

Chapter One

Gothic and Economic Fear in the Nineteenth Century British Fiction

This study takes up the intersection of the gothic with the economic in selected Victorian novels. It seeks to demonstrate how economic apprehension and gothic fear influence the writing of such novels as *Little Dorrit*, *Dracula*, and *Dr. Jekyll and Mr. Hyde*. The study proposes that gothic tropes register, manage, and assess the intense panic produced and elided by the unstable Victorian economy. It assumes that scientific economic discourse of the later half of the nineteenth century is inflected with fear that one generally associates with the gothic. Reading the above-mentioned novels in a context such as the Bank Act of 1844, it examines the extent to which financial and emotional panic are conflated. It goes on to suggest that the gothic is a way of envisioning how the effects of capitalism haunt and destabilize the self.

Before exploring the symbiotic relationship between the gothic and the economic, this study both theorizes and contextualizes the relationship. Part of the theorization comes from the insights of new economic criticism which asserts that cultural practices and economics are intimately related. Victorian economy was dominated by fear, tension and panic which was represented and expressed not only in the economics writings of Marx and Lord Overstone but also in the literary writings of that period such as *Little Dorrit*, *Dracula*, and *Dr. Jekyll and Mr. Hyde*.

New economic criticism looks askance at canonization, for it believes that a single text contains many possible voices but the method of analysis

used has been described as canonization reduces it into one voice. The writers of economic theory of nineteenth century like Adam Smith, Thomas Robert Malthus, David Ricardo and John Stuart Mill primarily focused upon the canons of political economy. On the other hand, the writers of the fictive writing of the same era took this canonization process in a different direction: opening up rather than restricting meanings. A careful consideration not only of what is written but how it is written changes the meaning and implications of the text. The canonical approach is the compartmentalization of knowledge. Along with the writers of economics there were other works which gave rise to socio-economic themes. Some nineteenth century writers like Thomas de Quency and Maria Edgeworth blend the many-voiced nature of literature with the canonical meaning of economics, thereby blurring the boundary between literature and economics.

The individual readings of writings incorporate different discursive practices which promote the understanding of economics within different related genres for different kinds of audiences. The literary analysis of economics helps to grow the intellectual culture split by academic specialization. One of the pioneers of new economic criticism, Willie Henderson remarks about the intersection of economic writing with literary writing: “The writings come from a period when intellectual culture was not yet split by academic specialization, when literary figures could challenge or support economic ideas considered as part of the joint-stock of knowledge of writers and thinkers” (3). A close reading of individual texts remains a literary method even when it illuminates problems in the history of economic thought.

The study of individual texts re-establishes interesting and significant interconnections. There are different kinds of economic texts such as economic stories for children, dialogues and introductory texts, emotive essays challenging popular economic values, and a blend of science and literature.

It cannot be said that economic writing is non-literary. Even Adam Smith's texts are products under the influence of the notions of rhetoric and belles-letters, while culture has a great impact on the work of John Stuart Mill. The writers of the 19th century contributed to ideas concerning the nature of economics' education as well as to the development of literary economics. The century gave new words with new meanings and tried to describe the society based not upon agrarianism but on manufacturing. The terms such as industry, democracy, class, art and culture had their origins were needed to understand the socio-economic problems of the nineteenth century and are related to the subject of literary economics. The economists worked hard on the notions of wealth and of value in order to provide the elements of a discourse which has helped shape the changing world.

The class orders of classical economics and the economic behaviors of members of the class tend to be individually identified as economic agents, although such agents are literary creations. The economic agent is not a mechanistic automaton but a member of the society enmeshed in moral responsibilities and duties. However, literary economics is open to varied interpretations in contrast to the canonical reading of pure economics.

The economists are concerned with the nature of public understanding so that they have invented pseudo stories to economically motivate the public. According to Henderson, “Marshall wished the public understanding of economics to be guided by those also responsible for the professionalization of the discipline” (10). A literary writer like Ruskin writes against the canonization. He uses his imagination to present pictures of economic life; he feels that it is essential that others come to know and understand economic issues and economic argument on a creative and imaginative basis. One can see strong visual element in the texts whether descriptively or metaphorically based.

Economic texts can be seen as both literature and science and could as a result be read by different readers for different purposes and points of view. In order to construct an economics that is closer to shared actual experience and understanding of contemporary economic circumstances the reader should be critical, imaginative and capable of sloughing off the ideas of the classical economics. The richer readings of the literary texts are scientific possibilities which make possible a grasp of the reality though fancy. An awareness of metaphor, of classical rhetoric and parable as well as of the sources of literary allusions enriches the reading of the economic writing. Thus, the narrative and imagination challenge the notion of a single, given economy that can be directly apprehended by one straight forward act of interpretation. The breakthrough of the canonization persuades the readers that each of the texts is worthy of another look and they can inform us about problems and prospects in the interpretation of varieties of economics.

Though it would be difficult to set up any hard and fast division between text types, the literary economics implies more than a sense of the author as literary figure and in that sense; Smith, Ricardo, and Mill were also part of a literary tradition. The simple genre distinction brings complication because the literary authors prefer variety.

It can be supposed that literary economics is a self-conscious awareness of the fictive element of economic discourse which melds reason and imagination. The epistemology and canonical interpretation is the subject of challenge because such interpretation is the barrier between economics and literature. Henderson remarks: "When read together with the canonical texts, our authors can provide us with insight into how the notion of economic agency grew and developed, in theoretical, practical and normative terms in the course of the nineteenth century" (9).

Both literature and economics create and use fictions and no economics writer can be completely free from fictional writing such as Smith. He is the teller of the economic tales: he describes the pin factory and illustrates the concept of the division of labor. It is the field method and as a kind of social realism based upon observation. Similarly, Malthus' essay on population can be seen as mini-novels if we change our understanding of the original text by illustrating what happens to the argument in the changed context. The literary approach to economic writing stresses the significance of intertextual relationship. In economics writing, Mill brings together, style, literary and imaginative understanding and reasoned argument. We cannot discard the biographical emphasis as old-fashioned by putting more emphasis only on the

favour of the associated notion of meaning which is related in the interface between the reader and the text because of the fact that the writing is the product of a given author and his/her circumstances and interest. Thus the literary economics is a vast field of genres that can provide knowledge for the literary analysis of economics. There must be distinction between nature of economics and economics understanding as the distinction between economic fact and economic fiction. It is sure that if we cannot struggle hard towards an integrated stylistic and argumentative culture then, despite a textual whole then we all can have access to the only fragment. One should be empowered for the complicated literary reading of literary economics.

