



Dark Dualities, Emergence and Eruption: Representations Of The Shadow within Contemporary Illustrated Narratives

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[Ilustration / Ilustração]

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Abstract

Shadow characters appear in narratives throughout history and illustrated formats provide opportunities for rich interpretations of themes which shock, titillate and make us question our very nature as humans. Through analysis of two classic novels - *Dr Jekyll and Mr Hyde* and *A Picture of Dorian Gray* and through studies of visual interpretations of these, themes of evil and the duality of human nature are explored. The roles of both illustrator and writer, in terms of representations of dark characters, is key to an understanding of and identification with the darker and less acceptable parts of ourselves - the parts that Carl Jung suggested that, through psychological repression, we relegate to the unconscious. The illustrators of these stories brought these characters out from the shadows and into the light through rich and expressive visual representations.

Introduction

The focus of this research paper will be an exploration of representations of Carl Jung's Shadow Theory within illustrated adult narratives. Classic Literature including *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *A Picture of Dorian Gray* by Oscar Wilde explore dark themes including the duality of human nature and our struggles with good and evil forces. In both narratives, the protagonist denies responsibility for their immoral choices and consigns these to an alter ego who embodies the darker traits that have been rejected from the conscious awareness of the main character. In Dr Jekyll's case, his transformation from a respectable Victorian Doctor is manifested through the ingestion of an elixir which reveals a second, more primitive and morally repugnant character named Mr Hyde, who acts out his baser and more callous instincts, firstly with the brutal murder of a young girl with whom he collides in the street and later, through his visits to prostitutes in the seedier parts of the city and finally, through the murder of Dr Danvers Carew. The story culminates with Dr Jekyll finally becoming overtaken by his darker self and, ultimately, in his own death at the hands of Mr Hyde.

Likewise, the character of Dorian Gray, a physically beautiful young man who undertakes a Faustian pact to exchange his soul for the gift of eternal youth after an encounter with hedonist and libertarian Sir Henry

Wootton, suffers a similar fate at his own hands. When Wootton comments on the transient beauty and power of youth after encountering the portrait of Dorian painted by Artist Basil Hallward, this becomes the catalyst for Gray to live out his life according to his darker desires and without any regard for the impact these may have on others. Wootton encourages him to pursue a life of pure hedonism and whilst Dorian lives out his forbidden fantasies, he remains physiologically unburdened by his choices and remains himself untouched by the process of aging. Like Dr Jekyll, Dorian Gray acts out his darkest, more unacceptable desires without taking responsibility for the impact they have. He remains youthful beyond his years and is seemingly physiologically untouched by his dark acts, whilst through the years, his portrait (hidden from view in the attic – perhaps a metaphor for the unconscious) is visually transformed and reflects both the aging process which Gray denies and the moral ugliness that he refuses to take responsibility for – a representation of the split in his consciousness and the projection of his baser instincts into a receptacle (the portrait) that subsequently becomes the container of their darker truths. Much of Gray's troubling behaviour is merely alluded to in the text and during his trial, Hallward draws attention to Dorian's evil without being specific about particular acts, 'Why is it Dorian, that a man like the Duke of Berwick leaves the room of a club when you enter it?' [1] Without providing specific facts, Hallward takes a questioning position and further mentions an array of young men who have been negatively impacted by Gray's behaviour, stating, '...that wretched boy in the guards who committed suicide and Sir Henry Ashton, who had to leave England,' [2] Lawrence Danson points out that the controversy caused by the publication of *Dorian Gray* in magazine format and the hints of a subtext left much to the imagination, but through these obtuse suggestions it could be inferred that Gray has been participating in homosexual acts. Artist Basil Hallward says, 'Each man sees his own sin in Dorian Gray. What Dorian Gray's sins are no one knows'. [3]

There is a suggestion here that Gray is also cast as a Scapegoat figure onto which the sins of others are projected. The story could be seen as semi-autobiographical and it might also be suggested that the character of Gray was created perhaps as a vessel into which Oscar Wilde could transfer his own transgressions, in an allegorical representation of his own vilification within the context of the repressive and hypocritical Victorian era.

