

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theoretical perspectives and previous research that inform and support the present study. It elaborates on the key concepts, consisting of novel as a literary genre, characterization theory, plot theory, psychoanalytic theory, thematic study of human duality in literature, and previous studies. Freud's psychoanalytic theory, Todorov's structural narrative theory, and Forster's character development theory are already included in it, which form the analytical tools for the discussion.

A. Novel as a Literary Genre

1. Definition of the Novel

The novel is a long-form prose narrative that represents fictional events through the interaction of characters, settings, and conflicts. Its extended structure allows the development of complex characterization and structured plot progression, making it a suitable medium for exploring psychological and moral tensions. As Forster (1927) argues, the novel derives its strength from the interdependence between character and plot, where events shape characters and characters give meaning to events. This structural relationship enables narrative fiction to represent internal conflict not merely as a theme, but as a process unfolding across time.

In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the novel form facilitates the gradual revelation of divided identity through narrative progression. The tension between public respectability and repressed desire is constructed not only through thematic contrast but through the arrangement of events and the transformation of the protagonist. Thus, the novel's intrinsic elements—character, plot, and theme—operate as interconnected components that shape the representation of human duality, which becomes the central focus of this study.

2. Characteristics of the Novel

One defining characteristic of the novel is its capacity to combine structured plotting with psychological depth. Unlike shorter narrative forms, the novel allows internal conflict to develop over time, linking character motivation with causal progression of events. This structural continuity makes it possible for thematic concerns to emerge through narrative movement rather than isolated description.

Chalissery (2025) notes that the novel's flexibility in handling temporal progression enables authors to construct layered narratives in which character transformation unfolds gradually. Such temporal organization supports the representation of moral tension and psychological change, both of which are central to Stevenson's novella. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, suspense and delayed revelation function not merely as stylistic techniques but as structural devices that intensify the portrayal of internal division.

3. Intrinsic Elements Relevant to the Study

Intrinsic elements in novels—particularly character and plot—function as the primary mechanisms through which thematic meaning is constructed. Forster (1927) distinguishes between story and plot, arguing that plot depends on causal connection rather than mere chronological sequence. This distinction is crucial for analyzing how narrative progression contributes to thematic development.

Previous studies on Stevenson's novella often emphasize psychological repression or social morality as central to its meaning (Alouani, 2021). However, such interpretations tend to foreground themes without systematically examining how character transformation and plot structure operate together in producing that meaning. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the interaction between Jekyll's evolving moral conflict and the unfolding sequence of disruptions forms the structural basis for the representation of human duality. Therefore, character development and plot progression are treated in this study as interconnected narrative mechanisms rather than isolated elements.

B. Plot Theory

1. Definition and Importance of Plot

Plot refers to the structured sequence of events organized through cause-and-effect relationships. It is not merely chronological arrangement, but a meaningful configuration that shapes narrative logic and thematic development. As Pereira (2018) argues, plot functions as a structural mechanism that connects external events with internal transformation, allowing narrative movement to reveal psychological and moral tension.

The importance of plot lies in its capacity to generate coherence and progression. Through structured development, plot enables readers to trace shifts in conflict, recognize turning points, and observe resolution or transformation. In narratives that explore internal division or moral crisis, plot becomes more than an arrangement of events; it serves as the framework through which psychological change is externalized. For this reason, plot analysis is essential in examining how narrative progression constructs thematic meaning.

2. Common Structures of Plot in Fiction

Several structural models have been proposed to explain how narratives unfold. One widely known framework is Freytag's Pyramid, which outlines exposition, rising action, climax, falling action, and denouement (Francis, 2020). This model emphasizes dramatic tension and linear escalation toward a central climax. While effective for classical drama and conventional fiction, it primarily focuses on intensity rather than structural transformation.

In contrast, structural narratology shifts attention from dramatic peaks to systemic progression. Among these models, Tzvetan Todorov's structural theory offers a more dynamic understanding of narrative flow. Rather than centering solely on climax, Todorov conceptualizes narrative as a movement between states of balance and disruption. This approach is particularly relevant for psychological and gothic fiction, where instability and transformation are central concerns.

For the purposes of this study, Todorov's model provides a clearer framework for mapping structural change across the entire narrative rather than isolating a single dramatic high point.