The intersection of economics and literature is most unmistakably seen in some novels written during the Victorian age. There is no doubt that the Victorian novel is an excellent site for exploring the economic imagination of capitalist culture. According to Jeff Nunokawa, “our sense of the commodity’s invasiveness may owe its largest debt neither to the eloquences of social prophecy, no matter how urgent, nor to the elaborations of social theory, no matter how perspicacious, but rather to the Victorian novel and its narrative heirs; for here, the diffuse, diffusive, subject of commodification comes home” (4). The status of the novel as itself a commodity runs back to *Daniel Defoe* and beyond. For eighteenth-century figures like Hume and Johnson, the desire for money was a positive emotion that could moderate less rational and more dangerous urges. Among less careful thinkers, at least in capitalist societies, the desire for money seems so natural as to merit very little consideration. But in Victorian fiction, as in life, capital and commodities have

the power to shape, direct, and distort characters' lives. The forces of the marketplace pervade nearly every aspect of domestic life and harm characters in ways that can scarcely be protected against.

Jeff Nunokawa's *The Afterlife of Property* brilliantly diagnoses the dominant Victorian anxiety about capital: that its alienability is inevitable. For Victorian writers, the possibility of possession carries with it the fear of loss, as the logic of the commodity denies secure ownership. In consequence, the Victorian novel is driven by an aversion to the instability of capital, and a dream of possession that transcends it. Following in the footsteps of Thomas Richards, Jennifer Wicke, and others who have traced instabilities in the sign of the commodity back into the nineteenth century, Nunokawa shows convincingly how Victorian writing sought to limit such instability, and to produce a realm of pure possession apart from the vicissitudes of the material-property's afterlife.

Nunokawa's perspective on the Victorians' ownership anxiety makes the intersection of Victorian fiction with economics interesting. It gives rise to the assumption whether the gothic underlies the evolution of new economic theories in the Victorian age and whether the trend was picked up by some Victorian novelists. Although the Gothic has frequently been diagnosed by critics as displaying signs of near bankruptcy, it remains among the most hyperinflationary of literary and cultural idioms, with a repertoire of images and plot lines that have long since ceased to be confined to a coherent, well-defined genre. Victorian economics, it is presumed, was not merely a science, but an irremediably gothic body of knowledge and that both the gothic novel

and political economy belonged to a wider discourse of panic that pervaded the Victorian age as it struggled to come to terms with what one economic historian in the 1850s called “those terrible convulsions” that had regularly racked “the commercial world” over the past half-dozen decades (D. Morier Evans qtd. in Houston 14).

Indeed, it is the phenomenon of capitalist crisis or breakdown that made the gothic an indispensable supplement to economic thought throughout the long nineteenth century and that, in turn, brought into play a peculiar intimacy between the ghostly or the monstrous and the anxious sociolects of banking and commerce, as their characteristic tropes collided and merged within the pages of Victorian fiction. The sources upon which this study draws in order to document this neglected affinity are extraordinarily diverse, extending from the public into the private sphere and combining biographical with institutional analysis is Marx’s *Capital* and Lord Overstone’s correspondence on the Bank Act of 1844. In the writings of these economists, we can see the inclusion of panic and fear. The background of their writing is the Bank Act 1844 of the United Kingdom and the responses given by the Victorian have-nots. Their writings are full of something irrational, monstrous about economic panics and haunted by gothic fear.

During the early years of the Victorian age, there was fluctuation and oscillation in trade and the violent fluctuations and periodical oscillations were common in the British currency system. These fluctuations and oscillations were there because of the bank managers’ greed for excessive profits from the use of depositors’ money. In order to arrest the situation, the establishment of

The Bank of England was proposed. But the bankers opposed and advocated against the idea, “project[ing] their own avarice onto the proponents of a national bank” (Houston 26). The 1844 Bank Act was even cursed as a “‘crooked’ ‘monster’ . . . [and the] ‘aggravat[or]’[of] ‘one evil—a money panic’ ”(J. H. Macdonald qtd. in Houston 26). Many Victorians suffered from the banking panic which they had caught on from the economic rhetoric which had itself encouraged panic.

The psychosomatic cause of Victorian economy was manifested through every banking crisis and their market speculation depended upon unrealistic imaginings. They tried to attract the public money by selling the shares of new railways. The commercial and monetary affairs were beyond their capacity as Lord Overstone acknowledged that they were surrounded by the political cyclone, storms and tempests. The reputable newspaper featured the starker depiction of the crisis on 12 May 1866. *The Times* wrote that “the doors of the most respectable banking houses were besieged and the throngs heaving and fumbling about Lombard Street made that narrow thoroughfare impassable as a reign of terror and the panic swayed the city to and fro” (qtd. in Houston 28). During this greatest economic unrest the famous financial companies like Gurney and Overend crashed which left a strong imprint and it was described the shock of an earthquake upon the city. Anyway the terror and anxiety was enormous and during the banking panic of 1857.

