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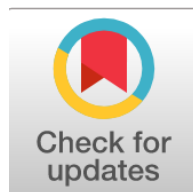
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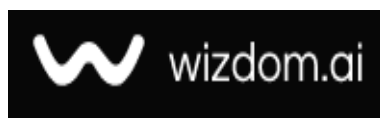
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## The Rebellion of the Double in Stephenson's Dr. Jekyll and Mr. Hyde and Shelly's Frankenstein

*Pemberontakan Ganda dalam Dr. Jekyll dan Mr. Hyde karya Stephenson dan Frankenstein karya Shelly*

Marwan Abdulmunem Tawfeeq, MarwanA.Tawfeeq@tu.edu.iq, (1)

Tikrit University, College of Arts, Department of English Language, Iraq

(1) Corresponding author

### Abstract

**General Background:** The duality of human nature, particularly the conflict between socially acceptable and repressed desires, has been a central theme in both psychology and literature. Freudian psychoanalytic theory, which explores the conscious and unconscious mind, provides a robust framework for understanding this duality. **Specific Background:** The novels *Frankenstein* by Mary Shelley and *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, both set in the Victorian era, epitomize the struggle between repressed desires and societal norms. These works have been studied extensively, yet there remains a need for a deeper exploration of how these repressions manifest as doppelgangers and the psychological consequences therein. **Knowledge Gap:** Although previous studies have addressed the concept of duality in these novels, the specific role of Freudian constructs—such as the id, ego, and super-ego—in shaping the characters' fates remains underexplored. **Aims:** This study aims to analyze the portrayal of repressed desires through the lens of Freud's psychoanalytic theory, focusing on how these desires lead to the creation of doppelgangers in *Frankenstein* and *Dr. Jekyll and Mr. Hyde*. **Results:** The analysis reveals that the protagonists' repressed desires manifest in their doubles, who ultimately overpower their creators, leading to their downfall. The study shows that the failure of the ego to mediate between the id and the super-ego results in catastrophic consequences. **Novelty:** This research offers a novel comparative analysis that integrates Freudian theory with literary interpretation, demonstrating how repressed unconscious desires drive the narrative and character development in these works. **Implications:** The findings suggest broader implications for understanding the psychological effects of repression in both literature and real-world contexts, particularly within the framework of societal expectations and individual desires.

### Highlights:

Freudian Constructs: Id, ego, and super-ego drive character actions and outcomes.  
Doppelganger Analysis: Repressed desires surface through literary doubles, leading to downfall.  
Victorian Idealism: Conflict between societal norms and hidden ambitions creates tension.

**Keywords:** Freudian psychoanalysis, duality, repression, doppelganger, Victorian literature

## Introduction

The original word of the double is derived from the German word "doppelganger". Jean-Paul is considered the first writer who uses this idea in his novel *Siebenkas*. This German novel tells the story of two friends who exchange their appearances as both of them look similar. Freud defines the double as the dark side of a person. He states in his essay "The Uncanny" that the double is "belonging to all that is terrible\_ to that arouses dread and creeping horror" (Mouna, 2018, p. 235). He develops this idea from the German philosophy as he introduces the double as a personality that has two parts, one of them is familiar and the other one is restricted and concealed in the unconsciousness.

Freud develops his theory by classifying the mind into three parts: conscious, sub-conscious, and unconscious. He believes that the unconscious is the first part as it is born with the human being. This part represents all the desires and the pleasures that Freud calls the Id. He states that this part reflects the primitive desires of the human being since his childhood. This part is related mainly to the physical process to gain its desires. It operates to get immediate pleasure regardless of all the consequences (McLeod, 2017).

The opposite side of the id is the super-ego which represents the sub-conscious mind of a human being. It starts working in the phallic age when a person grows up and realizes the things around him. Freud states that in this age, a person behaves according to the rules and values of his society. It works to control the desires of the id and prevent it from going beyond the codes. The super-ego sometimes works as conscious. For example, when the id gives demands to the ego to do something, the super-ego may make the ego feel guilty and consequently causes pain to the person (ibid).

The ego is the conscious part of the human being which works as a balance between the desires of the id and the idealistic norms of the super-ego. The ego is considered the decision-making after it evaluates the demands of the id and the super-ego. The ego is like the id also seeks pleasure and recognition; however, it does not behave randomly. It always asks the super-ego if what it is about to do is acceptable or not. There are some implements that the ego uses to balance between the id and the super-ego. Freud calls these as defensive mechanisms which are defined as "psychological strategies that are consciously used to protect a person from anxiety arising from unacceptable thoughts or feelings" (McLeod, 2019:1). These mechanisms are used to protect the conscious from feeling guilty or depressed when the id or the super-ego over demands.

