

Aesthetics of Deformities in Selected British Romantic Fiction

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Abstract

The presence of physical idiosyncrasies and freakish deformities within English society in the 19th century was a widespread cause of fear and terror. To be odd during that time was taken as some wrong done by God, nature, or society's side. Darwin's concept of "Survival of the Fittest" added fuel to the already existing fire. People with a physical deformity, bodily impairment, or simply rebelling were taken as others, and to be deformed or fanatic was a prominent cause of spectacle, which means, to look at those deformed others and ridicule them. Moreover, people who did not follow the constraints of society were considered 'other'-unacceptable members of society, and these unconventional people were kept under surveillance to find the cause of the deformity and avoid re-happening. In British observation, the deformed felt superior to mainstream people, and the study of vision got important. The vision was part of the corporeal body instead of an outside sense. It was part of the subjectivity rather than objectivity, therefore, uncertain. This research probes into the British writers' romanticization of societal anxieties through the thematic threads and social context that are further informed by Punter's theoretical concepts on the Gothic condition, terror, horror, and the role of the psyche. The article argues that mainstream people do not allow other creatures to survive on this planet, therefore, they create a binary for non-amicable existence of multispecies on earth. To analyse the given argument, this research opts Frankenstein by Mary Shelly, Lore Byron's Manfred, The Monk by Mathew Lewis, and Robert L. Stevenson. The work is significant since it furnishes the idea that the concept of otherness is not foreign but it is generated by mainstream society. It concludes that accepting monstrosity, and deformity as members of the mainstream society is a preferable idea, rather than isolating them as others.

Keywords: Romanticism, Spectral, Deformed Other, Gothic, Social Anxieties, Gothically Mad

Introduction

Deformed individuals and monsters in British society during the 19th century were considered others as they are ridiculed and considered others in every society. Crary writes that the Brits used their observation to find monsters and disabled to bring them to an inferior place to that of society by giving weight to their eccentricity and elevating themselves over those 'others' (Crary, 1999, P. 12). Another fear and anxiety of British Romantic and Victorian society was being looked upon where there was fear of secrets coming to the surface, and later on, looking at England with a substandard society and culture. Writers of that era like Lord Byron, Ellen Wood, Mary Shelly, Mathew Lewis, and Robert Louis Stevenson explored the separation of those 'others'. My study is delimited to Lord Byron's *Manfred*, Mary Shelly's *Frankenstein*, *The Strange Case of Dr. Jekyl and Mr. Hyde* by Stevenson, and Mathew Lewis's *The Monk*, which contain various forms of deformities due to social anxieties and the probable incursion of the 'other' and later on, loss of normality in that culture (Craton, 2009, P. 37). This article argues that mainstream society does not allow a peaceful existence of various species on earth and thus creates a dichotomy and a notion of other. This study is significant because it highlights that the idea of deformity is not foreign, but rather has been taken from the mainstream society and suggests that abnormal, or individuals with physical deformities live within the same society, whereas, physical impairments include the deformities as a person without having any teeth, with one eye, dwarfism, scarred skin as in smallpox, clubfoot, and other congenital or accidental deformities.

The gothic tradition started during the Romantic and Victorian eras. Fantasy and science were contradicted and dichotomized in the sense that the Folklores were overriding in "Eastern European Countries" and science or the development in industrialization was central to Britain. Adding further, several colonies of England contributed to developing connections transnationally, however, with a fear of inverse colonization. Sexuality, Queerness, and Pornography were taboo domains possibly approached by the writers like Bram Stocker by using the metaphor of blood. There was another expression of interest- women's sexuality, in a male chauvinist setup which changed traditional concepts, norms, and roles specific to genders. It was the time when the concept of Neo Woman- contrary to the traditional society was introduced. Heiland considers that monsters while functioning as mysterious doubles in any society play a substantial role to warn us about our attitudes to cast out unwanted objects as others; similarly, they help us understand our inners that we prefer to reside in concealed (p.100).