3. Todorov's Five-Stage Narrative Structure

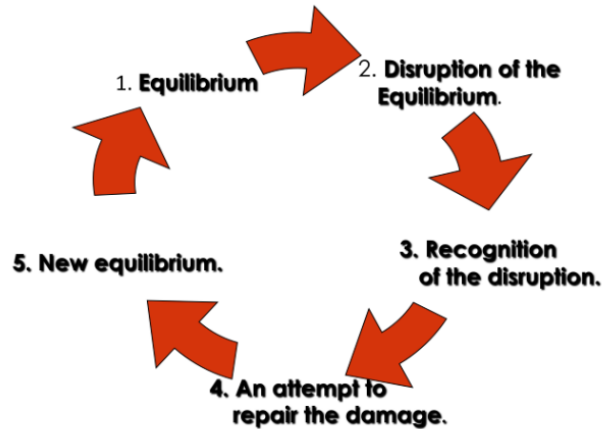


Figure 2.1. Todorov's narrative framework

Tzvetan Todorov (1977), within the tradition of structuralist narratology, proposes that narratives typically move through five stages:

- (1) equilibrium,
- (2) disruption,
- (3) recognition of disruption,
- (4) attempt to repair, and
- (5) the establishment of a new equilibrium.

This model conceptualizes plot as a transformation from one state of balance to another. Meaning is generated not from isolated events, but from shifts between structural phases.

According to Taum (2018), equilibrium refers to an initial state of balance in which opposing forces are not in conflict and the narrative world remains relatively stable. This condition is disrupted by an event that disturbs the established order and introduces tension into the story. The disruption is subsequently recognized by the characters, who become aware of the changes affecting their situation. This recognition leads to an attempt to repair the disruption through actions intended to resolve the

conflict. Finally, the narrative reaches a new equilibrium, a restored but transformed state of balance following the resolution of the conflict. Taum further emphasizes that the final equilibrium is never identical to the initial one because narrative progression inherently involves transformation. As a result, both the characters and their circumstances are altered through the events they experience.

Todorov's framework is particularly effective for examining how narrative events are organized into a coherent pattern of development. The movement from equilibrium to disruption and eventually toward a new equilibrium enables researchers to trace the progression of conflict and transformation throughout the narrative. As Taum (2018) notes, Todorov's model provides a systematic method for identifying structural phases within a text, enabling a coherent mapping of narrative transformation.

For this research, Todorov's theory functions as the macro-structural framework for analyzing plot progression. After examining character development at the chapter level, the overall progression of the novel is reconstructed according to Todorov's five stages. This structural mapping provides the basis for examining how plot progression interacts with character development in reflecting the theme of human duality.

By positioning plot as a dynamic process of equilibrium, disruption, and transformation, Todorov's theory allows this study to examine plot progression systematically and to relate it to character development in the construction of human duality.

C. Characterization Theory

1. Definition of Character and Characterization

Characters are fictional constructs through which narrative meaning is conveyed. They function not merely as participants in events but as representations of psychological and moral positions within a story. Characterization refers to the techniques by which authors construct these figures, either directly through description or indirectly through action, dialogue, and internal reflection. As Nikolajeva (2018) explains,

characterization often develops alongside narrative progression, allowing internal change to signal broader thematic movement.

This perspective is particularly relevant to the present study because character transformation is treated not as isolated psychological detail, but as a structural process unfolding across narrative stages. Understanding how characters are constructed and revealed provides the foundation for examining how internal conflict contributes to plot development.

2. Types of Characters

Characters are commonly classified according to their degree of complexity and transformation. Forster (1927) distinguishes between flat and round characters. Flat characters are defined by limited traits and remain relatively unchanged, whereas round characters display psychological depth and the capacity for development. Round characters are capable of surprising the reader in a convincing manner, reflecting internal conflict and evolving motivation.

This distinction is crucial for structural analysis because character development often corresponds with narrative movement. A dynamic or round character typically experiences shifts that align with moments of disruption, crisis, or resolution within the plot. In contrast, flat or static characters tend to provide structural stability or thematic contrast. Therefore, identifying whether a character is flat or round becomes an analytical step in mapping how character progression interacts with narrative structure.

