invasion to England. And secondly, his blood represents an inner threat of drug addiction which automatically leads to degeneration.

As well as in Dracula, in Renfield, too, is found a sort of vampirism, even though he is not a true vampire. As Seward clarifies in his diary, he "calls him a zoophagous (life-eating) maniac; what he desires is to absorb as many lives as he can [...] in a cumulative way" (Stoker, n. p.). This reminds Dracula's desire to be in London
for the same purpose of absorbing lives and by the similar way Renfield tries to get closer to his master. The momentarily distraction from animals happens, when Renfield realizes that "the blood is the life,licking up like a dog, the blood which had fallen from [the] wounded wrist" (Stoker, n. p.). Being an insane criminal according to Lambrosso’s typology, the thirst for blood, destruction and violence of all kinds are then a part of the degenerative process of Renfield’s personality.

But the real thirst for blood is not the only conception of vampirism. As Pick argues, "the degenerate was cast as a kind of social vampire who preyed on the nation and desired [...] not only to extinguish life in the victim, but to mutilate the corps, tear its flesh and drink its blood" (172). And so the notion of social vampirism is also present in the Stoker’s novel, when Dracula speaks about his desire to be in London at last. Davison suggests that his need to settle down in England means his effort to 'subjugate' it. She goes on claiming that "the battles between the vampire and the English become a confrontation between the Old World and Western Europe with its modern means of communication" (Davidson 295). Thus Dracula represents an outer threat for the progress which is very significant to England in that time. But as Brantlinger claims, Stoker’s novel also reflects Victorian racism which is rooted in the fear of immigration, particularly from Eastern Europe (141). Dracula longs to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, [...]" (Stoker, n. p.). He, in fact, implies that he wants to spread his "offsprings", which suggests the consequent degeneration of English race itself by mixing the English with the inferior Transylvania. Though Dracula probably speaks metaphorically about his need for blood, since he mentions the life and death of London, it can also be perceived as a form of psychic vampirism. According to Slate, "the widespread existence of vampirism in its psychic form actually gave rise to the folklore notion of vampires as
blood-sucking rather than energy-sucking beings (10), which clarifies Pick’s reference about the degenerate as a social vampire. Dracula lives in Transylvania where the density of population is not so huge and since his taste for energy is growing, he needs to move to a more crowded place.

Finally, *Dracula* offers a projection of a degenerative theory on women and their sexuality. In the story, there are two main heroines that represent two opposite sides of the theory of degeneration. On the one hand, there is Mina Murray, Jonathan’s fiancée and later his wife. She is a model of a proper Victorian lady. She is a devoted girlfriend and wife, when she cares about her husband after his terrible experience in Castle Dracula and she is prudish and sexually inexperienced. On the other hand, there is Miss Lucy Westenra who is a young Victorian lady indeed, but from the beginning she does not behave in accordance with Victorian manners. Nevertheless, both Mina and Lucy represent another phenomenon of the Victorian period — New Woman. Kortsch explains that in the 1880s and 1890s, the New Woman became a palimpsest for anxieties about women’s appropriate roles in society, whether professional, domestic, sexual or artistic (15). Any violation in the woman’s behavior was then perceived as a deviation and thus as a symptom of degeneration.

Even though Mina’s personality otherwise reflects desired Victorian female-prude, Stoker ascribes her certain attributes typical for a New Woman. According to Senf, The New Woman chose to explore many of the avenues recently opened to women, including education and the professions, instead of women’s traditional roles as wives, mothers and teachers (62). Mina works as an assistant, she writes her own diary and can type and use stenographer, which is uncommon for a woman in Victorian times. Also Senf confirms that before her marriage, Mina resembles the New Woman in some ways, but she adopts a more traditional role afterwards (69). Her personality is
developing and she soon becomes a wife only willing to help her husband.