The gothicism of nineteenth century economics was the prophecy of Karl Marx fuelled by profound panic. In his thesis he had presented that capitalism existed with the reincarnations of the gothic fear but Marxism’s

spectre has not vanished from intellectual domain. According to Marx, gothic is the spectre of capitalism which ceaselessly haunts subjects provided that Marx seems to be the master teller of ghost stories. Marx sees the capitalists' economy as ghost because they derive the remainder and surplus by negating the importance and active role of the labours in the act of production and creating capital. Marx has repeatedly used the German term *Geist* in his writing which means "Ghost" or "spirit" and that haunts the proletariat. Thus we it is capitalism's spectre that captured Marx's imagination. Marxism explains that money becomes the decisive judge or what is human and that is exactly the transformation of things like economies into subjects and human beings into things. By using hybrid language, Marx's materialist imagery makes the reader sensually understand the way that capitalism retailers, constricts and disfigures humanity. Marx linked demonic possession to economic possession, imagining capitalism as having a black magic that haunts, deceives and reduces this who lives under its way. By struggling and implying gothic tropes, Marx created a monstrous conceptual body of work that is Frankenstein in its conglomeration of desperate linguistic materials. The soul of the capitalists is attached with the capital itself and in this regards Marx dramatically asserts that "capital is a dead labor" that "vampire like, only by sucking living labour, and lives the more, the more labor it sucks" (257). Marx and Engels repeatedly lampooned the Bank Act 1844 as an investment of panic. They saw permanent crises and the satire were directed to one of the fathers of the Bank Act 1844, Lord Overstone. Houston says that for Marx Oversotne was "essentially a Dr. Jekyll/Mr. Hyde *avant la letter*" (40).

There is a connection between the way Victorian society understood the capitalist marketplace, and the way many Victorians liked their novels: scary. The authors of *Little Dorritt*, *Dracula* and *Dr. Jekyll and Mr. Hyde* see this link between economics and gothic literature. These literary figures are haunted by the economic spectre. Bram Stoker often experienced economic panic in his life. He suffered bankruptcy while writing *Dracula* and despite his long time success at writing he could not become successful in fiscal accounts so he said that only those strong enough to be both artist and man of business can win through. Robert Louis Stevenson was also suffered from bankruptcy during the year 1886.

Dickens' masterpiece *Little Dorrit* is about prison life where his own father had been imprisoned which made him acute about the relationship between literature and banking. Dickens considers the symbiotic relationship between the currency and the novels so he described that both the currency and the novels are the medium of intercommunication which is the proof that literary men imitate notes and works, and businessmen use money in the same way. In his view the currency circulation equates with the circulation of novels.

The nineteenth century Victorian England is the most important phase in its history as it has already applied the mode of scientific inventions in the field of economic development. There started to establish and grow big industrial cities and many people in the cities started to create and face many vicissitudes in many ways. The indication of distraught and disbelief within the people in terms of economy became horrendous. The general confidence

between people was broken so that the psyche of the people was preoccupied by the panic. There was frequent crisis in commercial institutions which resulted to the fall and collapse of them but the English people had faith only on the Bank of England. By observing this there emerged the academic studies of broken boundary between economics and literature and the term panic had been used in the economic sense because during that period economics fashioned fictions and fiction produced economic realities. The gothic of economic nature displayed the material images of capitalism itself. While capitalism was in need of different genre at the same time gothic literature fulfilled the very demand.

During Victorian era, the renowned writers like Charles Dickens, Bram Stoker and R. L. Stevenson represented the gothic fear in their writings. Though the term panic in general meant a destruction of confidence and a cessation of credit it emerged with the opposite of its general meaning at the very period because the term started to represent and state a confidence in the bank of England. It was synonymous between the word panic and gothic economy due to which capitalism transformed into supernatural images and the fiction only could display and interpret the existing gothic economy. It was the treatment of natural elements and materials as gothic supernatural or ghosts. Similarly, these inexplicable non-human forces such as Dracula, Nosferatu and Undead played vital roles to figure out the banking panic.

This study seeks to analyze the four classic Victorian gothic tales—*Little Dorrit*, *Dracula*, and *Dr. Jekyll and Mr. Hyde*—which marry the realist with the gothic mode. Along with illustrating the mundane world of capital,

economic crassness also appears quite naturally in *Dracula* and *Dr Jekyll*, even though one does not expect to see the horrifying gothic protagonist at the bank and certainly not fumbling for petty cash, the undeniable fact is that all the characters like Lucy, Little Dorrit, Dracula and Dr. Jekyll and Mr. Hyde are obsessed with money. According to the milieu of the social text the term economics comes from the Greek term for control of the house and it is strongly proved that a person who controls the purse can have the power as it is concerned not only the household management but it has increased its sphere and concentrated on national and global finance. What we see is the elision of the domestic economy by professional economics that is capitalist version of economics focused all but monomaniacal on the individual's economic desires vis-à-vis a global network of goods and it suppresses the communal nature of former definitions of economics. The elision of the domestic economy had made the Victorian household strange because of the culture's sanctification of the home and hearth which was the simultaneous existence of emergent and residual cultural practices. The Victorian economy was the projection of the old conditions into the new era and that caused much of the financial anxiety. By observing this situation, the Victorian writers knew that capitalist compartmentalization produced haunting psychic superstructures that would require the new profession of psychology to mediate the alienated, disoriented homo economics. The Victorian bourgeoisie was called uneasy class which was haunted not by the gothic novel but by the gothic market place and the households it had consumed. Essentially the Victorian capitalism was haunted by the domestic economy and it was a bit complicated situation in which panic became naturalized in the tropes used by

economists and gothic novelists alike. The domination of gothic rhetorical features in professional economics is the outcome of the bourgeoisie's financial activities of the past. The nineteenth century banks were houses and that was common for the small family banker's home which served to domesticate the inhospitable features of a nascent capitalist society. There were promotion of Victorian classical and neo-classical economic theory about the variables that influenced it but all seemed to have unsuccessful to correct the crises and root out of the panic and fear. There were only monolithic assumptions about social dynamics of exchanges of owned properties culminating in a reflexive property.

Like gothic fiction, the neo-classical theory of economics is also hypothetical that tried to explain not what would happen but of what would happened in certain given condition so that some economists such as Hollis argued that it was impossible to discipline or rationalize real world economic conditions themselves. Here arises the problem of the theory because one can only evaluate economic theories through the rules set up by the discipline of economics. In this case, we can opine that neo classical economics is the study of rational economic man. There was a harsh criticism of economics as it was the science of butter and bread but still it fostered to the present day to face the critiques who assert the economic as a system of rhetoric with stylistics, poetics, history and ideology of its own.