3. Forster's Theory of Character

E.M. Forster's theory of flat and round characters, articulated in *Aspects of the Novel* (1927), remains foundational in literary studies. Forster argues that round characters possess complexity, moral ambiguity, and the ability to develop across the narrative, whereas flat characters are organized around a single dominant trait. A round character must be

capable of “surprising in a convincing way,” indicating layered interiority rather than randomness.

Forster’s framework is particularly relevant to this research because it provides structural criteria for analyzing character progression. Rather than interpreting psychological conflict abstractly, this study employs Forster’s typology to identify shifts in traits, motivation, and moral tension across chapters. Character development is therefore examined as a measurable narrative phenomenon, which later becomes integrated with plot analysis and psychoanalytic interpretation.

By grounding the analysis in Forster’s distinction between flat and round characterization, the study establishes a systematic method for tracing how internal division is dramatized through progressive change. This theoretical foundation enables character analysis to function not independently, but as part of a broader structural framework.

D. Thematic Study of Human Duality in Literature

1. Definition of Duality in Human Nature

Human duality refers to the coexistence of opposing psychological and moral forces within a single individual. Rather than presenting human nature as unified and stable, the concept assumes internal contradiction—between instinct and reason, desire and restraint, private impulse and public identity. This internal tension forms the basis of many literary conflicts, especially those centered on identity fragmentation and moral struggle.

Hadžiselimović (2021) argues that duality is not merely a literary device but a fundamental human condition. Literature provides a symbolic space where this condition can be explored and dramatized. Through divided characters, authors represent the instability of identity and the difficulty of reconciling competing internal forces. Duality therefore functions both as a psychological concept and as a thematic structure in narrative fiction.

In literary studies, the theme of duality often intersects with repression, moral conflict, and fragmented selfhood. Characters who

embody duality reveal how internal division shapes behavior, decision-making, and eventual transformation. As Chegueloufa (2018) notes, such portrayals invite reflection on the consequences of suppressing parts of the self in order to conform to social expectations.

2. Dualism in Gothic and Psychological Fiction

Gothic and psychological fiction provide a particularly effective framework for exploring human duality. These genres frequently externalize internal conflict through symbolic devices such as shadows, mirrors, madness, or the doppelgänger. Such motifs dramatize identity division and transform psychological tension into visible narrative conflict.

Erkan (2015) explains that the doppelgänger motif in late Victorian gothic fiction functions as an external representation of inner conflict, illustrating the instability of identity beneath social respectability. Rather than presenting evil as an external force, gothic narratives often locate it within the self. This internalization of monstrosity shifts the focus from supernatural threat to psychological fragmentation.

Psychological fiction similarly portrays the mind as a site of conflict. Rodrigues (2024) observes that these narratives transform abstract internal struggles into concrete narrative events, emphasizing how repression and moral tension destabilize identity. In both genres, atmosphere and structure mirror internal disorder, reinforcing the theme of divided selfhood.

3. Relevance of Human Duality to Dr. Jekyll and Mr. Hyde

The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson stands as a central literary exploration of human duality. The narrative presents a protagonist whose respectable public identity coexists with a concealed and destructive alter ego. This division does not simply function as a plot device; it structures the entire thematic and psychological framework of the text.

Tris and García Landa (2016) argue that Hyde represents the projection of Jekyll's suppressed impulses rather than an entirely separate being. The split identity dramatizes the consequences of attempting to isolate incompatible aspects of the self. Similarly, Trueba (2016) emphasizes that the novel relocates horror from external monsters to internal division, redefining monstrosity as a product of repression and moral fragmentation.

Within this framework, duality operates at multiple levels—character, theme, and narrative progression. The instability between the two identities reflects the broader tension between social conformity and hidden desire. Thus, the novel does not merely depict duality; it structurally enacts it through the interaction between character transformation and plot progression. As the protagonist's divided identity develops, shifts in characterization and narrative events collectively contribute to the construction of human duality throughout the text.