Both stories offer compelling themes for illustrators to tackle and have been visually reinterpreted in recent years by several highly regarded illustrators, including Andrez Klimowski and Danusia Schejbal, working in graphic novel format in an interpretation of *Dr Jekyll and Mr Hyde* published by Self Made Hero in 2009 and another by illustrator Lorenzo Mattotti and writer Jerry Kramsky, published by NBM in 2002. A Graphic Novel interpretation of *A Picture of Dorian Gray* by I.N.J Culbard and Ian Edginton was published by Self Made Hero in 2008 and another illustrated version by Emma Chichester Clarke commissioned by The Folio Society in 2009. Within both *Dr Jekyll and Mr Hyde* and *A Portrait of Dorian Gray* the 'evil', shadow part of the character, represented as the demonic portrait in the attic in Wilde's classic and as the odious Mr Hyde

in the former classic by Robert Louis Stevenson , function as separate entities . In psychological terms, it might be said that the darker personality traits had been repressed from the consciousness of each protagonist and relegated into the unconscious and that these darker, less acceptable traits have been both repressed and disowned and begin to take on a numinous life of their own as the story progresses. Although both Dr Jekyll and Dorian Gray surrender responsibility for their acting out of these dark traits, once they do so, the darker, demonic alter egos gather momentum and gradually overtake the main personality.

Italian illustrator Lorenzo Mattotti's beautifully rendered pastel illustrations for Jekyll and Hyde continue a tradition of Expressionist visual representations of characters influenced by artists including George Grosz, Max Beckmann and Francis Bacon all of whom depicted facets of the darker sides of human nature in their work. Unlike Klimowski and Schejbal's brooding illustrations, rendered in charcoal and ink and using expressive line and mark making to reinforce the aggressive nature of the Hyde character and the nature of his evil deeds, Mattotti's understanding and handling of colour enables him to create unsettling, garish and theatrically lit tableaux, almost mirroring the cabaret scene from the film of the same title. His use of complimentary red and green hues create unsettling atmospheres and through visual distortions of faces and bodies, these qualities are further reinforced.

Shadow Theory

‘By Shadow, Jung means the reverse side of personal and collective ideals. In this sense, the shadow is always somewhat destructive ‘[4]

Shadow theory was first described by Carl Jung and has been since explained by various theorists as the unacceptable and primitive parts of humans that have been repressed since childhood into their unconscious minds, but according to Jung's opinions can also include more positive attributes that are also residing within the unconscious and need to be acknowledged and developed. In *Meeting The Shadow* edited by Connie Zweig, a collection of essays on the subject, poet and author Robert Bly has used the metaphor of a bag which we drag behind us and which grows larger throughout life in response to our disowning so called ‘negative ‘ emotions such as anger, jealousy and fear. He describes the task of maturing into adulthood as a path to developing an awareness of these traits and of accepting and integrating our own darkness or ‘shadow traits ‘within our conscious minds.

According to one of Jung's pupils who later became an analyst herself, Marie Louise Von in the book *Shadow and Evil in Fairy Tales* explored the potential of the fairy tale as a conduit to teach about the existence and understanding of shadow material. For example, in such stories a common trope that appears is the representation of the negative and positive ‘mother ‘ archetypes that are not depicted within one single character ,but instead are split off into separate parts, reconfigured and embodied as two polar opposites represented by , for example ,the evil stepmother and the self - sacrificing angelic mother, which are archetypal characters appear-

ing cross – culturally and throughout storytelling history. The simplification of the characters denies the truth that both light and dark personality traits can be embodied within the same person.

In her book *Psychotherapy, Training And Practise* author and Analyst Kate Wilkinson reinforces Von Franz's claims that fairy tales often deal with themes of polarities and that the characters within these stories might represent two sides of the same character but appear in the story as two separate characters due to a phenomenon known as 'splitting' – we can see evidence of this phenomena within both the Dorian Gray and Jekyll and Hyde narratives, whereby the characters' negative traits remain mostly unintegrated and unconscious apart perhaps, from a depiction of Hyde by Klimowski and Schejbal whereby he catches a glimpse of himself in the mirror and declares that he likes this darker self, 'I saw for the first time Edward Hyde. I felt no repugnance- I knew I was wicked, ten times more wicked, and that thought both braced and delighted me.' [5] The symbolism of the mirror in this part of the story is a representation of Hyde's conscious awareness and acceptance of his dark side and an episode in which he clearly shows a lack of responsibility for his deviance and indeed, a brazen delight in his own moral ugliness.