The father of economic theory is Adam Smith who wrote a book entitled *Wealth of Nations* in 1776 and economic discourse began in the nineteenth century that first constructed economics through a systematic analysis of

production and distribution. Economy is like an artifact so that it requires the art of language to describe, interpret and explain. Economics is saturated with narration and essential storytelling so that the economists use analogies and appeal to authority, statistics and economic models which rely on metaphorical devices. Victorian fiction and conventions of paper money collectively shared the imaginary relations affected by money. The engagement of economics in literature and literature in economics is the subject of interest and such study helps to analyze panics of anxieties about race, class, sexuality, and empire. It is noteworthy to say that the study of analysis of the relationship between literature and economics helps to differentiate between how Victorian economic system incorporated panic and how the economy was informed by the novel and its Gothic tropes. The Victorian people were afraid of the panic created by the British fiction and capitalism and the critics have said that the existing economic theory was unrelated to economic reality but the economic reality can only be represented discursively. The capitalist economic system is a permanent crisis and it is the outcome of the real people and their economic realities. The power of rhetoric can influence and change the psychosomatic conditions of the people and it explains the gothic fear and Victorian banking panic are having symbiotic existence. The dominance of banking came about through amalgamation of banks to subordinate the capital controlled by industries. The banks monopolized the lending and other forms of monetary transactions.

Marx has asserted that England's banking structure was the most artificial and most developed product turned out by the capitalist mode of

production. It was the worry of Marx that banks concentrated larger amounts of the loan able money capital in the bankers' hands and similarly by replacing individual money lenders, bankers were able to meet their powerful industrial and capitalist clients from a more powerful position as representatives of all money lenders. They were the general managers of the money capital.

The Bank Charter Act 1844 was an Act of the Parliament of the United Kingdom, passed under the government of Robert Peel, which restricted the powers of British banks and gave exclusive note-issuing powers to the central Bank of England. Under the Act, no bank other than the bank of England could issue new bank notes, and issuing banks would have to withdraw their existing notes in the event of their being the subject of a takeover. At the same time, the bank of England was restricted to issue new bank notes only if they were hundred percent backed by gold. The Act served to restrict the supply of new notes reaching circulation, and gave the Bank of England an effective monopoly on the printing of new notes. The Act exempted demand, deposits from the legal requirement of a hundred percent reserve which it did demand with respect to the issuance of paper money.

The Act was the victory for the British currency school, who argued that the issue of new bank notes was a major cause of price inflation. Although the Act required new notes to be backed fully by gold, the government retained the power to suspend the act in case of financial crisis and this in fact happened several times, in the years 1847, 1857, and 1866, during the Overend Gurney crises. Also, while the Act restricted the supply of new notes,

it did not restrict the creation of new bank deposits and these would continue to increase in size over the course of 19th century.

The Bank Act of 1844 was a significant step in the paradigm shift towards bankerization and modern mode of knowledge through which the fetishes economy moved away from the material standard of gold to the paper standard of the note and then credit is homologous to modernist literature, which ceases to posit a connection between signifiers and signifieds. The effort of defining money in increasingly relativizing terms can be interpreted as a general crisis of representation. In Lord Overstone's view, "the system of credit is vicious, dangerous and too gigantic and too powerful to be grappled with" (qtd. in Houston 8). This bankerization phenomena has been revealed by Charles Dickens in his *Little Dorrit* when he has Mrs. Meardle nonchalantly remarked to Mrs. Gowan that primitive societies keep cows and sheep, where as Victorian England keeps "bankers accounts". Along with the issuance of paper money including bills of exchange, cheques, bonds, stocks, consoles, drafts, promissory notes, Exchequer bills, Treasury bills—the gold bullion became this disused. Due to the uncertainty and fluctuating nature of money, the economists and business men were perplexed to define what money is. There is crisis in faith because the panic destroyed the bundle of beliefs. There is despair in the belief in the total bankerization of existence so that banking system that evolved under Victorian capitalism has now become the spectre haunting the globe.

"Crisis" and "panic" are gothic terms which have power to produce biological actions and reactions in the human body so that in the Victorian

period the human body and psyche are containers of the culture's anxieties not only about capitalism but also about the transition from competitive capitalism to monopolistic capitalism. The capitalism is adamant to face challenges, risks, individualism which encourages the society for investments in panic.

No economic theory has been able to control the depression because it is one of the vital elements of economic cycle, the people are motivated by the panic in various forms such as catastrophe, retirement, divorce, natural disaster, racism, sexism and all about market crash. The Victorian gothic novels under study here are *Little Dorrit*, *Dracula* and *Dr. Jekyll and Mr. Hyde* because they seem to have profoundly rich psychosomatic effects upon the reader and because they register the culture's economic and other forms of panic in the most subliminal way.

These Victorian novels are better than other forms of discourse because of its hybrid and the flexible dialogue between reader and text. To some extent the genre of novel fulfills the requirement that social life is a seamless web that cannot be disconnected from economic events and sign systems. The novels depict fragmentation, despair and submission to larger economic forces and it produces a space for another possibilities. Victorian capitalism encountered the economic which are inherent in these present novels in descriptive-narrative form. In order to control and sublimit the crisis and panic the desire has to be abstracted and isolated out from the seamless wave of culture. In these realistic novels, we find the representation of human culture across art, politics, dress, economics, religion etc.

The 19th century English fiction is a complex, conflicted and dialogical about the full range of issues having enormous impact upon Victorian society. The gothic tropes that emerged in so many Victorian novels act as avenues of Victorian conflict, containing and putting into dialectical exchange the hybrid language of economics, science, the gothic, and the psychological. The gothic literature played with and fluctuated between mundane reality and supernatural phenomena through its certain narrative conventions such as a setting in an antiquated space which contained secrets from the past that hunt the characters in psychological and physical ways through the supernatural forms of ghosts, specters and monsters which was foregrounded upon unresolved crimes and conflicts remaining in their subconscious mind. It is impossible to completely bury the past traumatic events rather it becomes manifested that brings sensational effects upon the psyche and bodies of readers.