In this study, human duality is operationally defined as the coexistence of conflicting aspects within a single individual, manifested through the tension between moral and immoral tendencies, rational control and instinctive impulse, as well as public identity and repressed desire. Rather than representing a simple opposition between good and evil, human duality is understood as the fragmentation of identity in which contradictory psychological forces coexist within the same self (Tal, 2018). Within the narrative, this duality is identified through the interaction between plot progression and character development. Plot progression reveals the gradual transformation of internal conflict through successive stages of equilibrium, disruption, and change, allowing narrative development to reflect shifts in identity and psychological instability (Grant, 2009). Simultaneously, character development demonstrates the dynamic and evolving nature of identity, in which conflicting motivations and behavioral transformations reveal the complexity of the self rather than a fixed personality (Marcus, 2021). Accordingly, this study identifies human duality through textual evidence

indicating identity fragmentation, internal conflict, contradictory motivations, behavioral transformation, and narrative developments that intensify the division of the protagonist's self.

E. Psychoanalytic Theory

1. Overview of Sigmund Freud's Structural Model (Id, Ego, Superego)

Sigmund Freud's structural model of the psyche, introduced in *The Ego and the Id* (1923/1961), conceptualizes personality as a dynamic interaction between three components: the id, the ego, and the superego. The id represents instinctual drives governed by the pleasure principle. The ego operates according to the reality principle, mediating between instinctual impulses and external constraints. The superego internalizes moral values and social norms, functioning as an internalized authority that regulates behavior.

These three structures operate in constant tension. Freud (1923/1961) emphasizes that the ego must negotiate between instinctual desire, moral restriction, and external reality. When this negotiation fails, psychological imbalance emerges. One key defense mechanism involved in this conflict is repression—the process by which unacceptable desires are pushed into the unconscious. However, Freud (1915/1957) argues that repressed material does not disappear; it remains active and may return in disguised or symbolic forms.

This triadic model provides a systematic framework for examining internal psychological conflict and fragmentation of identity.

2. Repression and the Return of the Repressed

Freud's theory provides a psychological explanation for forms of internal division that emerge when instinctual impulses conflict with moral and social expectations. Conflict arises when instinctual impulses contradict moral or social expectations. Repression becomes a mechanism through which the ego attempts to maintain balance by excluding threatening desires from conscious awareness. Yet repression is never

complete. The repressed continues to operate unconsciously and may re-emerge indirectly through symptoms, irrational behavior, or symbolic representation (Freud, 1915/1957).

In literary studies, this dynamic is often described as “the return of the repressed,” where suppressed impulses resurface in altered or externalized forms. Christina (2023) notes that repression in narrative frequently appears through character fragmentation and recurring motifs that signal unresolved internal conflict. Such representations are particularly visible in gothic fiction, where psychological tension is dramatized through divided identities or alter-egos.

The concept of duality, therefore, is not merely thematic but psychological: it reflects the unstable negotiation between unconscious desire and conscious control. Freud’s model enables analysis of how such division operates within narrative form.

3. Application in Literary Studies

Psychoanalytic criticism applies Freud’s structural model to interpret character motivation, symbolic representation, and internal conflict. Rather than treating characters as unified subjects, psychoanalysis views them as sites of competing psychic forces. Alouani (2021) demonstrates that Freudian analysis reveals how repression and unconscious drives shape narrative conflict and character transformation.

In this study, Freud’s model is not employed to identify human duality directly. Instead, it functions as an interpretive framework applied after the analyses of plot progression and character development have been completed. Following the mapping of character development and narrative progression, the id–ego–superego structure is employed to explain how psychological division operates within the reconstructed plot structure.

Thus, psychoanalytic theory functions as the final analytical layer, clarifying how narrative disruption corresponds to internal psychic conflict. It provides conceptual precision in interpreting human duality as psychological fragmentation rather than merely moral opposition.

The integration of Freud's structural model with plot progression and character development enables this study to move beyond purely structural description. While Todorov's theory explains the organization of narrative events and Forster's theory accounts for character complexity, Freud's psychoanalytic framework provides a means of interpreting the psychological significance of these patterns. Consequently, psychoanalysis serves as the final analytical layer through which the manifestations of human duality identified in the narrative are interpreted.

F. Previous Studies

Several scholars have examined *The Strange Case of Dr. Jekyll and Mr. Hyde* from different critical perspectives, contributing to a broader understanding of human duality in Stevenson's novella. Previous studies have generally approached the novel from psychoanalytic, socio-historical, and deconstructive perspectives. While these studies provide valuable insights into the psychological, social, and philosophical dimensions of duality, they differ from the present study in terms of analytical focus and theoretical integration.