The Gothic novel, as the best critics and historians have remarked, stood out in the reaction of rationalism. Starting with Horace Walpole's *The Castle of Otranto* (1764) the genre later on the same narrative techniques were implemented by Sophia Lee (2000) and Clara Reeve. Furthermore, the Gothic genre was developed in two trends. The first was embraced by Ann Radcliff, which showed innocence, decency, rationality, and final conquest, and the second trend featured superstitious beliefs, a pact with diabolic powers, and sexual inclinations as manifested in *The Monk* by Mathew Lewis and *Vathek* by Beckford. Talking about superstitious beliefs, countries of romance like Italy and Spain, having child-like faith were more inclined to believe in the supernatural and phenomenal. Every wonderful event was a miracle for them. Continual feuds leading to murder fought between nobles and princes frequently in catholic countries like Italy. These murderous struggles were taken as plots of Gothic novels (Forman, 1880, P. 387).

Monsters reflect the idea that normalcy is not the same for all, but varies from culture to culture and even down to individuals. Other is a separate class of 'normal' and forces the rest of the world to face them as unknown rather than taking them as anomalous. Knowing the fact of potential disaster in the unrestricted development of the methodical mind, scientists believed in their unbiased concern for the natural world and for the improved exercise of science (Fromm, 1880, P. 164), and the same was considered by Allman (1990, P. 127). These two aspects threatened the community because British people believed scientists too, as part of prevalent norms. The scientist, as my selected novel presents, rebel against the norms and go for experimentation, keeping the rest of humanity waiting for what they generate and how it affects the biosphere (Allman, 1990, P.127). Garret views the monster as a warning sign of the cultural or social angst that people want to keep a secret; thus, provides us with an internal diagnosis and self-glorification (P.80). No later than the monster comes into being very much similar to the rest of human beings, as Frankenstein's monster, or Mr. Hyde, and several other characters, human beings do not accept it, and it creates an alarming situation to differentiate, who is the "other" and who is following the norm.

Literature Review

Romantic literature has been vastly researched on the subject matter of love and worship of nature, notion of individualism, and imagination vs. reason. However, the concept of fear and loathing, though not new, yet, were introduced in academic field much later than the above-mentioned notions of romanticism. For this reason, research on these aspects is not frequently mentioned by the academics and

thus it leaves a gap to do work. A few available relevant works has been made part of the literature review.

Khan (2023) in her work, "A Critical Exploration of Fear and Loathing in Selected Romantic Writings" discusses the role of romantic writers in exposing the connection between terror and violence; imagination and the cultural politics of emotions; sublime and sentimentalism, and fear and loathing. The writer uses the concepts of gothic's dark imagination and the view of tragedy to critically explore the features of fear and disgust in a range of romantic writings. Her article concludes that the element of loathing brings fear in mainstream people, whereas, it brings tragedy to other creature left helpless by the human beings.

There exists another research on the aspect as Falk (2012) in her essay "Fear and Loathing in Nineteenth-Century England: Monsters, Freaks, and Deformities and Their Influence on Romantic and Victorian Society" compiles her work on various deformities depicted in 19th century fiction. She describes Western society's approach towards these deformities as a wrong occurred to a human being from God's side. Her study, in so doing, attempts to associate people of that time with much conservative religious perspectives. Since the deformity was considered some punishment from God that might have occurred due to some wrongdoing, people often made fun and avoided going close to those people. However, her essay does not use any theoretical angle to reach some other conclusion.

Theoretical Framework

David Punter's critical perspectives on Gothic aptly support my primary texts. He defines the Gothic condition with no transgression to the dark imagination and without comparison to the mainstream world (Punter, 2016, P.3). He connects the spectral (as the place of origin and haunting) with the gothic. While explaining spectral or ghostly, he writes that a number of contradictions from one's psyche constitute a spectral. He writes since we recognize the monster within ourselves, yet do not agree to admit it; therefore, do not recognize that foreign body living as an essential part of our bodies. We are not able to articulate fully that whatever we utter is interconnected and transferred by that other (our hidden self or monstrous self) (P. 24).

To him, the spectral can be explained by the relationship of the colonizer with the colonized (Since it is just an example, he puts it in practice just to understand the connection between the two) in which one is in the other's grip. He compares the

foreign body with the ghost, inevitably connected with the earth, concurrently free to wander in the world, but forced to return to a particular place.

Punter's idea of reading science as a supernatural power also makes grounds for the analysis of my works. He poses his ideas in the form of questions, as to whether mutation of science and practice of designing the human being is monstrous, or the scientist inspired by hubristic purpose to encounter the creation of nature can be taken as "Gothically mad"? (P 86). The researcher goes with his second idea that science in itself is not bad, but to utilize it diabolically, is bad.