Freud divides defensive mechanisms into different kinds. He talks firstly about "Repression" which works to protect the ego from feeling guilty as it may do something against the rules of the super-ego. On the other hand, if these desires are repressed, they may cause anxiety and usually appear in the subconscious like dreams or in the slips of the tongue. The second defensive mechanism that an individual may practice is "Projection" when a person projects an unwanted action onto another person. These motives are unacceptable by the super-ego which represents the social norms. So, an individual attributes his motif to another person to keep his social status (ibid).

The next defensive mechanism is "Displacement" which usually occurs when an id wants to do something bad and the super-ego objects and prevents it to do such a thing; therefore, the ego finds a way to release this energy toward a substitute similar but accepted by the society and super-ego. Sublimation is another defensive mechanism that seeks to convert destructive emotions into constructive ones. Denial is another aspect that represents the neglect of reality by denying its existence. There are more defensive mechanisms; however, these are a few examples of it to demonstrate the struggle of the conscious, sub-conscious, and unconscious in a human's mind (ibid).

This struggle in the human mind proves that a man does not consist of one psychological dimension. Instead, it consists of two distinctive dimensions; one is acceptable to society and the other is not. The broad classification of this idea is that a man consists of a shadow or a double. However, some triggers may allow the unconscious or the id desires to rebel and reveal destructive emotions. Just like the novels that are under observation, the protagonists of the two novels follow the codes and the norms of their society at the beginning. It can be said that their ego receives the demands just from the super-ego. However, when they express their curiosity about science, they face a huge rejection by everyone around them. Consequently, their desires start to be repressed and the defensive mechanisms are no longer able to defeat the desires of the id or the unconscious. The consequence is the emergence of the unconscious repressed desires in the Creature and Mr. Hyde.

## Methods

Utilizing a psychoanalytic approach, this research examines the idea of doppelgangers or doubles in Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *Dr. Jekyll and Mr Hyde*. The main method used is literary interpretation from Freud's point of view. This entails looking at key passages in both novels to see how hidden desires of the main characters are expressed by their doubles. Freudian ideas such as the conscious, subconscious, and unconscious mind, as well as repression, projection, and displacement are fundamental to this critique. It borrows on secondary sources that discuss Freudian theories and its application in literature to back up the explanation. In

addition, there is comparative analysis conducted that shows the vice versa consequences experienced by the protagonists due to their duality that result in their eventual fall from grace. It delves into how societal norms coupled with personal repressions affect actions of characters leading to emergence of doubles for these ones thereby losing individuality under a double shadow. Also contextualized within Victorian society, this analysis reveals insights into inward conflicts among characters caused by social expectations and pressures during this period.

## Result and Discussion

Mary Shelly decides to write her worldwide *Frankenstein* in the summer of 1816 when Lord Byron suggests that everyone writes a gothic story including Mary Shelly and her husband Percy Shelly. This innocent suggestion in that dull weather produces one of the most significant literary works in literature. Many writers adapt it as well as many media productions. The novel tells a story of an ambitious doctor called Victor who decides to create a human being. However, his endeavors come in contrast to his predictions as he comes with a monster. On the surface of the novel, it seems that a reader has two distinctive characters, an evil one depicted in the creature and a good one depicted in Victor. However, the purpose of Mary is to show that each character depends on the other therefore both characters represent one identity or what Freud calls the double (Mouna, 2018).

The creature in Shelly's *Frankenstein* is considered an extension of his creator Victor. Mauna (2018) believes that as long as the creature is a production of Victor's imagination, therefore this desire has been repressed in Victor's unconsciousness; by creating the creature, his desire is fulfilled. Shelly presents Victor as a sensitive and well-educated person that even his desire seems noble at the first glance. However, this desire is over ambitus one as he clarifies.

Victor's desire is not to help people; it is just to get fame and recognition. He leaves his family for the sake of this desire as he stops writing to them because of his involvement in his production. His father knows that his son will devote himself to science more than his family as he leaves them after just one week of his mother's death. Alphonse tells Victor that "you must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected" (53).