Alouani (2021), in *The Defense Mechanism of Repression in Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde: A Freudian Psychoanalysis of the Protagonist*, examines Dr. Jekyll's divided personality through Freud's psychoanalytic theory, particularly the concept of repression. The study argues that Jekyll's psychological conflict originates from the suppression of socially unacceptable desires under the strict moral values of Victorian society. Drawing on Freud's structural model of the psyche, Alouani interprets Mr. Hyde as the embodiment of the id, representing instinctive desires governed by the pleasure principle, while Dr. Jekyll functions as the ego, attempting to mediate between these impulses and the moral demands of the superego. The study further incorporates Freud's concepts of Eros and Thanatos to explain how Jekyll's desire for liberation gradually develops into self-destructive behavior. The findings suggest that Hyde initially serves as a means of escaping social restrictions but eventually becomes an uncontrollable force

that leads to Jekyll's psychological collapse. Although the study provides a comprehensive psychoanalytic explanation of Jekyll's internal conflict, its primary focus remains on repression as a psychological condition rather than on the structural progression through which the conflict develops across the narrative.

From a socio-historical perspective, Hadžiselimović (2021), in *Exploring the Meaning of Duality in R. L. Stevenson's Strange Case of Dr. Jekyll and Mr. Hyde*, investigates the relationship between human duality and the social conditions of the Victorian era. The study argues that the strict moral standards, social conformity, and hypocrisy of Victorian society compelled individuals to separate their public identity from their private desires. It explains that Jekyll's transformation into Hyde reflects the tension between social respectability and hidden instincts, as Jekyll attempts to preserve his reputation while secretly indulging impulses that Victorian society considered unacceptable. The study also examines the representation of masculinity, suggesting that the conflict between normative and transgressive forms of English masculinity contributes to the construction of Jekyll's divided identity. Furthermore, it interprets Hyde's animalistic characteristics as symbols of primitive human instincts suppressed by civilization. The findings conclude that duality in the novel reflects the inevitable conflict between individual desire and social expectations. However, the analysis primarily discusses duality as a thematic and socio-cultural issue without systematically examining how the interaction between character development and plot progression constructs the representation of human duality throughout the narrative.

Meanwhile, Mustafa (2023), in *Monsters in Mirrors: Duality, Triangulation, and Multiplicity in Two Adaptations of Jekyll and Hyde*, approaches the concept of duality through Derrida's theory of deconstruction. Rather than viewing Jekyll and Hyde as representing a fixed binary opposition between good and evil, the study argues that identity is better understood as multiplicity, in which meaning constantly shifts through processes of difference and instability. By analyzing

contemporary adaptations, particularly *Penny Dreadful*, Mustafa demonstrates how the original duality is reconstructed through additional dimensions such as race, gender, and colonial identity. The study introduces the concept of triangulation to explain how modern adaptations transform the original binary relationship into a more complex network of identities, exemplified by the portrayal of Jekyll as an Anglo-Indian character struggling with racial discrimination and social exclusion. The findings indicate that contemporary adaptations expand Stevenson's original representation of identity beyond psychological duality toward multiple and fluid forms of selfhood. Nevertheless, the study focuses primarily on reinterpretations of the original novella in modern adaptations rather than on the structural development of duality within Stevenson's 1886 narrative.

Although these studies provide valuable contributions to understanding human duality from psychoanalytic, socio-historical, and deconstructive perspectives, none examines how the representation of human duality is progressively developed through both character development and plot progression in Stevenson's original novella. Existing studies primarily interpret duality as a psychological condition, a product of Victorian social values, or a philosophical concept of unstable identity. Consequently, limited attention has been given to the structural process through which the theme is constructed throughout the narrative.

Therefore, the present study addresses this gap by employing Forster's theory of characterization, Todorov's theory of narrative structure, and Freud's psychoanalytic theory in a sequential analytical process. The analysis begins by examining character development through Forster's distinction between round and flat characters, followed by an analysis of plot progression using Todorov's five-stage narrative structure. After these structural analyses establish how the theme develops throughout the narrative, Freud's psychoanalytic theory is employed as an interpretive framework to explain the psychological significance of the findings. Through this step-by-step approach, the study demonstrates how

character development and plot progression jointly represent the theme of human duality while providing a deeper psychological interpretation of its underlying meaning.