The 18th century gothic novel was the most popular genre which was successful to gain and represent the reading audience's anxieties and wishes. Similarly, the Victorian gothic novel illustrates supernatural responses to capitalist requirements that Victorian culture bank on panic and the culture that continually bank on panic would naturally produce overdrawn accounts and gothic literature fills the gaps in the relationship between cause and effect. The gothic can be understood not only as a genre specific to the period between the 1760s and 1820s but also as a term that describes broader impulses in the novel in general. Instead of becoming genre the gothic became a trope after 1820. The post romantic gothic was likely not to appear in

discursive phantom fragments in other genres because it is a haunting spirit.

The gothic genre was highly innovative very much intricate with cultural moments.

There is some difference between gothic and science fiction, for instance the science fiction text depicts fantastic event, which do not violate the precepts of reality. There is the blurring of genres: the Victorian gothic consistently blurs the boundary between natural and supernatural phenomena, hesitating between scientific and occultist accountings of inexplicable events. The realm the genre explores is the grey area at the borderline between known and unknown, or extra-rational phenomena, with the supernatural defined not as the occult *per se*, but as the product of mysterious natural forces the scientist has not yet been able to explain. In *Dracula*, the character Dr. Van Helsing desperately tries to convince his former student Dr Seward that vampires do exist, even in the everyday modern life. Science cannot explain all the things and due to Van Helsing's determination about it Dr Seward has changed his rationalist worldview by accepting the extra rational possibilities exemplified by *Dracula*. Dr. Seward is keeping strict surveillance on R. M. Renfield as he has been catching and eating the flies and at the same time Renfield keeps a notebook in which the whole pages are filled with masses of numbers, as if it is an account book. He is adding up the number of flies that he has eaten. Dr. Seward is afraid of Renfield's uncanny behavior such as eating and vomiting the large quantity of the birds' feathers. Renfield is an undeveloped homicidal zoophagous maniac.

Little Dorrit is the realist novel of the fragmented gothic tropes that focuses on economic distress. Just the opposite of *Little Dorrit* the other novels *Dracula* and *Dr. Jekyll and Mr. Hyde* are the novels of supernatural atmosphere but at times they are also invaded by mundane indications of the capitalist sensibilities of title characters. The calm Victorian life, filled with all of the amenities of life, is being penetrated by everything which *Dracula* represents, and the disruption is seen mainly in the manner in which he penetrates a young virgin's neck, sucking both life and blood from her. It is proper to say that in both the situations, the fragmented realization and domination of supernatural gothic elements, the power and effect is the same. The translocation of the gothic setting from the Transylvania castle to the urban landscape, it remains more potentially terrifying because of its ability to manifest itself and variations of itself anywhere.

The Victorian discourse is full of gothic as fragmentation of language and subjectivity apparent in the increasingly bankerized Victorian period. To explain gothic is beyond due to its impenetrability and the gothic remains no longer gothic if it can be explained. The gothic features the return of the repressed through impenetrability of language and subjectivity along with the compulsion towards repetitive language and actions. At the same time the gothic subjectivity is disembodied, ghostly articulations within and against self-evident stable speech that is the marker of realist fiction. Neither realist, capitalist nor gothic writers can ignore and avoid each other in their dialogical texts. Catherine Gallagher states:

The narrative becomes more psychologically dynamic and ironic, featuring economic actors who may be seeking happiness but are likely only to find disenchantment; and it becomes more open ended, for political economists need no longer reconcile the pursuit of wealth with happy endings. (57)

Victorian economic panic is not to turn away from gothic forms of speech because the crisis is an essential element of the capitalist process. The nineteenth century was the full association of economics and panic as the capitalists expropriated small farmers and exploited factory workers which created gothic fear. Victorians held strong debate on their monetary system in many ways and that is the source of modern economic discourse. The modern historians agree that the current economic theories have not been able to explain adequately nor help to stabilize panics without the guidance of the Victorian financial panics in economic discourse.

Victorian society was the first modern capitalist society that dominated the world and underwent extreme economic fluctuations. According to Albert Gallatin

All active, enterprising, commercial countries are necessarily subject to commercial crisis . . . These revolutions will be more frequent and greater in proportion to the spirit of enterprise and to the extension or abuse of credit . . . The commercial world has been disturbed by a succession of those terrible convulsions named 'panic'. (qtd. in Houston 14)

The panic was dominant or inevitable in the every trade cycle as there was ever existing of sequence of events or trade cycle. The trade cycle was the display oscillation in the aggregate economic indicators of price and employment levels. The trade cycle was always sequenced with its vital elements which are peaks and troughs. The phases of boom and bust take place approximately in every nine/ten years. The major crisis occurred in 1837, 1847, 1857, 1867 and 1878 followed there after by the twenty year Great Depression. In between the major calamities, the Victorians underwent many smaller but significant economic crises which caused little panics and caused the changes in price determination.

The Victorian economy constantly phased economic instability and haunted by the economic turbulence. The continual source of trouble for the Victorian England was its fiscal difficulties, during the Industrial Revolution. The opening of many manufacturing industries caused increasingly potent cyclical ups and downs that made difficulty in predicting England's economy. The nineteenth century England followed the economic crises as norm and the banks crashed in apparently endless succession as well as fluctuations. As stated earlier, the economic cycles volatility is considered inherent to the capitalist condition, the Victorians were much solicitous to accept the challenges and ready to correct the results there and then. The Victorians deposited their money in the banks because they were trained to have faith in fiscal credit and though the economic panic was a nightmarish condition to them and they still kept on banking. According to Houston, "the average per person deposit into a banking account was 13 shillings in the year 1840; it was

5-6 pounds in 1880, 5 pounds 19 shillings and four pence in 1885; 6 pounds 9 shillings, 8 pence in 1888” (15). There was explicit connection between the gothic and the economy as they deposited sovereigns and spent goblins.¹ They were able to foresee the conditions of personal bankruptcy.

Victorian England faced the personal bankruptcies despite the increased individual banking accounts. There were 1147 insolvent debtors in 1813 and 5186 in 1830. In the 1850s bankruptcies were at an average of about 1000 a year (15). The bankruptcy increased with the increment of the population growth. Many Victorians were on the verge of bankruptcy because this was the normal condition of industrialized England and to describe that we use the phrase “panicked classes”. The 19th century economists were heavily obsessed by panic so that the discursive study of economic cycles began to counter financial crashes. The economists were only concerned about small scale business rather than any ostensible larger economic cycle and they used to view the economic crises as haphazard occurrences. The economic panics of 1825, 1836, 1847 and 1857, the economists started to conjecture that the crash occurs approximately about every 10 years. The economic theory about banking panic was highly conflicted and there were no absolute, uniform and straight forward plans which can be recommended for eradicating the crisis.