Punter further proposes that monsters originate from the deep place or as he calls gulf within the mainstream human beings. He contends that the realm of darkness inside the soul of humankind is the main cause of hybridity and instability in society. His idea, that gothic and the body intersect and the body becomes the site for the application of the power- the power of the dark minds, dark places, and the wilderness is also applicable to my selected works. Punter is of the view that Gothic themes have the tendency to influence the readers towards accepting the rebellious attitude, deviation, or souls gone astray as roots of the society. These theoretical markers given by Punter best serve the purpose of the analysis of my selected works, and moreover, this theoretical dimension has been least used in the context of my selected texts.

Analysis and Discussion

1- Frankenstein by Mary Shelly

Shelley's prototypical novel, *Frankenstein* begins with the sentence: "for nothing contributes so much to tranquilizing the mind as a steady purpose-a point on which the soul may fix its intellectual eye" (Shelly, 1994, P. 2). This "steady purpose" takes on a double meaning for both the writer and the characters. Shelly through the aesthetics of her work wants to create a perfect ghost to be accepted as the chief storyteller. But what she crafted shows her longing for perfection as the insane scientist who could not understand aesthetics and confused longing with reality. This crazy scientist – Victor Frankenstein – wanted to create a monster to amaze the masses, but he failed in his desire for perfection. This monster wanted to be accepted and loved by society, and, moreover, he tried to know the art of speaking and feeling both avidly and materially, and so did the writer – Mary Shelly. Since Mary Shelly's mother left her during childbirth, she shared the monster's enormous sense of taking birth and coming into this world without a distinct identity, or role model to follow (Meller, 1988, P. 45). Mary Shelly was left alone, as this monster has been with the only difference of detachment from the child which Wollstonecraft

did not allow. While Victor was ashamed and detested what he had done, he tried to remain detached from the monster, as a spectral, to look at and laugh. He considered his monster an abominable creature that he had never crafted. In the early moments of coming into the life of that monster, Frankenstein claims that he is “a dejected and despondent monstrous creature which he has shaped during his experimentation” and runs away from his bed-chamber, afraid of his creation (Shelley, 1994, P. 35). The scientist stays in perpetual fear in case if the progeny commits any other crime of killing another person since he has performed one wicked act of murder by killing Frankenstein’s brother William (Shelley, 1994, P. 62). However, Victor Frankenstein worries about his creation being uncontrollable. Since he detached himself from that monster; he cannot tame him even to get respect instead of fear. Victor is unable to accept the deformity he has brought in crafting that monster, which brings greater harm because in that sense he did not take the responsibility to guide him toward the right path. He gets to know himself not only as a scientist who tries to manipulate nature but also as an evil who is in seclusion and busy with his devastating studies.

However, Frankenstein, the monster tries to follow the good behaviors of civilization but humanity’s fear of the unknown keeps him away from assimilating, as happens in the monster’s tender affiliation with the De Lacey family which screams over his presence and fails to accept him. Monster thinks that a horrifying appearance is not justified in discrimination. So, he speaks out against the injustice, as Nancy Fredericks explains that no one talks about justice with the monster as he was being discriminated against owing to his deplorable physical features, hence, he speaks himself for his right to stay in the community (P. 179). The monster remains uninhibited and dejected and is spumed at, treated with contempt, and kicked (Shelley, 1994, P.165). It is what Punter says that “the realm of darkness within the human body” which Victor personified as a scientist. His dark practice brought this hybridity (in the failed attempt of a human-like monster), and instability to society. His scientific experimentation further allows me to label him as Punter says “Gothically mad” scientist (2016, P. 24). Moreover, Victor is obsessed with learning about human creation which “validates the early romantics’ attraction to the corporeality of the physique/body and the conception of natural life” (Engelstein, 2008, P. 180). As Victor proclaims when he comes to understand about his experimentation that the creation of life in this world was to be a mystery that

he tried to reveal or figure out; he took a journey toward that curiosity which means he played with the hidden truths of

nature but nature did not favor to unfold those secrets to him (Shelley, 1994. P. 18).

In the same stream, Wood gave his idea

that Frankenstein practiced dark sciences while getting inspired by the technological imperatives and advancing to control life and therefore overcome the phenomenon of death. In so doing, instead of serving humanity, he did an effort to control human beings by controlling the system of life and death. Anyhow, his effort to metamorphose humans creates a monster rather than a superhuman who worships and admires Victor Frankenstein (Wood, 2003, P. 435).