The Shadow in Literature

In an article on the website actforlibraries, the author describes the Victorian novella Dr Jekyll and Mr Hyde not in terms of being affiliated with the genre of horror but as being closer to a psychological case study of a personality disordered person and she goes on to say that from a contemporary perspective, the duality of the Jekyll/Hyde character suggests that he is either a Psychopath or suffering from Bipolar Disorder according to current DSM IV terminology.

Illustrators Andrez Klimowski and Danusia Schejbal in their expressive black and white interpretation of the story capture the atmospheric dark and seedy Victorian London of the late 19th Century, the era in which the classic was written. Stevenson claimed that the idea for the story came to him in a dream and indeed, certain themes addressed within the narrative are mirror aspects of his own personality – he suffered from ill health throughout his life and also frequented seedier parts of the city and there was speculation that he used prostitutes. The story focuses on two main characters, Dr Jekyll, a respected doctor and the other a Mr Hyde, described as being an ugly man and small in stature, who commits murders at night and in this illustrated version of the classic, frequents prostitutes. The two characters are never seen together at the same time and Mr Hyde makes his elusive appearances at night, but as the novel unfolds we learn that they are in fact, both aspects of the same person.

When Jekyll drinks a cocktail of drugs that he has formulated, he transforms into Hyde and is able to undertake acts which he would find unbearable within his persona of Dr Jekyll. The concoction allows him to act without the burden of conscience. The Hyde character could be said to be a shadow persona that has been repressed within Jekyll, it is ugly and primitive and acts out its darker urges without conscious responsibility.

As the story progresses , Dr Jekyll begins to lose control of his alter ego until in the final chilling scenes he has been completely transformed as Mr Hyde and is an embodiment of pure evil.

Throughout Klimowski and Schejbal's interpretation, the illustrations are made very atmospheric and striking through their use of the technique 'Chiaroscuro' to create dramatic, theatrical tableaux. The powerful use of tonal contrast and dramatically lit theatrical images may well have been influenced by Shejbal's earlier background in theatre and by Klimowski's earlier striking black and white photomontage designs that were commissioned for

book jackets and film poster designs. Faces are often lit from below, exaggerating the underlying skeletal structures and this amplifies a sense of menace in the characters. This technique of dramatically lit sets and characters was often used in Expressionist films including *The Cabinet of Dr Caligari*, an example of the genre created in the early twentieth century. Such lighting instilled a heightened sense of tension and drama within the film sets and was used later by film directors including Alfred Hitchcock.

In an article by Ever Dundas, the author praises the illustrators for their visual interpretation of the story, but



Fig 1: D, Shejbal; A, Klimowski Dr. Dr Jekyll and Mr Hyde

points out that the focus on Hyde's use of female prostitutes was a deviation from the original text and perhaps overlooks the suggestion that Hyde may well have had homosexual traits. Praise is given to the rendering of the characters of Jekyll and Hyde in the latter part of the Graphic Novel, notably as an attempt to visually convey the psychological disintegration of both, whereby they are rendered using irregular linear outlines to reflect the internal anxiety of both characters. There are also comparisons made between the depiction of the hallway and cult film maker David Lynch's visual style, which often includes uncanny representations of interior spaces. However , the author draws upon inconsistencies in the quality of drawing of the supporting characters , saying that in places the depictions are ' cartoonish ' and ' silly '. The criticism is softened, however, by a comparison with the artist Edward Munch and Ever points out that some of the panels are so impressive that they could be displayed within the context of a gallery. Unlike a single illustrated image, the quality of drawings by Klimowski and Schejbal would, no doubt, have been compromised by the sheer number of images required to successfully illustrate such a lengthy Graphic Novel. The rendering of the images would have been more time consuming than simply drawing figures and environments using plain linear outlines. The decision to render the images using tone and expressive mark making, whilst creating rich atmospheres meant that occasionally and in terms of characterization, the quality of drawing may have been less consistent than desired.