The gothic fiction is the reminiscent of Victorian fears which also included the economic apprehensions and it successfully reflects the identity of the character pursued by gothic panic. The descriptive-narrative fiction

¹ Christina Rossetti’s “Goblin Market” perfectly fuses the supernatural and economic meanings of the term “goblin.”

Dracula is an anomalous corporate personality which is materially incorporated into the corporation and passed on further strengthening and enlarging it. The banks become corporate personalities with the intensification of power, energy and knowledge. The Bank of England is a deathless corporate personality which is conscious and permanent self as the monster of fiction and it is more potent than any individuals due to the banking conglomeration. Similarly, *Little Dorrit* is the fictional representation of Banking transactions and crisis metonymically expressed in the haunting of Affery. The bankruptcy of the characters represent not only financial problem but also in a larger extent the financial crises. The transactions between Jekyll and Hyde or between Dracula and his minions occur as a banking crisis and to obtain the credit the self must enter the voluptuous, dangerous, vortex of circulation.

So in the coming chapters the study undertakes an examination of the relationship between Victorian economics and the above discussed literary texts, beginning with *Little Dorrit*. The textual analysis will try to highlight the ways in which economics informs and is, in turn, transformed by literature in the mid-to late-nineteenth century.

Chapter Two

Meeting of Bankruptcy and Gothic Fear in Dickens' *Little Dorrit*

The latter half of the 19th century Victorian England was an era of burgeoning export trade of British made goods all over the globe and the country was speeding up of life through the massive production of railways all over the nation. The country was in need of huge circulation capital to keep railway and train production in gear. It needed the banks to find better means of keeping up with the economic requirements of industry but due to the circumlocution ineptitude of government as business agent, and bank crash of 1857, there existed the irregular vicious trade cycle. The important business bureaucrats were from the elite class like Barnacle family (in *Little Dorrit*) which made the potential youth frustrated. The trade and commerce was in the stage of boom so that there were emergence of more investors and entrepreneurs to expand it. As a result of the dramatic increment in extending credit and establishing new bank facilities, the crisis occurred and the bank of England raised the discount rate up to 10%, but still the banking panic of the global crisis continued on 12 November, 1857 which even forced to suspend the bank Act of 1844. The reserves in the Bank of England were down which caused collapse of many banks such as The Bank of Liverpool, the Banks of Wolverhampton, Western of Scotland, Northumberland and Durham, and Glasgow. No economist could retain the objectivity during the crash and there was difference between the individuals mind and the state of the country.

The novel *Little Dorrit* was written and published between May 1855 and May 1857, preceding the crash of 1857. It was the critical time for the Victorians as they had trust in their bankers and doubt as well and the main

character named Arthur Clennam's economic dealings clearly depicts the proper situation of Victorian economic boom and bankruptcy. Arthur lived in China about twenty years working unhappily in the family business until his father's death. He suspects that his parents have a guilty secret, and when he sees Little Dorrit working as his mother's servant, he intuitively links her with the supposed secret and undertakes to learn her story, which will ultimately reveal his own. He leaves the family business, becomes a partner to Daniel Doyce, and encourages the investigation by Pancks that uncovers Mr. Dorrit's inheritance. Although he blames himself for losing Doyce's money by speculating in Merdle's investment schemes and also for his family's treatment of the Dorrits, he is freed from guilt—and from prison—by both Doyce's and Amy's forgiveness. Edmund Saul Dixon praises banking because when a bank loans money "it increases the productive capital of the nation and banking exercises a powerful influence upon the morals of society producing integrity and punctuality in pecuniary engagements" (Qtd. in Houston 72). The economists had strong faith in the circulation of money because banking is the vital means of circulating. Theoretically and practically, the banking generates capital by increasing velocity of circulation and it can further increase the circulation of capital through monetary loans. The capital is not only the material commodity but capital is the essence in its dynamism so that the money or capital which is unused and locked up in a box is like as an idle steam engine. The utility of the currency is determined by the degree of its circulation which has power to generate industry.

To discuss capital we can say that it must increase the movement of money rather than increasing the amount itself. When we reduce the amount

its rapidity increases and the bank is the most potent factor for the increase of the moving of any given quantity of actual capital because it is able to house a high quantity of money and circulates it at a higher velocity than any other institutions. Money is the life blood of trade; bankers are the prime movers in trade circle and their chief business is to send out the money and keep it circulating through all the arteries of trade and commerce. As fast as money comes in, it should be sent out again. The circulation of money is its duty.

The Victorian life is the merging of two seemingly disparate totems like the steam engine and duty. The individual's investment in capitalism fulfills moral obligations as it furthers the industrial development. What the merger also means is that "the capitalist subject could imagine his own material avarice as fulfilling the need to fuel the higher cause of a stable, progressive society run with machine-like precision" (Houston 74). The over dependence on the machine in the Victorian age made the Victorians vulnerable to the psychosomatic traumas brought about by the amplified mechanization of life, thereby rendering the Victorian economy and the Victorian subject unable to deal with inevitable vortex of crisis. Actually, the Victorian economic theory owed its foundation to the nineteenth-century physics, particularly the theory of energy. According to Mirowski, the Victorian economists had "misrepresented" the theory of energy i.e. law of thermodynamics and fundamentally overlooked the law of conservation (366). The first law of thermodynamics simply proposes the law that the universe is made of energy that remains symmetrical despite all its myriad transformations, ignoring the second law of thermodynamics which states that the law of entropy overrides the first law. The energy is not infinite but tends towards conservation and, in

other words, the universe is intrinsically dynamic, when energy is distributed and it creates disequilibrium. Houston credits Karl Marx for assuming that nineteenth century Victorian capitalism was “intuitively based on the second law of thermodynamics” (76). The disequilibrium occurs in every five to seven years which is a hardship for the workers and it also accompanies by the general revolutionary stirrings and the direct peril to the whole existing order of things. The hypothesis of Marx is that the capitalism’s imbalanced use of energy would result in swifter entropy and the repetition of the trade cycle is the cause for the collapse of capitalism. The Victorians suffered from this panic. Dickens’ *Little Dorrit* represents the panic.

