

## THE JUNGIAN ARCHETYPES AND THE CONFLICT WITH THE DOUBLE SELF IN *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE*

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**ABSTRACT.** *The Jungian Archetypes and the Conflict with the Double Self in The Strange Case of Dr. Jekyll and Mr. Hyde.* The current paper analyzes Robert Louis Stevenson's novella *The Strange Case of Dr. Jekyll and Mr. Hyde* from a psychoanalytical perspective. The analysis presents the Jungian perspective of collective unconscious that proposes the existence of several archetypes that inhabit the mind of every human as a set of repeating patterns. The focus of the paper is put on the Archetypes of Shadow, Ego and Persona that appear in the psyche of the protagonist, Dr. Jekyll. The paper explains the manifestation of the schizoid personality in Dr. Jekyll's psyche. Jekyll's relationship with his double-self is presented as the main cause of Dr. Jekyll's failure to individuate and unify all the Archetypes of his psyche.

**Keywords:** *archetype, unconscious, double, shadow, ego, persona, individuation, Victorian*

**REZUMAT.** *Arhetipurile Jungiene și Conflictul cu Sinele Dublu în „Straniul caz al doctorului Jekyll și al domnului Hyde”.* Lucrarea de față își propune să analizeze scurta povestire a lui Robert Louis Stevenson intitulată „Straniul caz al doctorului Jekyll și al domnului Hyde” dintr-o perspectivă psihanalitică. Analiza expune perspectiva Jungiană a inconștientului colectiv care propune existența unor arhetipuri prezente în mintea fiecărui individ ca un set de tipare repetitive. Miza lucrării este concentrată pe arhetipurile de Umbră, Ego și Persona care apar în psihicul protagonistului, Dr. Jekyll. Lucrarea explică manifestarea personalității de tip schizoid în psihicul doctorului Jekyll. Relația doctorului Jekyll cu sinele său dublu este prezentată ca principala cauză care împiedică procesul de individuație și unificarea tuturor arhetipurilor din psihicul doctorului Jekyll.

**Cuvinte cheie:** *arhetip, inconștient, dublu, umbră, ego, persona, individuație, Victorianism*

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Robert Louis Stevenson publishes his gothic novella *The Strange Case of Dr. Jekyll and Mr. Hyde* in January 1886, about ten years before Freud establishes psychoanalysis as a new science of the unconscious mind. Psychoanalysis that is inaugurated as a science by the Austrian neurologist Sigmund Freud, studies the dimensions of the unconscious mind. Otto Rank explains that “the technique of psychoanalysis generally aims at uncovering deeply buried and significant psychic material, on occasion proceeding from the manifest surface evidence”. (3)

Even though the most important papers on psychoanalysis appear in the 20<sup>th</sup> century when the Victorian literature comes to an end, various Victorian writers became aware of the fact that the characters that they create could possibly possess a complex internal world that cannot be explored through complete objectivity and realism. Robert Louis Stevenson is an example of such a writer that understands that the literary characters could literally imitate the internal processes that human beings go through, and they are not only puppets on a fictional stage that execute the commands of the narrator.

Stevenson’s novella is a combination of gothic storytelling with horror elements, and psychoanalytical case-study, which prevails to analyze the manifestations of the dissociative personality disorder in literature prior to the official scientific statement of such a mental disease. Being a part of the literary heritage of the Victorian England, Stevenson’s novella challenges the standards of the Victorian way of thinking because it explores the idea of duality of man caught in the battle between opposite human values. It presents the repercussions of leading a double life in a society where people should be unequivocally educated and respectable.

The author offers a controversial view on what hides behind the mask of the Victorian gentleman, for whom the established moral codes, austerity, reservation, and a clear public image are suddenly contradicted by the perspective of a double life in which an individual can easily relish secret and forbidden pleasures.

The Swiss psychiatrist Carl Gustav Jung, who was Freud’s pupil and the loyal adept of his theory of the unconscious mind, parts from his master in 1912, when he sets the foundation for his own psychoanalytical theory named analytical psychology. Starting from the concepts of conscious and unconscious that Freud initially defined, Jung elaborates his own theory of the Archetypes of the human unconscious.