Mattotti, Kramsky and the Weimar Republic

In an online interview lead by Paul Gravett, Mattotti describes the influences for his visual interpretation of Dr Jekyll and Mr Hyde: “I wanted to make my own version, more free, not so constricted, so with my childhood friend, the writer Jerry Kramsky, we decided to take the story out from Victorian London and put it into a German setting during the Weimar Republic with the rise of the Nazis, and the Expressionist painters like Otto Dix, Max Beckman, George Grosz. Beckman’s self-portraits look like Mr. Hyde. The book became a voyage into Expressionist culture through to Francis Bacon, so it was natural to use some very wild unusual colours, acid greens and yellows, to give an hysterical idea of reality.” [6]

Italian illustrator Lorenzo Mattotti’s beautifully rendered full colour pastel illustrations created for the graphic novel interpreted with author and friend Jerry Kramsky are reflective of a tradition of Expressionist visual representations of characters and have been influenced by artists including George Grosz, Max Beckmann and Francis Bacon, whose paintings and drawings have all depicted aspects of the darker sides of human nature. Unlike Klimowski and Schejbal’s dark illustrations, rendered in charcoal and ink and using expressive line, tone and mark making to reinforce the aggressive nature of the Hyde character and to suggest foreboding atmospheres, Mattotti’s sophisticated use of colour enables him to create unsettling, garish and theatrically lit tableaux, almost mirroring the Cabaret scene from the film of the same title. Through the visual distortion of faces and bodies, this nightmarish quality is reinforced further.

The panels are populated with characters who are clearly influenced by the work of those artists mentioned above and as the story progresses and Hyde becomes more demonic, Mattotti distorts his features until his face is a grotesque mask, theatrically lit from beneath with intense colour to enhance the drama. Although this illustrated version of the story is set in Weimar Germany, the text has been directly taken from Stevenson’s original. Mattotti’s sophisticated images are predominately coloured with a variety of saturated hues of greens and reds, complementary colour combinations which have been used by artists including Paula Rego, to create unsettling, uncanny and dramatic atmospheres. It is worthy of mention that Klimowski, Schejbal and Mattotti have all been influenced by film and theatre and that their appreciation and understanding of those forms has impacted on the framing, aesthetic, atmosphere and composition of the illustrated panels in their interpretations of the classic story of Jekyll and Hyde.

Perhaps in researching The Weimar Republic, Mattotti and Kramer were also exposed to material which influenced their decision to depict violent acts of Sado-masochism against women, undertaken by Hyde as his behaviour darkens. In their visual interpretation of ‘Jekyll and Hyde’,



Fig 2: L, Mattotti Dr Jekyll and Mr Hyde

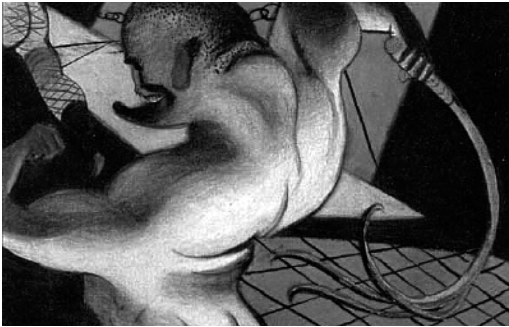


Fig 3: L. Mattotti Dr
Jekyll and Mr Hyde

the deviance of Sado-masochist practises is amplified through the inclusion of grotesque, circus – like imagery.

The images here are dramatically more visually explicit than in Klimowski and Shejbal's interpretation, which is much more subtle and underplayed in terms of Hyde's visits to brothels and his encounters with prostitutes. Their depictions are far less salacious, perhaps in accordance with the more repressed moral hypocrisy of the Victorian era and the fact that their images reflect the period more closely. The choice for Kramsky and Mattotti to stage their interpretation of the narrative in the Weimar period enabled them to push the boundaries of both the aesthetic and content of the original narrative. During this period of German history, prostitution was decriminalised and there was an upsurge in Feminism and greater freedoms for liberation in terms of sexuality. Such developments perhaps, also provided both illustrator and writer with greater opportunities to depict Hyde's more deviant side and to reimagine him acting out Sado-masochistic desires upon the prostitutes whom he frequents. This would appear to follow a misogynistic trend played out in certain films produced within the realms of the Weimar Republic:

