***The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson,
Longmans, Green and CO, England, 1886.**

**Apollonian and Dionysian Dichotomy: *The Strange Case of Dr.
Jekyll and Mr. Hyde***

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Kapak

The Story of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson is one of the most thrilling works in the Victorian Literature, particularly embellished with gothic elements making the readers frightened, mythological references evoking some details regarding early history of mankind, descriptions of places/spaces alluding the inner sides of the characters along with the duality in personality. That those components may be tracked evidently and successively like a detective story allures you with the mysterious points though it is not a voluminous work. Therefore, it is the achievement of the author who could be able to create such a gloomy but fantastic atmosphere that grasps you from the beginning to the end. As for the writing style, it is not a literary art work written under the sole title, but many subtitles and some letters uncovering the key events. Hence, it can be inferred that this fragmented structure highlights the split in human nature. As discerned from the title of the story, it deals with two personalities in one body. Opening scene begins with the voice of Mr. Utterson, the lawyer, who is the one chasing after Mr. Hyde's harsh attitudes and murder rigorously. Firstly, a little girl is knocked down brutally, then a well-known politician is beaten to death by Dr. Jekyll under the mask of Mr. Hyde. The lawyer has some doubts upon the relationship between two characters, but he has no evidence to prove at first, but later he behaves like a detective digging the hole patiently and after that he falls the stones into place. Utterances of Mr. Lanyon, a close friend of Dr. Jekyll, on witnessing the move from Mr. Hyde to Dr. Jekyll make also him to perceive the situation better. However, nothing but the last confession by Dr. Jekyll himself makes everything in secret revealed. He explains his attitudes and actions wholeheartedly as in unburdening himself. He strongly emphasizes the duality in nature of humankind, especially expressing his real feelings when he becomes Mr. Hyde, and vice versa. He elaborates on the decision moments to drink the elixir which makes him to transform to/from Mr. Hyde, and finally he chooses to end the life of Dr. Jekyll, and he has to live in the shape of Mr. Hyde as he couldn't find the main component of the elixir to change from Mr. Hyde to Dr. Jekyll.

Dualism in humankind is one of the prominent themes in this literary work, which is obviously mentioned in the last part named as *Henry Jekyll's Full Statement of the Case*, which is a sort of confession made by the protagonist explaining the details concerning himself, including his inner world. He is blessed with a wealthy life and taken as a source of dignity among the society with high status, and also he is a promising and intellectual man for future; however, he has an impatient joy and hilarity in his nature, very hard to stop it as it may come out all of a sudden. On the one hand, he has to be decent, obey the rules, there is nowhere for any burst-out, but on the other hand, he wishes to break the invisible boundaries of the society in another way. He tries to conceal and leave the second one for the sake of being accepted by the dominant powers; however, repressed feelings will come to light eventually, as seen at the end of the story. Dr. Jekyll's nature of personality is supported by the sentences given in the introductory part of this chapter:

I was born in the year 18- to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public (Stevenson, 1886: 106).

Those lines may be supported by the thoughts of Friedrich Nietzsche stated in *The Birth of Tragedy* (see Nietzsche, 1993) in such a way that he actually questions the real source of tragedy; is it a maenadic soul or a temperance or both? He connotes these notions with mythological figures, particularly with Greek Gods. He states that the development of art is based on the dichotomy of

Apollon and Dionysus. The basic features of them are attributed to dominant and marginalized powers in the society, successively. Apollon is the God of Sun and Light. He cannot transgress the boundaries even he loses his temper. Logos, harmony, consistence, balance, patriarchy and beauty with perfection are the norms related with him. On the contrary, Dionysus is the God of wine, nature, fertility, water, extremeness, pathos, underworld and matriarchy. No one has any ranking or title during the festivals organized for the sake of him. Everyone is equal, in that, Alexander the Great, sews his socks and suffers from low income or Romulus sells salt to earn a living. As seen, two deities are totally different from each other, but life is dynamic because of their mutual existence. The most important art work is the creative genius combination of both values. Knowledge moulded by Dionysiac powers is made concrete through Apollonic mind.

As for the textual analysis of the work within this point of view, Dr. Jekyll admits that human nature has two binaries with the statement of "man is not truly one, but truly two" (Stevenson, 1886: 108). Then, he goes with "It was the curse of mankind that these incongruous faggots were thus bound together – that in the agonized womb of consciousness, these polar twins should be continuously struggling. How, then, were they dissociated" (ibid: 109). Actually, he complains about the duality of his nature, but he is aware of the fact that he has to accept it. These two sides are always competing with each other. The winner is not always the same. It changes according to the atmosphere and mood, as in metamorphoses from Dr. Jekyll to Mr. Hyde or vice versa. However, that Dr. Jekyll gets pleasure when he transforms into Mr. Hyde can be traced back to the lines given below:

I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature (ibid: 112).

He questions his decent life without joy, led by just ratio, but accepted by the rest of the society which represents Apollonic powers. He feels inside as if he is a slave. Everything is so monotonous that he would like to get rid of daily chores. Being Mr. Hyde is a kind of escape for him:

I was not only well known and highly considered, but growing towards the elderly man, this incoherency of my life was daily growing more unwelcome. It was on this side that my new power tempted me until I fell in slavery. I had but to drink the cup, to doff at once the body of the noted professor, and to assume, like a thick cloak, that of Edward Hyde (ibid: 116).

In the following days, he is determined to make a choice to be Dr. Jekyll or Mr Hyde. For sure, he prefers the first one, but he could be able to endure him for just two months. Although his decision in that way, he does not forsake his soul mate. Then he drinks the elixir again, and become very satisfied to be Mr. Hyde. Lines given below describe this picture in detail:

Yes, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping pulses and secret pleasures, that I had enjoyed in the disguise of Hyde. I made this choice perhaps with some unconscious reservation, for I neither gave up the house in Soho, nor destroyed the clothes of Edward Hyde, which still lay ready in my cabinet [...] I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught (ibid:

125).

After drinking the second sip of elixir, it can be concluded that Dr. Jekyll has been killed by Mr. Hyde. This death is very symbolic in such a way that the clash of opposite sides wouldn't be so smooth. It is not expected to exist a real harmony between these two drives. As a well-known personality in society, he has behaved decently in all his life, and he has had many friends to support or cheer him up. However, when he transforms from a professor to a hideous person, no one stays around him. His oppressed feelings surpass the proper ones, and no longer Dionysian dithyrambos are sung for him. He has full of enthusiasm to live with pathos. Apollonian beauty with perfection has left.

Consequently, literature works as a mechanism balancing between hegemonic powers of the system and the marginalized matters of the society. That is not right to say that life is made up of those dilemmas or to accept their existence. What the significant matter is to interrelate systematical phenomena within the dichotomical relations and restrained ones, and to provide them to coexist even they are not homogenous.

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