The concept of Archetype is created to demonstrate that in the moment of birth, human mind is not a tabula rasa, but it is filled with layers, ideas and concepts which are common for all individuals. The Archetypes are defined as “primordial, structural elements of the human psyche”. “Archetypes manifest both on a personal level, through complexes, and collectively, as characteristics of whole cultures”. (Sharp 12)

Throughout the entire life, every individual should undergo a process called Individuation, one of the most important key concepts formulated by Jung

besides those of collective unconscious and archetypes. Individuation “refers to the process of becoming the personality that one innately is potential from the beginning of life”. (Papadopoulos 198)

A psycho-critical Jungian view on Jekyll’s psyche reveals that the protagonist, Dr. Jekyll, has the curious revelation “that man is no truly one, but two” (Stevenson 61), which determines him to explore his own mental structures in order to confront and intuitively integrate the Archetypes of his own personal unconscious through the process of Individuation. Dr. Jekyll discovers that he possesses a dark side of his personality, which signals the moment in which he becomes aware of his Shadow-self.

The problem arises when the respectable Victorian doctor gradually offers his newly discovered Shadow Archetype too much power over his personality, resulting in the destruction of the rest of the Archetypes that should remain intact in the structure of his psyche such as Persona.

The first Archetype that appears in Stevenson’s story is Persona that is represented by Utterson, the narrator of the story. Persona could be defined as “usually ideal aspects of ourselves, that we present to the outside world”, a functional complex that comes into existence for reasons of adaptation or personal convenience”. (qtd. in Sharp 57).

The character’s name is suggestive for his role in the story, “to utter” the strange case of one of his best fellows, Dr. Henry Jekyll. The whole story is narrated from Utterson’s point of view, sustained by the facts he collects for his personal investigation meant to offer a clear image of the strange case he encountered in his experience as a lawyer.

Utterson embodies the perfect image of the collective Persona desired by Victorian society, a respectable gentleman who works in the field of law, unrelated to any scandal and seen with good eyes by the members of his community. His portrayal as a sober, reserved and uninteresting individual symbolizes the ideal character for every Victorian gentleman: “a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable”. (Stevenson 3)

The lawyer avoids expressing any passion or pleasure for anything such as theatre or other cultural activities because he has to keep a calm and collected facade in society, so his personality and actions are all about the image he has to maintain. Despite his apparently tedious image, Utterson is a tolerant and altruistic gentleman, and usually “the last reputable acquaintance and the last good influence in the lives of down-going men”. (Stevenson 3)

Despite the loyalty he has for his close friends, he confesses that he doesn’t involve himself in their personal lives, but only adopts the Persona of lawyer and takes responsibility in defending the public image of the fallen men after the wrongdoings already happened: “I incline to, Cain’s heresy [...]. ‘I let

my brother go to the devil in his quaintly: own way". (Stevenson 3) Utterson's actions represent a trial to defend the general impeccable image of Victorian society through covering the mistakes of the reputable gentlemen in the public eye that is always secretly ready to consume any piece of scandal.

The relationship Utterson has with Dr. Jekyll is based on a friendship with "a similar catholicity of good-nature" (Stevenson 4) as the Victorian morals he follows strictly. But despite his cleanliness of character, there could be a possible dark curiosity for exploring the hidden part of human nature which determines Utterson to become Jekyll's confidant: "sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds". (Stevenson 3)

As Jung explains, "The more a man's life is shaped by the collective norm, the greater is his individual immorality". (6: 622) The members of Victorian society fear to explore the truth behind the surface because they unequivocally obey the moral system to keep their reputation clean, but the more they keep their Personas in the most impeccable state, the more their personal belief system rots. As a consequence, Victorians grow shadows that become bigger and bigger, ready to come to the surface in order to cause a revolt against the collective moral system.

Utterson fears to explore his own shadow, so he becomes fascinated with Jekyll's shadow and his strange case. He involves in Jekyll's mystery to meet his own Shadow, becoming a regulatory element between Jekyll and Hyde, and Jekyll and Victorian society. Utterson himself declares "If he be Mr. Hyde, [...] I shall be Mr. Seek". (Stevenson 13) While exploring the Shadow side of human experience in a scientific and cold manner, Utterson prefers to avoid revealing what he discovers about Jekyll's situation during the investigation, in order to keep intact both Jekyll's image and his own image as Jekyll's friend and as a public lawyer. Utterson's bond with Jekyll is both of professional nature and personal nature, so he has enough reasons to keep the image of the respectable doctor as clean as possible, despite the incomprehensible relationship he develops with Hyde. Hyde is the perfect opposite of the friends that Jekyll usually has, and even of Jekyll himself. Mr. Hyde seems completely incompatible with everything that Jekyll means for the public expectations, so the risk that the doctor assumes for being close with such a decadent individual is a mystery for Utterson.