'Again and again, Weimar film stages the female body first empowered, then overpowered, violated, or eradicated. On one hand, these women are part of a long line of women brutalized in German culture, whose lives end in suicide, murder, or other violent death: from Kriemhild in the Nibelungenlied to Lessing's Emilia Galotti, from Goethe's Gretchen to Schiller's Maria Stuart, to the long line of tragic heroines that populated the literature of the nineteenth century. Yet the way in which the brutalized, abject, and dying female body is functionalized in Weimar film takes on new significance. The violence done to these women represents a cultural preoccupation with woman's function in film; not only with the desires and anxieties that she represents so succinctly as the embodiment of the dangerous other, but also with her role as image on the screen ..' [7]

Perhaps the decision to use the character of Hyde in this version of the story, to act out violent sexual fantasies, is also indicative of a misogynistic desire for control and power over the female body. As in the time of the Weimar Republic, during the early 21st century, European women have been enjoying more empowerment and freedom and perhaps, as a reaction against this, more violent and pornographic images have been created, circulated and are widely accessible through a range of technologies including the internet.

‘This representation is both spectre and fantasy, less an embodiment of the real status of women in the Weimar Republic than a symbol of the ways in which women’s advances were imagined. It is a representation that addresses a double set of anxieties and hopes: that of the men who perceived themselves as “under attack” within the new hierarchies of Weimar society, and that of the women, whose changing positions signalled increased independence and greater possibilities for self-determination, but also new challenges’ [8]

Perhaps Mattotti and Kramsky are reflecting a disturbing wider held collective fantasy, in which Hyde is used as a blank canvas to project darker desires onto which enable the character (and perhaps, by proxy - the reader) to constrain, torture and control women during a time of transformation and greater personal freedom for the gender. In post war Germany, women were affected by new technologies which in some ways made their lives easier - domestic chores were certainly eased for those who were able to afford washing machines or hoovers and technologies for birth control were also more freely available at this time. Photo Collage artist Hannah Hoch was creating work at this time and at first supported the new technologies, but over time she came to believe that these had a negative impact and this is certainly evident in some of her works including ‘Das Schone Madchen’ (*The Pretty Girl*) a Photo Collage in which women’s dismembered body parts and car parts are integrated together, a suggestion by Maria Makela that the technologies are beginning to constrain and dominate women in the same way that they have been dominated by men. The initial excitement of a supposedly newly liberated world for women began to be questioned as the technologies used by women at work were also now being introduced in the home in terms of household objects and women were expected to operate these.

Returning to themes of misogyny in the films of The Weimar Republic, gender politics during the hopeful new Post War era also reflected emerging tensions between the sexes. Author Hans Anjeana, writing on the subject of such films suggests that;

‘Freeland’s analysis opens up possibilities for approaching uncanny films of the Weimar era. If we seek out this “excess,” that which is “in the margins,” we can perhaps identify how these films attempted to speak to the complexity of the fears and desires they articulated, to respond to changing gender norms in terms of the masculine subject that might have feared loss of power and the feminine subject that might have hoped for positive emancipation.’ [9]

Picture of Dorian Gray

The theme of duality within the human condition is explored once again, in Oscar Wilde’s *Picture of Dorian Gray*, a novel which explores themes including vanity and narcissism, the fear of death and the acting out of one’s darker desires without the fear of consequences. In the story, the main character Dorian has his portrait painted by the artist Basil Hallward who is drawn to the

beauty of the young man who subsequently becomes his Muse. In a 'Faustian' type pact whereby Dorian exchanges his soul for the gift of eternal youth, his wish is fulfilled through the transference of the aging process to his portrait and influenced by the wealthy Dandy Lord Henry Wootton, whose social circle he is part of and whose philosophy in life includes embracing hedonism, he embarks on a life of immorality. Whilst Dorian retains his youth and beauty, regardless of the despicable acts he undertakes, his portrait - hidden away in the attic, reflects his darker side through the manifestation of an evil sneer and is further visually impacted by the passing of time.

Alluding to Jung's interpretation of the Shadow, it might be said that Dorian in denying responsibility for his actions, has projected these onto the portrait as the container for both the aging process and the carrier of his rejected, negative traits (if we interpret aging, decaying and death as being synonymous with evil) and has sacrificed responsibility for living a moral life. Another character in the story, commenting upon Dorian's narcissistic character traits claims that he feels entitled to take whatever he wants. It is worth noting that in both *Dorian Gray* and *Jekyll and Hyde*, the demonic alter ego has been consigned to the shadows.