The monster endures his disappointment over stating his idea: "my person was hideous and my stature gigantic. What did this mean? Who was I? What was I? These questions recurred but I was unable to solve them" (Shelly, 1994, P. 91). Frankenstein's lack of compassion to accept this creature leaves the readers with many questions, who says that the monster was ugly but so was Dr. Frankenstein. As has been noted by Filmer who questions, "what the scientist himself is? His appearance is conventional of a human being but he has a hidden monstrous self that is without mercy, which is why he leaves his creature destitute (P. 22). Hence, Mary Shelly depicts the connection of the monster with humanity and the monster's challenge to assimilate into the social order as the dominant desire of society and its people. In so doing, it can be said that the creature is trying to reap some form of humanity and civilization while human beings are showing their monstrosity by going away from the monster and by not accepting this creature.

2- *Manfred* by Lord Byron

The same is the case with Lord Byron who was fearful to be accepted as a complete man in society due to his physical deformity owing to a painful birth defect. He longed for acceptance for who he was. He wanted to avoid being judged through this deformity. Then, later on, he became a despicable person by indulging in promiscuity, abhorrent manners, and sexual activities, which caused people to separate from him. He lived a life of his choice and suffered the repercussions of people's fear. It is also said that Byron wanted to be admired, respected, loved, and feared. It can be said that Byron stayed a radical devotee of the ideas of revolt even more than other romantics like William Wordsworth and S. T. Coleridge who capitulated to skepticism, and more than Keats, whose love of personal liberty was

not fully developed, but Byron wished to be free and thought the same for the rest. He was revolutionary towards the ills of his age, for which Byronic revolt is sometimes taken as an exaltation of certain violence. Further, he revealed the duplicity, cruelty, arrogance, fraud, and sluggishness of upper-class society. He was an opponent of social rules, norms, and traditions and felt always a sort of serenity in violating them, in so doing, he was a sacrilegious and a revolutionary of his kind. However, the 18th-century tradition of writing rebelled against the norms of human demotion to the powers of the time and took a hero who was abnormal (other) to stand above society. Manfred belongs to the same category where the hero wants freedom from the oppression of the gods and wants his free self (Meller, 1988, P. 123). His rebellious attitude is supported by Punter's scholarship which informs that such characters must be accepted by society instead of labeling them as "others". Instead of a human, he becomes a foreign body or a despicable ghost, a spectral figure for people's mockery.

He takes the Alps as the setting of the play where his protagonist is living in a dark castle. His guilt of destroying Astarte, a girl whom he loved tortures him and he- the snobbish hero, invites six spirits and the seventh to know his destiny. None of them could grant him his wish of forgetfulness. He is further informed that he will be cursed forever without granting his wish for death that is why when he tries to die by jumping, he is rescued by Chamois Hunter. He refuses the witch of the Alps to submit to her will, the condition she puts to help. It is the spirit of the Astarte- whom Nemesis calls, and who tells about the end of misery in one day. Manfred gets peaceful for a while, after that he rejects the religious consolation of visiting St. Maurice and prefers to die finding it easy. Taking the closet drama to Byron's autobiography critics think of Astarte as Augusta Leigh, his sister, and Manfred as Byron himself as Hazlitt remarks, "while reading Byron's works Byron himself is never absent from our minds" (Meller, 1988, P.66).

It is known that Byron and Shelly were political radicals, which meant with lack of faith in the divine God. When the abbot says, "Vengeance is mine alone!" (Forman, 1880, P. 127). Manfred replies in a snobbish way which reminds him of Byron himself, "must crime be punished but by other crimes?" (P. 127). Unconvinced approximately regarding the presence of God, Byron detested the idea of life after death with punishes like burning, freezing, and smothering (Clark, 1988, P. 270). As he says in act II,

"We are the fools of time and terror
Days/ Steal on us and steal from us;
yet we live, Loathing our life, and dreading still to die" (64-66).

This independence of mind by freeing him from the burden of his guilt and not repenting to avoid God's retribution puts Manfred in the heroic stream. For him, remorse without the fear of hell is enough to make a hell within him. As he says to the Abbot,

"Old man! there is no power in holy men,
Nor charm in prayer, nor purifying form
Of penitence, nor outward look, nor fast
Nor agony, nor, greater than all these
The innate tortures of that deep despair
Which is remorse without the fear of hell
But all in all, sufficient to itself
Would make a hell of heaven" (III? 66-73)

Manfred is not like Faust who submits to external forces. Byron's all heroes: Prometheus, Manfred, Harold, and Cain have in common this quality of Byronic Heroism, who want beyond worldly limits and earthly conditions, and tragedy starts when they realize that it is not possible.