As Dana Brook Thurmond suggests, Utterson meets the Shadow Archetype for the first time through dreaming, confronting Hyde prior to their first physical encounter. "The dreams spurred him to action". (38) Psychologically, playing the role of Jekyll's Persona, the horrid image which appears in Utterson's dream could symbolize the meeting with Dr. Jekyll's Shadow. But as Jung notes in his writing about dream analysis, the content of a dream tells something about the dreamer too. The shadow from his nightmare that moves through the streets of London at night, terrorizing and hurting innocent people, could represent Utterson's murderous instincts that are kept chained in the chambers of the

unconscious. The elements of his dream hide some specific information related to his own personality that he keeps under moral control.

Though, the demonic figure which appears in Utterson's dream depicts not only Utterson's Shadow as individual, but also the overloaded collective unconscious of Victorians. For a Victorian society which undergoes a process of scientific evolution, repressing any obscure concept such as the existence of the Shadow self comes naturally. Victorian society's fear of primitivism projects on Hyde all the repressed content of their unconscious and makes him the symbol of the collective Shadow that grows monsters in basements to maintain respectable personas and controlled Egos.

The Archetype of the Ego is realized through the character of Henry Jekyll, a respected doctor with a curious mind and a strong attraction for controversial scientific experiments. The Ego is defined as "the central complex in the field of consciousness" (Sharp 26), the Archetype which includes the greatest part of the conscious thoughts, actions, and feelings in the daily life.

The meaning of his name could contain a reference to the forthcoming ending he will suffer as a consequence of the dangerous procedure he exposes himself. If the construct "kyll" from Jekyll is associated with the verb "to kill", the character's name predicts his fated destiny, the act of suicide as a release from a situation that gradually became out of control.

Dr. Jekyll is the character that offers the insight of the real person that hides under the surface of Persona. The physical and psychological description of Jekyll presents the portrait of a common Victorian gentleman. Physically, he was "a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness" (Stevenson 19). His appearance exudes trust, warmth, and refinement, making his acquaintances to approach him without hesitation, but also doubting the well-rounded character he always presents. It is visible that Jekyll takes care of his personal image both in the way he maintains his appearance and the relations he has with others.

The relationship Jekyll has with Utterson is established on the interaction between Ego and Persona: "you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection". (Stevenson 19) The two characters have a close relationship with each other because Jekyll needs to surround himself with members of the nobility. The character of every Victorian gentleman is not judged only through his actions and choices, but also through the people with whom he maintains close relations with.

Though, Jekyll removes from his personal life any individual who could represent a threat to the image he is trying to maintain in the public eyes. His close connection with a former friend, Lanyon, comes to an end when Jekyll's attitude suddenly changes. Jekyll starts to keep secrets from Lanyon, following a wrong path and directing his attention to the dark side of science. Jekyll possibly loses the trust he put in his friend because he possesses some dangerous

information about Jekyll's past. Lanyon affirms about his relation with Jekyll: "But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash,' added the doctor, flushing suddenly purple, 'would have estranged Damon and Pythias". (Stevenson 12)

Mr. Poole, Jekyll's servant, is the one that suggests for the first time the restless temper that Jekyll had in his youth, which caused him troubles: "my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming, PEDE CLAUDO, years after memory has forgotten and self-love condoned the fault". (Stevenson 17)

In order to adapt to his social status required as a doctor, Jekyll had to repress all the instincts that could bring him unwanted shame and scandals. All the repressed content that he grows in his subconscious determines him to appeal to the experiment of splitting his own consciousness in two separate parts, one purely good and the other purely evil, in order to indulge in any pleasure he dreamt of whenever he feels without being affected negatively.

In his final statement of the case, Jekyll confesses that he abandoned his wild side, adopting a sober persona, because of "a certain impatient gaiety of disposition" which made him prone to fall in disgrace. However, he felt forced to become a hypocrite, indulging in some of his pleasures secretly and committing himself "to a profound duplicity of life". (Stevenson 60)

The experiment of splitting starts with the realization "that all human beings, as we meet them, are commingled out of good and evil" (Stevenson 64). Jekyll is aware of the "primitive duality of man", and even acknowledges the natural existence of his own personal shadow, describing the relationship between him in Mr. Hyde as "polar twins" (Stevenson 61). When he explains in his journal that he sold himself to his "original evil" (Stevenson 63), believing that this evil part which he hosts inside of him is close to primitivism. When he encounters his dark side for the first time he also declares: "This too, was myself. It seemed natural and human". (Stevenson 64)

Through understanding and accepting of Shadow, he could have started a healthy process of Individuation and finally integrate the Archetypal components into his own psyche. But Jekyll makes a mistake when he splits from his Shadow completely, and then gradually loses the control over it. The repression of past experiences accumulates gradually and at one point they inflate Jekyll's Ego. In this case, the repressed content from Jekyll's youth develops a strong Shadow function, and the Ego becomes less sensitive to the imperatives of the social and moral systems.