Lucy, on the other hand, is gradually degenerating. While Mina is engaged to Jonathan, Lucy is offered three proposals at once, which suggests that she has, in fact, three lovers. And what is more, she wants to marry all three of them if that is possible: Why can they let a girl marry three men, or as many as want her? (Stoker, n. p.). As Sparks puts it, Lucy question registers her first instancing of aggressive sexuality. Although she eventually decides to marry only one of these three, she is playing with the thought to stay with all three of them. Her lascivious behavior is again suggested by her night escapes from her bedroom. Even though she is a sleepwalker and starts to do this unintentionally, later on Mina notices a change in Lucy behavior. She writes in her diary that even in her sleep she seems to be watching [her]. She tries the door, and finding it locked, goes about the room searching for the key. (Stoker, n. p.). According to Ledger, unescorted women in the nineteenth century ... were regularly mistaken for prostitutes: nice women never went out unaccompanied. Since Lucy gradually tries to get out of her bedroom on purpose, she breaks the rules of Victorian manners of a proper lady. Her night adventures are climaxed by her encounter with Count Dracula. When Mina finds her on a cliff with Dracula masked into something, long and black, she, in fact, is a witness of a sexual intercourse between Lucy and Dracula. She sees that there was something, ... , bending over the half-reclining white figure. ... she was still asleep. Her lips were parted, and she was breathing not softly as usual with her, but in long, heavy gr asps. (Stoker, n. p.). This scene partially evokes the feeling of the act of rape. As Pektas confirms, women are seen as helpless creatures who either are seduced and penetrated or deluded by Dracula to become his helper. And soon after, Lucy transforms into a vampire and starts to serve Dracula as well as the three voluptuous women in the castle. Davidson agrees that
the Undead Lucy displays qualities which are far removed from those suitable to the conventional Victorian woman. Lucy subverts the traditional female role in her vampirism and sexual freedom (307). Eventually, it is her voluptuousness that convinces Arthur and his friends that she is no longer a human being, but has transformed to the Un-Dead. Seward then describes in his diary that [he] could hear the gasp of Arthur, as we recognized the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness (Stoker, n. p.). Her transformation is finished and Lucy’s salvation is possible only through staking her heart.

Even in the act of staking Lucy’s dead body a sexual motive is hidden. Pektas explains that the death scene of the vampire Lucy indicates that this is a scene of penetration, sexuality and rape. Since Lucy has only been penetrated by Dracula so the staking is Arthur’s first chance as her husband to experience intercourse (16). The wooden stake going through her body represents an act of penetration, whereas the stake itself as a phallic symbol is used for the penetration (Stoker, n. p.). Even Lucy’s cruel death by staking has a sexual overtone. And what is more, Mezei suggests that when Arthur penetrates Lucy by means of the wooden stake, she is experiencing an orgasm (190). She again reflects the New Woman who contradicts Victorian values.

Finally, there are three young women, Dracula’s companions that Harker met in Dracula’s castle. He describes them to have voluptuous lips and that he felt in [his] heart a wicked, burning desire that they would kiss me with those red lips (Stoker, n. p.). The women are obviously seducing him and at once, Harker is not certain of himself. This strong sexual theme threatens the Victorian standards, since in those days, a woman was only considered as a lady if women repressed their instincts meaning that they should desist from sex (Pektas 1). But these sinful women are not
ladies, they are not even human beings, thus they follow their animalistic instincts, which are natural for them.
CONCLUSION

The Victorian era was inscribed as the period of development and discoveries in British history. Charles Darwin broke through with his theory of evolution which elevated a human being to the highest living organism on the evolutionary tree. His bold claims not only shook the pillars of Christianity, but were also greatly criticized by his colleagues and contemporary scholars. Shortly afterwards, another interesting theory was published by Benedict-August Morel and the boom of evolution was substituted by degeneration and decay. Morel stated that there were people who had not evolved but bore traces of contradictory process. Degenerated individuals then suffered from a physical deformation or a mental disease. Such abnormalities were noticed by Italian criminologist Cesare Lombroso who connected degeneration with increasing criminality. By examining a physical appearance and dispositions along with a mental state of a person, Lombroso was able to determine whether there were any predispositions for committing a crime or not. He set a classification of criminals that was often used in contemporary criminology. But the theory of degeneration did not influence only the academic circle. It found its place in fiction as well as in real life and infiltrated into a field of art where it was known as Fin de Siècle. Painters, musicians and writers inclined to use degeneration and decay in their works as a critique of contemporary society and culture.