When Victor denies his creation, he also denies his family. Although the two characters have different outer shapes, there is one dimension. For example, Victor describes his childhood as a happy one unless he has some desires unfulfilled because of his father. Victor accuses his father of creating this monster because he rejects his wishes without explanation. For instance, when Alphonse discovers his son's interest in Agrippa he tells him that it is "sad trash". The same is when he asks him about the alchemists (Shelly: 31). According to the psychologists, the father figure is a symbol of power and temperament to his son, therefore challenging his father, Victor could receive this power to create his "son". Victor regards his father as a rival for his objection against his desire:

This rejection is considered the first repressed duality in Victor's mind. He explains that he wishes to communicate his secret stores of knowledge with his father but his father's indefinite censure makes his wishes always withheld (31). The second depressed duality develops when Victor's ideas are once again rejected, but this time by his professor Krempe "Have you really spent your time in studying such nonsense?" (36). The only person who shares Victor's passion is Professor Waldman, however, he warns him to not go deep into the old alchemy. However, Victor decides to do his creation to prove that he deserves recognition.

This rejection is reflected in the double of Victor. Jackson states that although Victor has calculated the finest parts to create his human-being-like, he is shocked to see a monster. He adds that the reason behind this result is Victor's projection all his repressed resentment and agony into his poor creation (Mouna, 2018, p. 236). Victor also has denied parts of himself when he denies his own creation. Therefore, all the horrific murders can be attributed to Victor's repressed desires toward those who have rejected him before. Victor is shown consciously evil when he leaves Justine to be hung although he knows the real murderer. The same evilness is depicted when Victor decides to kill his "son" (79)

According to psychologists, a man is driven by his desires therefore; the actions of both Victor and the creature are the result of their unfulfilled desires. Victor is just like Prometheus as Shelly writes in her subtitle who rebels against his limitations and decides to steal fire and give it to human beings. Consequently, he has been punished for the rest of his life by Zeus. The same happens with Victor when he goes beyond his limitations, so he has been punished by his own creature (30). Maybe this creature symbolizes the spirit of nature or divinity.

It is noticed that when Captain Walton realizes that he is going beyond his limitations especially when he hears the story of Victor, he decides to come back and leaves his mission. If he did not, he would face the same punishment as Victor has received. Victor's over-ambition is reflected in Captain Walton who has the same desire for knowledge. He abandons his family and society to achieve his goal in the sea. He is the double of Victor in terms of desire as both search for glory and recognition (23).

Victor declares that he becomes evil just like his double and there is no longer room for his goodness "I wandered like an evil spirit, for I had committed deeds of mischief beyond description" (71). This feeling of guilt is depicted in



his dreams when he starts having nightmares after his friend Clerval is killed. Mouna (2018) states that these dreams represent Victor's secret of his double (237). It is portrayed in the novel that the more Victor rejects his son, the more he loses. For example, when the creature demands to create a wife for him, he agrees and the monster feels highly happy but when later he refuses to do so, the creature decides to kill Victor's wife to show him the same feeling.

The concept of duality develops with each murder that the creature commits. Victor feels as if he has made all these murders. These bad doings reflect the other side of Victor and the monster works just like an agent for him. Marry Shelly proves at the end of the novel that a person cannot live without his double. When Victor dies, his son weeps him and decides to commit suicide because he cannot live without his double. Though the creature has been abandoned by his creator, he does not want this to happen as he believes that there is a strong tie between them. He blames his father for abandoning him (105-106).

The creature is the double of his father Victor who also seeks recognition. His desire is innocent just like any newborn infant who seeks only for the care of the mother and father. However, the first person who rejects him is his father then after the society. Victor is not able to take care of his son or providing him basic needs. He feels shameful and disgusted of him either (71). The creature lives alienated throughout his life though he feels happy at first when he sees people "I was delighted when I first discovered that a pleasant sound, which often saluted my ears" (80). The only person who gives the creature this feeling of recognition is the old blind man. Maybe because he sees in his pure spirit not in his selfish eyes. In each meeting, the creature tries to remind Victor that he is his child and he should provide him with the parental duties. However, the constant rejections lead the creature to destroy his double part.

Social conformity also plays a great role in Victor's scientific endeavor. The social rules and codes force many people to repress their other parts. The idea that there is a good and bad side to the psyche of a person is not acceptable. Everyone should be moral and ideal. Individuality is considered blasphemy in Victor's society that once a person behaves outside its conformal codes, he will be punished or treated like an outsider. Thus, a person can survive only when he follows the conformity of the society. The other problem in this era that the public opinion is crucial, a man must always behave perfectly in order not to receive any criticism and keeps his status in the society. These restrictions lead a man to behave what other like to see, so he is no longer the real depiction of himself (David, 2001).

Marry Shelly succeeds to show the true face of her society. In the other words, she could clarify that perfection is impossible. Hence a person should be accepted in his normal duality otherwise, this repression may lead to a self-destruction. This fact of duality is depicted in Victor's psyche who is well-educated and respected by the society. However, he does dare to reveal to the society his repressed desires. He is afraid to lose his status if he declares his feelings, even after he does his creation he is not able to admit that the creature belongs to him. Such scene explains how the hypocritical the society is (Hadžiselimović, 2021).