Jekyll develops a mental imbalance and shows signs of a schizoid behavior when the phenomena of splitting alters his Ego so much that Dr. Hyde

becomes like a separate person with his own will. One of Dr. Jekyll's former friends, Lanyon, mentions that the doctor suffers from some sort of a mental illness which makes him act strangely: "The more I reflected the more convinced I grew that I was dealing with a case of cerebral disease". (Stevenson 55) This mental imbalance could be similar to a case of dissociative personality disorder, as Anne Stiles mentions in her paper: "At least one contemporary reader of Stevenson's novella recognized the similarity between its dual protagonist and late Victorian cases of multiple personality disorder, particularly the symptoms that occur when a patient changes personalities". (893) Though, Jekyll explains his observations on the case and underlines that his consciousness is awoken in the moment of splitting, because he witnesses everything that Hyde does, but only up until a point. In the real medical cases of multiple personality disorders, none of the patient's personalities is aware of the actions of the other, but considering the fact that Jekyll controls the transformation of one personality in another by drinking a potion, his complete awareness when the splitting happens could be justified.

Anne Stiles also believes that Jekyll is associated with the rational part of the brain, while Hyde takes control over the emotional part of the brain: "While Jekyll exhibits left-hemisphere attributes (masculinity, whiteness, logic, intelligence, humanness), Hyde embodies right-hemisphere traits (femininity, racial indeterminacy, madness, emotion, and animality)". (885) The potion that Jekyll uses to transform himself in Hyde could create an asymmetry of the brain, permitting the emotional side to express all the repressed contents without any limitation coming from the intellect.

The potion he invents symbolizes a an act of self-reinvention that follows an original scientific method. Dr. Jekyll is no longer satisfied with his plain personality and decides to reinvent himself by adding a special compound to it, the Shadow side. The doctor favors science over religion when choosing to recreate himself as the individual he wants to become, but instead of creating a second-self more much evolved than his actual Ego, he awakens a purely evil force in an early stage of development.

The creation of the potion imitates an alchemical process which Jung associates with the process of Individuation: "I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion". (Stevenson 76)

Through his experiments of separating the conscious from the unconscious, Dr. Jekyll becomes a pioneer in the scientific world. The success of creating two dissociate Personas of the same individual, different in terms of both appearance and behavior, could be described as a successful and innovative product for the Victorian era.

The portrayal of Mr. Edward Hyde fits the primitive image of Shadow, because all the features create the impression of an underdeveloped creature: "Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice". (Stevenson 15-16) Jung explains: "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real". (9/2: 8)

Mr. Hyde's youth, low height and deformity represent the lack of development of the Shadow Archetype from Jekyll's psyche. His name, "Hyde", is suggestive for the darkness that he emanates, symbolizing everything that hides under the surface of the Victorian style of life.

A comparison of the physical appearances of the two "polar twins" (Stevenson 61) does not indicate a single similarity between Dr. Jekyll and Mr. Hyde. The moral functions of the two split personalities are also opposed, because while Jekyll tries to live following all the society standards and takes care of his image as a respectable man, Hyde savagery reaches a critical point, transforming him into a murderer that kills children and elders. Hyde's creation through a scientific method criticizes the loss of spirituality and human values of the entire Victorian society that started to abandon religion in favor of science. While religion symbolizes a primitive belief, science expresses innovation and modernization. This cultural perspective motivates the fact that Mr. Hyde, who embodies the traditional frame of mind, enters a competition with Dr. Jekyll, who embodies the modern frame of mind,

Jekyll creates an entire new identity for Hyde, purchasing a house for him in the disreputable neighborhood of Soho, with a personal housekeeper, new clothes, a personal bank account and a signature. The doctor makes Hyde an official guarantor in his will, making sure that if needed, Hyde would be able to take possession of his goods.