Manfred shows a lack of remorse for his wrongdoings. He is guilty of destroying Astarte, but he neither regrets nor asks for punishment, rather he wants to escape from the past. His ego is dominant over his pain of committing a crime and his narcissistic behavior allows him to feel superior to the common mob.

3- *The Monk* by Mathew Gregory Lewis

Born on 9 July 1775, Gregory was the firstborn baby of Mathew Lewis and Frances Maria Sewell, equally affluent parties. His parent's marriage ended in divorce, but his mother was allowed by Mathew Lewis to live in one of his mansions till she escaped with a music artist named Samuel Harrison, her lover, in 1781. She fell pregnant with Harrison and traveled to Brompton along with her nanny Ann Madders. In this period of solitude, she penned a "valedictory Penitential Letter" to her spouse which inspired Gregory to write this work of genius, who, then decided Agnes's destiny over his mother's reservations. Mr. Lewis found the place where she was hiding and managed to see her on the same day during her giving birth to her stunning daughter, Fanny Lacey. Failed in implementing parliamentary divorce, the couple stayed together till Lewis's death in 1812.

The Monk (1796) by Mathew Gregory Lewis added a new stream in eerie and supernatural writings by moving away from gentle terror to the onslaught of horror as depicted by bleeding nuns, massive violence, murder, incest, and

witchcraft. This dark series of bloody and spectral circumstances, a normal mind declines to accept, and as Punter's critical scholarship suggests that the psyche's incessant rejection makes it a ghostly happening bringing horror to the readers. These fierce aspects of Ambrosio's personality makes him a man that mainstream society gets fearful to accept. Punter calls it the Gothically mad since the character goes into abnormal practices bringing an entire mess in the lives of women characters. Though fiercely condemned for its open rebellion, it deals with the Monk, Ambrosio, who signs the pact with the devil, on one hand, whereas, on the other hand, the entire plot has been summarized under the headings of for example, "Artifices of a Female Demon, her Mother Whom he Murdered, Assassinate with a Dagger, and, finally, Most Ignominious Death". Taken in the dimension of terror, it reveals the character's virtuous and evil sides as punter mentions that devilish side of a human being makes him a gothic figure and a monster. Monk and Ambrosio's characters represent evil inside them, when in this novel, they confront women ignoring their feminine virtues. In the 18th century personal feminine virtues were undermined by revolutionary politics, which included submissiveness, innocence, or loss of femininity (In Meller, 1988, P. 114). Since femininity is defined by private feminine virtue, an absence of it is considered an incomplete woman violating the definition of womanhood. As Matilda, the Bleeding Nun, Antonia, and Agnes lose their virtue, they horrify the men who belong to them.

The novel starts with the church congregation during the address on Thursday by the archimandrite of the monastery, Ambrosio. People, gathered there are the old Loenella and her niece, the kindhearted Antonia, and two more gentlemen. They discuss Alvira, Antonia's mother who is in grief due to her father-in-law's death. Now, Ambrosio considered a "Man of Holiness" delivers his dialog discussing human frailties and moral weaknesses which has a lasting impression on Antonia, Oh! His eloquence inspires her to have affection for him and she herself wondered how can she has such feelings (Meller, 1988, P. 10).

When Monk's address ends, Lorenzo goes to the convent along with his friend where Lorenzo's sister Agnes is kept in solitude. There comes a dark face to keep letters near the statue of St. Francis. They are curious to know, which of the sisters comes to pick up this letter and is involved in the stealthy affair. It is Agnes who takes this letter and also gets to know that person is none but his friend Marquis Raymond de las Cisternas, who comes in disguise (Brooks, 2004, P. 191). The priest in the cell praises himself for being pious and noble. While having a look at the portrait representing a virgin, he wonders whether he bows down to the beauty or not. It