The second novel is Stevenson's Dr. Jekyll and Mr. Hyde which is considered a production of his nightmare, so when he wakes up he writes it down in a purpose of gaining money. The novel reveals the double of the writer himself which lies in his unconsciousness. The two characters Henry Jekyll and Edward Hyde represent one psyche; in other words, they represent the conflict between the conscious and unconscious desires. Just like Victor, in Frankenstein, Dr. Jekyll also claims that his intention is noble when he decides to do his experiment. However, when he starts doing his potion, he is no longer able to control his unconscious double that is reflected in Hyde's character (72). Mr. Hyde represents Jekyll's repressed desires as he has risen according to what Lacan calls "symbolic order". He is well-educated descending from a respectable family; therefore, his consciousness always works according to the rules and codes of the society. Whereas, the unconscious desires are reflected in Hyde who does all the needs that Jekyll could not do in public (BARANOĞLU, 2008).

Stevenson's work is considered a depiction of the Victorian scientific revolution. It is believed that in this era a man can discover the truth depending on math and natural sciences. The mind is the strongest power that may enable a man to solve the problems of humanity. In this era, the spiritual belief is no longer valid as it is replaced by empirical beliefs. Dr. Jekyll is the representative of this era as he claims that he has found the problem of humanity. He states that "a man is not truly one, but truly two" (52). He tries to release his second part in front of him depending on scientific experiments. This over-trust in science and challenging the natural laws has brought destruction to Dr. Jekyll in the end (Shubh M. Singh, 2008).

The whole novel revolves around the repressed desires in the Victorian age. Dr. Jekyll is a respectable man with a high social status. His position in the society does not allow him to go beyond the limitations. He sacrifices his individuality and subjectivity for the sake of his society. Thus, he attempts to release all his desires in his double character. Dr. Jekyll like any other human being, he is consisted of two distinctive natures. However, he could only express his idealistic one because the society would accept it. The other one is not acceptable because it does not fit the codes and the rules (David, 2001).

There is no good or bad, but the society is the responsible for designing what is acceptable and what is not. These restrictions lead to a kind of revolution at the end just like Dr. Jekyll who decides to go beyond everything to free his repressed desires. It would be less destructive if the society accepted the both natures of a man. It can be said

that Jekyll here is the victim of his own society that pushes him to go beyond the natural laws and get punished at the end. Dr. Jekyll also represents the hypocrisy of the Victorian society. For example, in the case of murder, Jekyll bribed the family of the murder just to dismiss the charges (David, 2001).

Dr. Jekyll confesses that he feels happy to fulfill his desires without being recognized by the society. He even calls Mr. Hyde with the pronoun "I" to prove that he himself is the doer of all the bad events. Dr. Jekyll does not feel regret like Victor when he first sees himself in the mirror (73). He describes his double as a human although he is monster-like; this also proves how happy Dr. Jekyll is with his creation. Mauna states that Mr. Hyde represents the primitive side of Dr. Jekyll who behaves like an infant. He does not have a language to express his desires; the only expression that he has is his "savage laugh" (23). The Freudian study refers that desires come out from the conscious mind, so Hyde does not have any desires because he is already the agent of Jekyll's conscious desires. Jekyll comments that Hyde is a "pure evil"; hence, this proposal proves that all the bad things that Hyde does are reflections of Jekyll's repressed desires.

In order to fulfill all the repressed desires, Jekyll gives more power to his double. First of all, he gives him an identity when he titles him with a name. Jekyll feels free when he starts moving with his double as he states "I felt younger, lighter, and happier in body" (72). This freedom makes Jekyll about to live all his life with this body as he orders his servants to allow Hyde behaves as he wants in his house (75). However, this liberty gives Hyde more power over Jekyll so he starts losing control "I had gone to bed Henry Jekyll, I had awakened Edward Hyde" (86). Jekyll admits in other pages that his unconscious double enslaves him as he is no longer able to control him. Gaining an identity makes Hyde looks forward to seizing Jekyll consciousness and deconstructing all the binary oppositions.

In the scene of writing the will, Jekyll seems to submit himself completely to Hyde. He states that if his absence exceeds three months, then Hyde should be in his position and take all his responsibilities (17). This surrender makes Jekyll imprisoned to his uncontrollable unconscious. Although the two characters represent one psyche, however, it seems that one part starts disappearing. The biggest problem that Jekyll accepts this reality and allows his part destroys him "I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind, and solely occupied by one thought: the horror of my other self" (86). Jekyll starts treating his double as an independent character as Hyde no longer represents a part of him.