In 1886, Stevenson introduced Dr. Jekyll aka Mr. Hyde who represented the perfect Lombroso\'s criminal with many various attributes, thus the process of degeneration is proved to be correct. Stevenson depicted Hyde in such a masterful way
that the only gaze at the beast evoked dislike and repulsion without any further physical deformities. His evilness was supported by his appearance that corresponded with Lombroso's classification. Dr. Jekyll, on the other side, hid his criminal inclinations behind his good reputation. But during the story, Jekyll admitted several times that he had an evil side, which ended in his unnatural experiment of splitting his personality, which resulted in creation of Edward Hyde. But there was one more symptom of degeneration which Jekyll embodied. His drug addiction became obvious when he spoke about the mysterious potion he created and consequently started to abuse, and which doses needed to be gradually increased. Thus, the poor doctor is also ranked among Lombroso's criminals and his degenerative process caused by drug abuse seems to be appropriate punishment.

Oscar Wilde offered a story about a young ingenuous man, Dorian Gray, who is tempted by Lord Henry Wotton who deluded him by saying that the youth was the most important part of life and was worth experiencing. Dorian, poisoned by Henry's words, ill-advisedly uttered a wish to be young forever, whereas it would be the portrait of him that would grow old. From that moment on, his personality started to change and the degenerative process was demonstrated. Although he did not reflect any physical dispositions of a criminal, his cruelty and indifference points out a criminal-like psyche. Every adverse deed he committed was displayed on the portrait, while Dorian stayed the same. The degeneration was then emphasized by the presence of a drug addiction which was represented by three different 'substances'. The youth and a mysterious book from Lord Henry referred to addiction metaphorically, whilst the opium abuse directly implied a relation between addiction and a degenerative theory.

*Time Machine* showed degeneration from a different point of view. The
encounter of Time Traveller with future inhabitants of the Earth suggested that evolution was not an everlasting process. The human race devolved into two distinct species, whereas both of them embodied features of degenerates. On the one hand, there were Eloi who lived on the surface. They were shorter and of less intelligence, and were afraid of darkness; on the other hand, there were Morlocks whose home was under the surface in the darkness and who resembled an ape-like creature with their body stature and animalistic behavior. Wells then offered two scenarios of degeneration at once to emphasize the threat that was hidden in this infamous theory.

Wells’ interest in the theory of degeneration was immense and he contributed to the field of degenerative art a year later when he published The Island of Doctor Moreau. A story about a condemned doctor Moreau who did experiments on animals showed a process of degeneration from a two different point of views. Firstly, there was Prendick’s point of view who was convinced that Moreau attempted to transform human beings into animals. When he beheld the Beast Folks for the first time, he believed that they are degenerated humans. Beast Folks, that is to say, reflected a lot of typical physical features described by Lombroso. But Moreau set the misunderstanding right and explained that his purpose was reverse, and that the Beast Folks were, in fact, humanized animals. Although they were able to speak and resembled a human being, their transformation was not irreversible, thus they started to gradually devolve back to their origin form.

Bram Stoker used a vampire to support contemporary theories. His Dracula reflected many physical attributes of criminal being despite the fact that he was not even human. His criminal inclinations were mainly reflected by his facial attributes. Dracula was at one moment even directly connected to Lombroso and Nordau, two important
personalities of the theory of degeneration. By that Stoker emphasized the importance of the issue at that time. Lucy's character then only supported the degenerative theory. Her personality underwent the process of degeneration by degrees ending as a Lombroso criminal. While at the beginning she was a pure being, her transformation signaled an inevitable doom for her soul soon afterwards. She became a vampire, which ranked her to the evil and criminal Count Dracula. The transformation was obvious not only physically, but also mentally, since her behavior changes radically. She was lascivious and voluptuous as Dracula's concubines in the castle. Stoker used their sexuality openly to emphasize their degeneration from Victorian standards. The last person discussed was a lunatic Mr. Renfield who represented an insane criminal according to a classification depicted in Lombroso's book. His passion of animals went along with his hatred and the unexpected spasms of paroxysm implied his insanity. Stoker's book then offered Lombroso's list of criminals in practice showing all important attributes of them. Dracula certainly reflected the disruption of the Victorian taboos, since sexuality was perceived as a perverse topic, which is shown in the novel. But by ascribing the sexual attributes to creatures that are not human, but rather animalistic, Stoker describes the era as a pure one and points out, how various deprivations may disturb it.