The relation between Jekyll and Hyde seems harmonious for a short period of time in which Jekyll tastes the pleasure of a completely free life under the mask of anonymous Mr. Hyde. The liberties that Jekyll assumes while embodying his Shadow-self are immoral, but the doctor still keeps a decent control over his own actions. After a period, he realizes that the incorporation of all his flaws, negative thoughts and dark feelings, Edward Hyde, "had grown in stature" (Stevenson 68). Jekyll loses all the control over his own body and consciousness in the moment when his transformation in Hyde comes unannounced, without consuming the potion: "Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde". (Stevenson 68)

Because Dr. Jekyll strongly repressed the violent tendencies of his Ego all of his life, Mr. Hyde's aggressiveness transform all the frustration in criminal



acts designed to annihilate any social limitations. The Freudian Superego represented by the Victorian society sets a conduct code that inhibits Dr. Jekyll's psychic apparatus, and the violence that he represses in order to fit the community explodes in the moment in which Mr. Hyde grows stronger: "Hyde, alone in the ranks of mankind, was pure evil". (Stevenson 64)

With every crime, the censorship dissipates and the appetite for life transforms into a thirst for more destruction and violence. Mr. Hyde releases the thirst for death making innocent victims because his underdeveloped psyche cannot sublimate his primal instincts. The desire to kill grows stronger and he releases it externally. The crimes he commits represent rebellious acts against a society that shows no indulgence for sinners or disreputable people who have the courage to face death and destruction. Through his immoral and damaging actions, Mr. Hyde gradually becomes a danger to the Victorian society.

The advantage for Mr. Hyde is that his strength increases faster than Dr. Jekyll expected and he becomes capable of taking almost full control over Dr. Jekyll's consciousness in a short span of time. In this situation, Dr. Jekyll's Persona risks to disappear completely and the Shadow has the opportunity to possess the entire psyche, transforming Mr. Hyde into the single host of the protagonist's body. Even when Jekyll tries to distance himself from Hyde, the power of his Shadow starts to consume all the vital energy he has, making him sick: "I have lost confidence in myself". (Stevenson 29) Jekyll feels like a lost man and promises that he gives up on meeting Hyde again, but he is too involved in the situation and he fails.

When he loses almost all the control over his Shadow, Dr. Jekyll tries to save himself turning to his religious roots again. The narrator notes about Dr. Jekyll that "he had always been, known for charities, he was now no less distinguished for religion". (Stevenson 32) But this altruism fades when scientific curiosity makes him doubt his trust in the moral and religious systems. Mr. Hyde represents everything that Dr. Jekyll was ever afraid to criticize in his society.

If God made the man his image and likeness, Dr. Jekyll makes Mr. Hyde devil's image and likeness. Utterson associates Mr. Hyde with Satan two times in the story - "the man in the middle, with a kind of black, sneering coolness — frightened too, I could see that — but carrying it off, sir, really like Satan" (Stevenson 6) and, respectively, "if ever I read Satan's signature upon a face, it is on that of your new friend". (Stevenson 19) The fact that Mr. Hyde shows his face only late at night - "about three o'clock of a black winter morning" (Stevenson 5) - amplifies his connection with the dark side of humanity.

Through Hyde, Jekyll mocks fake religiousness that promotes absolute positive values without taking into consideration the fact that men are naturally composed of both good and bad. The obligation of accepting and using only the right behavior tempts every man to abandon himself to the dark side, adopting an immoral behavior that leads to an unhealthy and uncontrollable Shadow.

Jekyll wants to disclose the deceit he observes in religion as he mentions: "I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress". (Stevenson 60)

Related to the Darwin's Theory of Evolution, Hyde's deformed development illustrates the fear of the Victorians of regressing at a primitive stage. "Pale and dwarfish", giving an "impression of deformity without any nameable malformation", with "a sort of murderous mixture of timidity and boldness" and a "husky", "broken voice, Jekyll manages to arouse disgust and rejection in any ordinary citizen. The more Jekyll's Shadow grows, the more inhumanly-looking becomes Hyde, reaching the point of being compared by the other characters of the story with "a dwarf" (Stevenson 44), "a monkey" (45), and an "ape-like" creature (77).

Horrified by the situation of his psyche, Dr. Jekyll reaches the point in which completely rejects his Shadow-side: "He, I say - I cannot say, I". (Stevenson 74) The revelation makes him see the monster he created, a creature that overdeveloped its powers and now takes the entire control over his life. Jekyll declares that Hyde is inhuman, deciding that the only fate for such a scientific mistake is death: "he thought of Hyde, for all his energy of life, as of something not only hellish but inorganic". (Stevenson 76) When the Shadow started to annihilate the other Archetypes, the only escape that Jekyll saw was suicide, an act that could destroy both the Ego and the Shadow.

In conclusion, the pressures of Victorian social standards made from Dr. Jekyll a victim who initially aimed to undergo a healthy process of Individuation. However, because of all the restrictions he encountered, he grew a thirst for absolute freedom which resulted in a self-destructive schizoid psyche that became annihilated by the Shadow-self.

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