In *Dialogue With The Demonic Self* Hal Stone and Sidra Winkelman state that 'many other parts of the personality have been conditioned by society to negate demonic energies, including the rational voice, the pleaser, and the spiritual voice....It is no wonder that demonic energies constitute one of the most profoundly negated psychic systems we will encounter in the evolution of consciousness.' [10]

Dorian Gray struggles with the notion of being a purely moral man who in order to be acceptable to society, has to repress his darker, perhaps more animalistic drives:

'The Picture Of Dorian Gray draws much of its power from his conflicting desire for a motile self which is its own invention and his knowledge of a more conventionally Victorian essential self which you can murder but not escape. Dorian is contemptuous of the "shallow psychology of those who 'conceive the Ego in man as a thing simple, permanent, reliable, and of one essence. To him, man was a being of myriad lives and myriad sensation, a complex multiform' [11]

It is notable that both novels were written during the Victorian era, a time of considerable psychological repression and that both authors were writing at the time of the genesis of Psychoanalysis and of Freud's discoveries within human psychology. Both authors were aware of Freud's Theory of Personality and embedded this thematically in the creation of their fictional characters. In *Jekyll and Hyde*, there is a clear split between the two polarities of good and evil which become more pronounced as the story unfolds and with *Dorian Gray*, the split is conveyed between the actual man and his portrait.

'Unlike most of his predecessors, Freud regularly adopted the conventions of the *roman à clef* for his case studies, using this device as a way to mask (and sometimes mutilate) the identities of his often

affluent patients while exploring the fraught boundary between fact and fiction in their psychic lives. Wilde, too, exploits these same ambiguities throughout his work. Like Freud, he attempts to cultivate and to exploit a central, organizing secret in his work that articulates the provisional identities and social practices hovering imprecisely between history and the novel.' [12]

The magazine version of the story was published in 1890 in Lipincott's Monthly Magazine however, the editor J.M. Stoddart without Wilde's permission, removed parts of the story he deemed to be potentially scandalous and when published in its entirety the complete unabridged story was deemed obscene and Wilde summoned to court, due to suggestions of homosexual themes embedded within the novel. Similar allegations were also attributed to the artist Basil Hallward and Dorian Gray. During their first encounter, Basil describes himself as feeling overwhelmed by the presence of Dorian, who he describes as being a young and beautiful man and states that he feels the urge to run from the room, so overcome is he by such overwhelming feelings. There are also suggestions elsewhere in the narrative, that some of the 'evil' Gray practises is connected with his sexuality, although this is alluded to in a very understated and obtuse manner.

Commissioned by the highly regarded publisher of classic illustrated books *The Folio Society*, Illustrator Emma Chichester-Clarke- who is perhaps better known for her association with children's books, has created illustrated scenarios from the novel which are depicted in her recognisable style with representations of the characters that have a benign quality to them. The images focus more on the characters within environments which sets the tone for the particular period in which the story is set, rather than on the dramatic aspects of the tale. Painted in watercolour, the images exude a sophisticated beauty and subtlety in the handling of colour and light, two areas in which Chichester-Clarke excels. The illustrations reflect the costume and interiors of the era and the depictions of Dorian are both elegant and beautiful. The content of the imagery is understated and steers away from representations of the dramatic, darker elements of the narrative, instead these are alluded to rather than being explicit, even towards the ending of the story, wherein Dorian takes a knife to his portrait and with the final slashes to his painted image – succeeds in killing himself.

In a forward to the Folio Society publication, Simon Callow remarks upon the parallels between Oscar Wilde's character and that of Sir Henry Wootton.