Professor Presbury in Arthur Conan Doyle's story reminded that of Jekyll/Hyde split. There was an honored professor whose foolishness compelled him to a drug addiction. He pursued after regaining his youth without realizing his addiction and its consequent change of personality. He was gradually transforming to a langur, which was reflected by his inclinations to ape-like behavior and appearance. Doyle tried to show that drugs were connected with degeneration and that they presented a real threat for the society, since their ability is to transform a human being into a lower species,
which supported the devolutionary ideas.
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CZECH RESUME

Magisterská práce s názvem Degenerativní teorie ve viktoriánské literatuře se zabývá problematikou degenerativní teorie, kterou v roce 1857 navrhl Benedict-Augustin Morel, a to krátce po tom, co Charles Darwin představil svůj svou teorii evoluce. Podle Morelovi teorie existuje kromě evoluce něho pokroku také proces degenerativní, který lze pozorovat u některých jedinců. Sám popsal takového jedince jako osobu, která vykazuje určitě fyzické a mentální anomálie, které byly považovány za symptomy samotné degenerace. Morel také kladl důraz na důležitost, při kterém navrhal, že proces degenerace se táhne například na základě degenerací. Cesare Lombroso pak ve své knize Zločin (The Criminal Man) využil základní myšlenky degenerativní teorie a na jejich základě sestavil klasifikaci zločinů na základě zných symptomů degenerace. Zamířil se na fyzické a mentální rysy zločinů a pojmenoval tak základní typ zločinů degenerace. Morelovi a Lombrosově myšlenky měly v té době obrovský vliv, a to nejen v oblasti vědy, ale také v uměleckých kruzích, což vedlo ke vzniku hnutí Fin de Siècle, které se zabývalo degenerací, deformací a úpadkem. Tato práce se zaměřuje na fenomén degenerace ve viktoriánské literatuře a její hlavní myšlenkou je poukázat na využití degenerace ve literárních postav.

Augustin Morel, jehož působení poskytovaly základ pro vytvoření teorie degenerace tak, jak ji známe dnes. První uvedeny jeho nejvlivnější poznamky týkající se degenerace. Další osobnost, která se degenerací zabývala v souvislosti s kriminalitou, byl Cesare Lombroso, jehož teorii v kriminalistice, kde za její pomocí zkoumal narušení jedinců z hlediska jejich fyzického vzezení a psychickeho stavu. Tato práce pak představuje některé z jeho myšlenek a využívá jeho knihy k identifikování zločinů ve vybraných knihách. Poslední, avšak nemění osobnost degenerací ní teorie je Max Nordau. I on se velmi podílel na rozvíjení teorie degenerace a v jeho slavné knize Degeneration kritizuje degenerací umění, které se stalo v té době velmi populárním. Společně s fenoménem Fin de Siècle, což je výraz pro Evropské umění a umělecký životní témátum byl úpadek a degenerace, je také známen v úvodní části práce.