shows his weakness as a monk and his power of the mind. He tries to convince them that such a woman cannot exist in society. It is the crucial moment where the monk questions his faith and character if Rosario- a new apprentice, who lodges in the religious community is introduced with a strong connection between the monk and Rosario. The scene shifts to St. Clare's convent, where nuns' confessions are heard. It is a place where a letter falls that reveals Agnes's pregnancy, and her attempt to leave the monastery. The monk reveals this evil to the prioress and leaves for the garden to pacify his apprehension. Rosario encounters him and tells the story of the love of his sister and later on reveals that the story is of her and that she is Matilda, disguised as a male, and that she has fallen for the priest. The priest is happy and meanwhile asks her not to stay at the monastery. She asks for a flower as a token of love, for which Ambrosio goes to take a flower and is bitten by a poisonous snake. He is about to die when Matilda sucks his blood and he is alive again and knows about his gaze at the virgin picture which was done by Matilda with the help of a Venetian painter to provoke love in his mind. She succeeds in breaking his vows for accomplishing her desire and aspiration. The prioress punishes her to death in response to this sin (P. 201).

The exposure of the prioress and the rest of the four nuns' charge of Agnes's slaying moves the whole crowd and they are thirsty for retaliation for this barbarous killing. As the text shows,

she hardly knew what she uttered rather she dissented that she didn't know about Agnes's death, and did every effort to reinstate her trust. The protesters instead of listening to any voice were adamant about heinous revenge; so, they insulted her, threw garbage on her, and associated contemptuous appellations with her. She was dragged into the streets and every howl and cry for mercy was stifled. At last, she was lying on the ground wet with her own blood yet the protesters' rage was being exercised over the corpse to make it a disgusting thing (P. 234).

When there is a riot against prioress and nuns, there is another incestuous act Antonia's rape. Ambrosio fulfills his desire by avoiding any suspicion, while Antonia is made abbot's prisoner which inquisitors start asking about. Matilda informs Ambrosio about the situation and Ambrosio stabs Antonia to death. It is the turn for Ambrosio and Matilda now, and both are under inquisition and torment.

Ambrosio is charged with rape and murder, while Matilda, is with witchcraft. Matilda signs a pact with Lucifer for life and freedom and to avoid any punishment and the same does Ambrosio. It is the time, when the devil, free of any worry unveils the relationship that Antonia his sister, and poor Alvira, his mother. Hence, the monk's devastation happened due to his pride and covetousness, or what I call in the introductory part, rebelliousness. After this outrageous sanction, Lucifer/Satan tosses the abbot down recklessly from a height and he dies mercilessly while his dead body falls in the rushing stream, the scene again confers Punter's idea of gothic bringing horror to the spectators (Dédéyan, 1955, P. 67).

4- *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* indicates contemporary advancement in technology that leads toward deformity, anomaly, or the common word, "monstrous". It shows how people experimenting with science can be destructive, as Punter gave the idea of the scientist being destructive or what he calls the scientist with a dark mind, or gothically mad (2016, P. 86). Dr. Jekyll tampers with the science which brings the appearance of a malformed and fearsome Mr. Hyde out of his personal self. Moreover, scientifically-caused deformities were a new concept for late romantics and Victorians. A person can be someone else with technological tempering was an indigestible idea, which created the possibility for people to study and know what wrong was done in the past and how the impression was getting prevalent in the modern period. Secrets of centuries were being unlocked to differentiate between true, natural, and man-made. Dr. Jekyll/Mr. Hyde does not want the secrets to come to the surface. He can disguise himself through his newly formed body and thus can mingle with society to keep those secrets in a veil and live a normal life. Since he has duality as a person, it leads to his downfall. It becomes hard to maintain two entities within one body. The ideal form of deformity asks for perfection— inner and outer, to avoid discovery, which is impossible. Two entities can survive if they strengthen themselves as one to have complete control over the outer world (Stevenson, 1995, P. 45-53).

Dr. Jekyll, once he has done with the experimentation, uses the deformed Mr. Hyde to hide his wrongdoings in society. The textual details can be supported by Punter's further suggestion that monsters originate from the abyss, in other words, a gulf within human beings. His argument that the dark practices of the mind bring uncertainty and hybridity to society is also applicable here because it leads toward otherness. The same happens with the deformed body of Mr. Hyde, due to hybridity and deformity it becomes hard for him to live in mainstream society. Moreover, the

newly created version was not stable, supported by Durbach too that “because of the unsteadiness of its body: the freak could be male/female, white/black, adult/child, and/or human/animal at the same time” (3). Mr. Enfield writes Hyde is taken

too hard to explain. His appearance was not appropriate but rather there was something disgusting and despicable. Overall, he develops unaffected emotions of deformity somewhere (in Stevenson, 1995, P. 5).