In the beginning, Jekyll functions as a father and Hyde as a son who would obey his father in everything "Jekyll had more than a father's interest, Hyde had more than a son's indifference" (79). However, when Hyde starts gaining power, Jekyll turns out to be the object whereas Hyde is the subject. This inability to control leads Jekyll to sign all his inheritance to Hyde "I had supplied my double with a signature; I thought I sat beyond the reach of fate" (76). Jekyll realizes that his double is going beyond his control, therefore, he is no longer using the pronoun "I", instead, he refers to his double with his own identity as "He". This means that the double now is more powerful than the creator himself. Hyde by then is considered a rival to Jekyll as he states "That child of Hell" (85).

On the other hand, it is noticed that Hyde starts using the pronoun "I" when he refers to Jekyll. All these references indicate that there is an exchange in the roles between the two characters. Sapoznik states that when Jekyll realizes that his double starts having his own consciousness, he accepts to be separated. However, this cannot happen because they are tied to each other (721). Thus, in order to get control again of the double, one of them should die. Consequently, Jekyll decides to commit suicide to end his misery "in destroying the other, I destroyed myself" (39).

At the beginning of the story, it is noticed that Hyde is completely alienated as he goes out only at night. Even his name refers to his alienation; however, when Hyde has gained his power, the opposite has happened as Jekyll becomes the alienated one. Consequently, the hidden unconsciousness becomes apparent and Jekyll starts losing his control. Though Dr. Jekyll believes that he is no longer able to control his double, he always refers to his handwriting in the story. For example, when Dr. Jekyll writes a letter to prove his innocence, he uses Hyde's handwriting. The two characters are in conflict but their identity is merged in their handwriting "one part remained to me: I could write my own hand" (83).

## Conclusion

The study has shown that the two novels, Shelly's *Frankenstein* and Stevenson's *Dr. Jekyll and Mr. Hyde*, represent the duality of a human being. Both novels take place in the Victorian age when idealism is the priority and any individual endeavors are prohibited. Following strict rules make many people repress their desires. Victor and Dr. Jekyll are the representatives of the Victorian hypocritical society. The two protagonists have repressed desires that would be beyond natural limitations as they grow up with each time they face rejection. For example, Victor has a desire and an ambition to know the secret of the world. When no one pays attention to his enthusiasm, he decides to do it by himself and pour all his unconscious desires into his experiment. The same with Dr. Jekyll who declares that he discovers the reality which states that a man consists of two characters in one psyche. When he is rejected, he also decides to prove his discovery. Thus, both scientists express their ideas frankly at the beginning, but when they are rejected, all these desires grow more and more in their unconscious minds. When the time comes, they release these desires in their creatures.

The irony is that, though both Victor and Dr. Jekyll seek recognition, however, when their creatures demand the same recognition, they refuse to give. For example, when the creature demands from Victor parental duties, Victor denies him as a son. Besides, when he demands a wife, Victor also refuses to do it. This leads the creature to construct an identity, so he can get what he wants. Therefore, when the creature learns how to speak, he constructs an identity for himself. Consequently, he is no longer controlled by Victor, instead, Victor becomes the object and the creature is the subject.

The case with Dr. Jekyll is almost the same; however, Mr. Hyde is treated better than the creature. For instance, Hyde is given an identity and recognition from the very beginning unless he has the same over-ambition as his double. Hyde asks Jekyll to give him both sides of the conscious and the unconscious so he does not need to transform with each sip. Dr. Jekyll refuses that so he has no choice except to kill himself so his double would also die with him as they both are one.

The creature and Mr. Hyde work like agents to fulfill their creators' desires. They function like their unconscious needs that are not allowed to be revealed publically. Therefore, they reflect their desires in other creatures so they can maintain their social status. At the same time, they would gain what they want. However, Victor and Jekyll would not expect that their unconscious double may rebel against them as they have done before with their society. It is noticed that at the end of the two novels, both protagonists turn to be controlled by their doubles. Consequently, to eliminate their mistakes, they should die so their creatures would also die with them.

Victor and Jekyll consider science is the key to understanding the world. They refuse to accept the natural laws that are being centralized for centuries. They decide to go beyond all the limitations but when they see the consequences, they feel regret being over-ambitious. They advise all their colleagues not to follow their steps because they are destructive. They do not only lose themselves but also lose all their friends and relatives. Both Victor and Jekyll live alienated and sad in the last days of their lives.

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