Druhá část se pak skládá z analýzy určených knih pocházejících z viktoriánské doby. Pro svou práci jsem si vybrala R. L. Stevensona a jeho Podivuhodný půlpad Doktora Jekylla a Pana Hyda, Obraz Doriana Graye od Oscara Wilda, knihy H. G. Wellsse Stroj asu a Ostrov Doktora Moreaua, Drákulu od Bram Stokera a Dobrodružství lezoucího muže (The Adventure of Creeping Man) od A. C. Doyla. Ve všech zmiňovaných knihách je možné najít vliv degenerací teorie a cílem analýzy je působení jednotlivé postavy z hlediska degenerací teorie. Většiny vybrané postavy vykazují typické chování zločinů a degeneraci ní symptomy, působení degenerace sama se objevuje v různých podobách. Analytická část je rozdělena na tři podkapitoly. První z nich je zaměřena na fyzické a psychické rysy jednotlivých zločinů ve vybraných knihách. V této části jsou Lombrosovi teorie aplikovány na vybrané postavy. Druhá podkapitola se zabývá problematikou závislosti na drogách, která je nedílnou součástí
degenerační teorie. Podkapitola vykresluje užívání drog u jednotlivých postav a následnou změnu chování u závislých jedinců, která bývá často písemně popisována degeneračnímu procesu. Poslední část se zabývá problémem upírství a sexuality, které bývaly také považovány za znaky degenerace.
ENGLISH RESUME

The master thesis called *Degeneration Theory in Victorian Literature* deals with the issue of the theory of degeneration proposed by Benedict-Augustin Morel in 1857, shortly after Charles Darwin introduced his theory of evolution. Morel’s theory suggested that apart from evolutionary progress, the degenerative process was proceeding in some individuals. He described a degenerate as a person embodying certain physical and mental anomalies which were supposed to be symptoms of degeneration itself. He also emphasized the importance of heredity and suggested that degenerative process was a matter of generations. In *The Criminal Man*, Cesare Lombroso then used basic thoughts of degenerative theory and created a classification of criminals according to various degenerative symptoms. He aimed at distinct physical and mental features of criminals and sorted them into five basic types of criminals. Morel and Lombroso had a great impact not only in scientific fields, but also in the artistic circle, which led to a uprise of Fin de Siécle which was a contemporary movement dealing with degeneration, deformation and decay. This thesis is aimed at the phenomenon of degeneration in Victorian literature and the main point is to show the usage of degenerative theory in literary characters.

The thesis itself is divided into two basic parts. The first part offers a theoretical background of the degenerative theory. It introduces its beginning and mentions the most famous supporters. Since the theory has its roots in Darwin's evolution, the most important points of evolutionism are mentioned. Then, J. B. Lamarck is presented, since it was him who firstly introduced the issue of evolution and degeneration in 18th century in contrast to Darwinism. The most influential figure of the degenerative theory is Benedict-Augustin Morel whose ideas and attitudes gave bases to
the theory of degeneration as known today. Thus, some of his most influential points are briefly discussed in the introductory part. The following figure dealt with degeneration as predispositions for criminal life. Cesare Lombroso used the theory of degeneration in criminology to analyze distorted individuals in terms of their physical appearance or mental state. This thesis introduces some of his ideas and uses the book as a guide for identifying criminal individuals in analyzed books. The last but not least important person of degeneration is Max Nordau who contributed to the field a great deal. His famous work *Degeneration* criticized degenerative art which became very popular in that period and is mentioned in the introduction along with Fin de Siécle, which is a term for European art and artists that used the decline, descent and degeneration as the main theme of their works.

The second part consists of the analysis of particular Victorian authors and their work. I have chosen R. L. Stevenson and his *Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde’s *The Picture of Dorian Gray*, *Time Machine* and *The Island of Dr. Moreau* by H. G. Wells, Bram Stoker’s *Dracula* and *The Adventure of Creeping Man* by A. C. Doyle. In all these novels, there is a visible trace of the degenerative theory and the aim of the analysis is to demonstrate individual characters in the connection with degeneration. All the particular characters reflect typical criminal behavior and embody degenerative symptoms, but the degeneration itself appears in various ways. The analysis itself is divided into three parts. The first subchapter is aimed at physical and mental features of individual criminals in analyzed novels. In this part, Lombroso’s theories about criminals are demonstrated and applied on particular characters of analyzed books. Second part deals with the issue of drug addiction, which is closely connected with degeneration. Drug abuse is presented along with the characteristic change of behavior of addicted individuals, which is often ascribed to the process of
degeneration. The final part of the analysis is aimed at the issue of vampirism and sexuality which were also considered a sign of degeneration.