Hyde cannot be distinguished in society since Dr. Jekyll has manipulated him.

D.A. Miller points out that

the obsessed observation that society is a perilous point to reveal the other self, so, belligerent measures are taken to hide it. Good/bad is mere variants of the primeval times often taken for granted since good is taken well if it operates positively whether undisclosed or not (P. 203).

Hyde is the symbol of the animal inside of man which is brought forth with a catalyst with the help of mad scientist Dr. Jekyll. Further, Hyde asks “if I was in his control, then why he was hiding his face” (Stevenson, 1995, P.32).

When Jekyll realizes the impersonal identity of Hyde, it clarifies the angsts of clandestineness more than a disguise. It clarifies Jekyll's own fragile identity in the hands of his creator. This detail about Mr. Hyde displaces him from normal society. His malformation is nameless, and he is of pale color and dwarf stature. He, deformed is clever to manipulate society about his reality and perception. Jekyll is fiddling with an illogical practice or as Punter says the dark practice of science in an endeavor to transform humanity and change it to its most basic nature by bringing out his animal nature of him. Everyone who sees Hyde agrees on the point, “the haunting sense of unexpressed deformity which the fugitive impressed his beholders” (Stevenson, 1995, P.17). Mr. Hyde acts as a mirror for every member of society to see their evilness or past crimes. His master, Jekyll's ability to experiment with science for evil purposes terrifies the Victorians, as they believed that rather than distorting reality, science can only be used for productive purposes. Jekyll uses Hyde for heinous crimes like murder in Soho and destroys the notion of science as morally good. He considers that he has done with Hyde in this world, so he does not care what happens to Hyde now. On the other hand, society does not accept him for his wrongdoings in the laboratory. Furthermore, Jekyll has lost poised in his ability

to be a scientist since his manipulation of the experimentation has left him with a lesson. He realizes his mistake of going beyond the boundaries of scientific investigation (Engar, 2000, P. 135). Jekyll begins a new life, comes out of his loneliness, restarts his friendship, and inclines towards religion, as Engar notes that he bows to the supreme lord and asks atonement for his transgressions (2000, P.132). The creator and the monster are substitutes for each other with the help of science's drastic use. His work has brought severe terror in society more than if a monster had come from another country, world, or territory, but it also exhibits that monstrosity resides in the inner self of common human beings and a monster can be formed while sitting in a workplace laboratory.

Jekyll through his attempt of playing with science shows the influence of modernity but he is unable to see the result. Even then he stays swayed that the unsuited parts of monster's body can be parted (Saposnik, 1971, P. 724). To create an opposite being shows people's inability to see the darker side of self that people do not want to show to the public. Punter's scholarship that the power of the dark mind works on the bodies is applicable here where the power of the dark-minded doctor exercises over the weaker body to accomplish his devilish desires. Hence, Mr. Hyde is a reflection of every man whom society ever tried to suppress.

Conclusion

It has been concluded that all the major Romantic writers used the idea of malformation to examine the apprehensions of that time and validated the idea that these concerns were part and parcel. They also illustrated the idea of what could be done to avoid these worries. As Lillian Craton puts it, demonstrations of freakish bodies had a firm hold on Romantics and Victorians, because, they reveal those freakish bodies as wonders and place them into the dominion of possibility; thus, these writers provided the literary world with a new idea and a viewpoint. Similarly, Punter also added that these Gothic writings were meant to bring change to society. Monstrosity was productive in this sense, by keeping brutes and distorted beings into 'other', they showcased society's craving for fortification and retain mysteries veiled, and an incessant desire to isolate those who do not adapt to society's norms and behaviors; however, to accept them as mainstream members of the society was preferable as Punter's scholarship suggests. These freaks were a source of escape from daily life for many romantics. The venture into the realm of another new creation also reveals that to acknowledge those distorted others into the social order was to acknowledge the idea that obtaining perfection was impossible, something the British got worried about and seemed not ready to accept. Hence, Romantics were whimsical both about the abnormal' living within society, as well as the use of

science and technology's dark side; which kept this society confused about the next step: accepting those freaks or leaving them in a state in which they were used to live to avoid the disturbance in their lives. Preferably, when they live with manners and without bringing nuisance to human beings, the mainstream people need to rethink permitting multispecies existence on this planet.

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