In contrast to Chichester Clark's interpretation of the classic, the Graphic Novel interpretation of the classic illustrated by I. N. J. Culbard, adapted from the original by author Ian Edginton and published by Self Made Hero, is rendered using a graphic linear style, economic in terms of mark making and with tone added digitally. The fluid linear rendering does not include cross hatching, a technique used by illustrators in the 19th and early 20th centuries to create tonal variations in images. Character design is stylised and has a contemporary feel, using economy of line

.The use of directional lighting creates a sense of drama and appears influenced by techniques used in film and television – for example, strategic cropping and zooming in and out of an image to create dynamic tension. The variations of sequence in terms of panelling enable the unfolding of the story to be slowed down or speeded up as required, to create variation and excitement. Paul Gravett in his book *Graphic Novels: Stories to Change Your Life* decodes the ways in which graphic narratives are visually constructed and explores the use of image and text together within the same panel. He challenges perhaps more conservative criticisms of ‘comics’ as being a lower form of visual communication and suggests that they may even be a route for younger readers into tackling more challenging forms of literature. There is currently a trend within the genre for more serious themes to be explored through the format, with publishers including Reprodukt and Self Made Hero collaborating with accomplished and respected illustrators being commissioned to reinterpret Classic titles.

Conclusion

In *Learning Active Imagination* author Barbara Hannah writes about having a dream ‘in which a shadow was especially obnoxious to me’, discussing this later with Carl Jung, the analyst responded ‘now your consciousness is less bright but much wider. You know that as an indisputably honest woman, you can also be dishonest. It may be disagreeable, but it really is a great gain.’ [13]

Perhaps one of the reasons we are so drawn to narratives such as *Jekyll and Hyde* and *The Picture of Dorian Gray*, in which we see diabolical characters acting out reprehensible behaviours is that they provide us with a safe way to explore the dualities of our own nature. Illustrated narratives can enable us to imagine what it might be like to inhabit different personas and to live through these characters without acting upon such dark desires in the physical world. In a sense these stories might be said to enable us to imagine becoming a different character and to illuminate our own darkness through a recognition that we have these traits within us, however underdeveloped and unconscious these might be.

In her book *Psychotherapy Training and Practice: A Journey Into The Shadow Side* Kate Wilkinson includes a paragraph by Antony Storr which summarises this concept: ‘And, while society encourages the repression of “unacceptable” behaviours, we are drawn to, and revel in, reading about aggression in novels, watching horror movies, and police series involving violence. People write this material because society wants it. Storr makes an illuminating observation, whereby he states that writers are often disappointing to meet. “This is often because their true personalities only emerge in their writings and are concealed during the ordinary interchanges of social life”

It is notable that these highly regarded illustrators have chosen to tackle interpretations of the Shadow in literature. The connection between the form of the graphic novel and film is not lost here – sequential narrative is an ideal form in which to illustrate classic tales. The unfolding sequence of interrelated images allows the reader to form a developing

connection with the characters and through that engagement, identify with the main protagonists. Both Klimowski and Mattotti have mentioned that film is a key influence on their work.

In *Gender and The Uncanny in Films Of The Weimar Republic*, this sense of what Freud termed 'The Uncanny' is again referred to, 'Berenstein is quite correct in drawing attention to the flexibility of audience identification; as she notes, echoing Studlar, one of the pleasures of cinema lies in its ability to allow the fantasy of "being other" than one's self. And this notion of flexibility in terms of identification is one way out of the quandary models focused on gender and identification present. Anne Friedberg points to this as precisely that which allows for pleasure-in-viewing' [15]

These explorations of the duality of the psychology of the human mind, explored firstly through the medium of the written narrative and more recently, visually interpreted by contemporary illustrators, may enable the reader to experience unconscious aspects of their own personalities and to identify with these through an acceptable medium, such as the Graphic Novel.

On pages 82 and 83 of the Graphic interpretation of Jekyll and Hyde by Klimowski and Schejbal, the split between the spirit and body is depicted through the erasure of the dark tones of the media to create a ghost like form that is shown sequentially, but within the same panel, departing from the physical body. Perhaps resigned to his fate, Jekyll states: 'I drew steadily nearer to that dreadful conclusion that man is not truly one but truly two', and 'I saw my conscience was made up of two natures.' [16]

This atmospheric visual depiction of an alter ego separating from its main physical embodiment is also a powerful example of the role of the illustrator in the depiction of visual expressions of abstract concepts which may be otherwise difficult to convey, and coherently reinforces recurring themes alluded to in the written narrative.

'Look for your other half-
Who walks always next to you
And tends to be who you aren't' [17]

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