Little Dorrit has a character by the name of Pancks in whose scheme of things a commercial man only performs the whole duty of a man in a commercial country. A person like Pancks believes that only participating in circulation is not sufficient to do one’s duty because one must also circulate circulation itself by making other people do their duty in a whirlpool of hyperactive human energy. The duty of a man cannot be a stable entity because rotation and revolution are the capitalist’s subjective experience. The novel *Little Dorrit* gives references to banking illustrative of a man who is meticulously aware of his finances and often worried that the velocity of outflow of currency outpaced the inflow. As Cristina Crosby argues through a paraphrase-quote from Raymond Williams’ *The Long Revolution*, Victorian novelists were at the mercy of “the nineteenth century publishing [which] is fully revolutionized: it is capitalized with stock offerings; advertising drives an expansion of the market, bringing in both funds and readers; production is industrialized; circulating libraries and bookstalls in railway stations make

books available as never before” (259). As Dickens’ own writerly experience would have been, he must have to keep pace with the publishing demand. As Houston says,

Little Dorrit incorporates the anxiety apparent in Dickens’s letters and engendered when ‘duty’ is interpreted as constantly increasing one’s output while simultaneously (im)pressing spurs upon others to do the same. Participating in the obligation to stay in motion at constantly spiraling velocities, *Little Dorrit* also struggles with the bleak outcome, attempting, like other novels by Dickens, to find moral authority in small social networks whose humanity has more potency than any economic system fueled by energy. (79)

Little Dorrit is a novel which depicts the inextricably entangled economic and moral duty of a man in Victorian life and it also shows the appalling social networks in which the modern subject circulates to perform her/his duty. Lionel Trilling’s remark about the subject-matter of *Little Dorrit* is revealing in this regard:

The subject of *Little Dorrit* is borne in upon us by the symbol, or emblem, of the book, which is the prison. The story opens in a prison in Marseilles. It goes on to the Marshalsea, which in effect it never leaves. The second of the two parts of the novel begins in what we are urged to think of as a sort of prison, the monastery of the Great St. Bernard. The Circumlocution Office is the prison of the creative mind of England. Merdle is shown habitually holding himself by the wrist, taking himself into custody, and in score of ways the theme of incarceration is carried out, persons and classes being imprisoned by their notions of their

predestined fate or religious duty, or by their occupations, their life schemes, their ideas of themselves, their very habits of language. (72).

In *Little Dorrit* the Circumlocution Office rotates into maddening sterility and entropy like the capitalist market and machinery of industry liable to become deranged. It signifies how not to do the duty. This novel collapses like the House of Clennam, under the weight of the requirement of circulation and represents the motion of money institutes social networks and socializes individuals in those networks.

Victorian life is badly affected by the permutations increasingly indebted to banking and banking crisis. *Little Dorrit* encompasses the economic machinery within which comes the Clennam's private bank spanning from London to China, Meagle's 35 years career as a banking clerk, Merdle's role as the extraordinary phenomenon in *Buying and Banking* and Casby's function as banker on confidential agency business for Miss Wade, coupled with the informal usury he practices with Pancks, loaning him money at twenty percent. It is becoming a norm of using bank account during Victorian life and having a bank account is a kind of cultural and moral duty. The characters of *Little Dorrit* carry the psychological image of the fortress of negated circulation and the debtor's prison is end of the road for those who do not follow their moral-economic duty.

Daniel Doyce, the alter ego of Dickens, perfectly exhibits the economic and moral duty to increase the circulation for the economy's engine. The notorious villain Rigaud, alias Blandois, is straightforward about his business and constantly seeks ways to expand the circulation of capital, and pressures others to do the same. Meagles is one of the associates of the novel, a good

banker and represents the British bourgeoisies. Mrs. Gown and her son dispense with the inconsequential part of their duty to Meagles with the expectation that he will keep the truly significant economic aspect of the relationship in circulation- bankrolling his ineffectual son-in-law. Meagles treats the other characters condescendingly but being a practical man he helps Arthur Clennam in the search for the papers stolen by Blandois. He is also responsible for delivering Arthur from prison. The characters of the novel prefer their own homes and countries which is similar to the theory of objective structuration by John Guillori because of the representation of their inter relations between them and between the groups and their economic exchanges. Gown and Pet live in an apartment above and Italian bank that appears to have the same ability as his father-in-law to keep money in motion. The author critiques Gown's unexcited behavior and skill of fiscal duty through which he represents his fascination of animistic, supernatural energies inhabiting money and generated by bankers who have the duty of circulating capital.

Along with the circulation, the quantity itself increases which has power to multiply on the hands of bankers. Throughout the novel, Miss Wade's regular emotional effects circulate ominously. She is the former lover of Mr. Gown and now threatens Gown Pet and Meagles by saying: "In our course through life we shall meet the people who are coming to meet us, from many strange places and by strange roads is the composed reply and what it is set to us to do to them, and what it is set to them to do to us, will all be done" (Dickens 24). She is sexually frustrated and holds the monomaniacal belief upon the downfall of her enemies. Though Clennam seeks to avoid the

fluctuations of the crash market and emotional seesaw, he becomes entrapped within Miss Wade's plot. She is successful to make Clennam the recipient of her remarkable apologia and life story. Then after, she expands the circle of people who are affected by her deregulated passion causing Clennam to be included in the crisis and breakdown of Meagle's emotional economy. In his effort to breakdown his links to the banking network Clennam tumbles towards economic crisis and collapse as what is set to be done to him will be done through his network of relationships based on the economy. Finally, his associations with Pancks leads Clennam's one-way track to the debtor's prison in a kind of fulfillment of the second law of thermodynamics because Pancks gives him advice for more investment. Due to the downfall of Mrs. Clennam's business, Arthur resigns from his mother's bank, Clennam and Clennam, and rather he prefers to work as an accountant and money manager of Doyce by again following Pancks' advice. In Clennam's opinion it is the time for to take a move from private monopolistic banking to joint-stock banking. As we can see that one of the most important processes in banking during the Victorian era is the decline of the private banker and the rise of joint-stock banking which increases the amount of money that could be circulated as well as that increases the velocity and expansion of circulation. William Dorrit invested in a partnership that had immersed him in legal matters of assignment and settlement, conveyance here and conveyance there, suspicion of unlawful preference of creditors in this direction, and of mysterious spiriting away of property and he was cheated by the fraudulent associates and ends up in insolvency and bankruptcy for twenty odd years. William Dorrit assumed the position of Father of Marshalsea and as the narrative of *Little Dorrit* puts it:

Crushed at first by his imprisonment, he had soon found a dull relief in it. He was under lock and key; but the lock and key that kept him in, kept numbers of his troubles out. If he had been a man with strength of purpose to face those troubles and fight them, he might have broken the net that held him, or broken his heart; but being what he was, he languidly slipped into this smooth decent, and never more took one step upward. When he was relieved of the perplexed affairs that nothing would make plain, through having them returned upon his hands by a dozen agents in succession who could make neither beginning, middle, nor end of them or him, he found his measureable place of refuge a quieter refuge than it had been before. He had unpacked the portmanteau long ago; and his elder children now played regularly about the yard, and everybody knew the baby, and claimed a kind of proprietorship in her.

(60)

Arthur Clennam believes that it is Dorrit's obligation to pay off his remaining debt after he has spent so many years making recompense by being imprisoned. The obligation of human duty and the circulation of the money in the economic system they inhabit must keep doubling. It is difficult for Dorrit, the debtors and their visitors to do their duty to keep money exchanging hands in the place erected to punish those who can no longer make those exchanges because the debtor's prison defeats the purpose of a market economy's need for the circulation of currency. Dorrit becomes the center of banking in the Marshalsea, where visitors and fellow debtors alike exhibit their credit worthiness by how much they deposit into his hands.

Dorrit and Merdle are meeting to conclude the financial transactions that established the marriage of their children to each other. These two people discuss on about dowry and wedding party and ask help from Merdle in investing the Father of the Marshallsea's newly acquired wealth. Money changes from being linked literally with physical entities like precious metals and instead becomes a dynamic, invisible energy or credit being exchanged between people. Mr. Merdle is very perfect in circulating his capital but Merdle worries that his own internal machinery is not circulating properly because he has very poor digestion. He knows how to swell his capital for which he has circulated among his creditors and debtors to exhibit and increase the velocity. The economic distress leads to Merdle's physical demise because the banker's circulation of circulation comes to a deathly stoppage as the second law of thermodynamics seems to take its scores. Similarly, Amy Dorrit is also a dynamic part of the economic equation in the novel because, she falls within the paradigm of duty as she has also learned to keep an account book for the whole family's needs in her childhood days. Amy Dorrit is acting as head of the household by deciding about the expenditure of their income.

The ghost story is one of the modes through which the narrative expresses the double-edged rendition of duty for Arthur, Amy and Daniel Doyce. Like Dickens, Marx also uses the supernatural as an objective structuration of capitalism. Marx argues that in a market economy, a ghostly web of simulacra of relationships, exchanges and circulation hovers over the whole system indicating that people have had their humanity drained out of

them by capitalism and that they are left as ghostly shells. Dickens seems to imagine in tandem with Marx because the ghostly web of energies and structures that mimic and overshadow mechanical economic circulations. As a result, these specters work both the duty to increase the velocity of circulation as well as the ultimate outcome of such increased energies, the collapse of energy in fulfillment of the second law of thermodynamics. Affery Flintwinch has married Jeremiah Flintwinch during Arthur's absence in China and she is troubled and bewildered by the strange noises and puzzling occurrences in Mrs. Clennam's household, especially by the dark dealings of her husband with Mrs. Clennam. The haunting experiences of Affery in the Clennam Banking house resembles the circulation into frenzy and panic which occurs in the banking world and circulation of currency have become the foundation of meaning.

The haunting motif in *Little Dorrit* is in deliberation by the novelist to foreshadow the actual crash of the Clennam House and that is the usual trend for the Victorian novels' outlandish hybridity to present the monastrous trade cycle. The character, Affery experiences Flintwinch's brother in the house, and then every time Rigoud enters the house, she hears the same horrendous sound. Rigaud adapted names such as Blandois, Lagnier etc are motivated to deceive others and he is misusing the resources and the abilities he has. He is adventurer, murderer, blackmailer and son of a Swiss father and French mother and born in Belgium. He pretends as if he were a gentle and handsome man. The accusation against him about killing his own wife was dismissed in the lack of proper evidence. His hypocritical attitude forces him to hold the

notion that he would take revenge against the society. Rigaud's design to bankrupt Arthur Clennam becomes unsuccessful when Arthur becomes unmoved from his instigation leading to think that his mother is somehow guilty of deposing of him. The business house now turns into gothic machinery whose energy and motion re generated by the increased circulation of money through its gears. Its haunting to Affery is the past reminiscence and circulation of the capital that is now facing the discontinued progress in the economic duty to circulate the capital. Due to evolution of the joint- stock companies, the private banks like House of Clennam have faced the defeat and vampirize living banks through their previous manifestations. *Little Dorrit* is the novel in which Dickens presents the obsessed psyche of endangered capital circulation with regard of human duty. Their mindset is pre-occupied with the danger of collapsing infinite physical but invisible energies of mater and money. The Victorian banking houses are losing its clientele as well as its economic force and mirth as the reflection of the houses, inhabitants and Affery's madness depicts the transitory of human duty as capital circulation.

The representation of the Clennam House as an invalid monotonous machine, distraught psyche of Affery, Blandois's sinister activities of hiding the deal papers and the strange image of the magic lantern all graphically illustrate the gothic effect in the novel which becomes explicit from the following quote from *Little Dorrit*:

The varying light of the fire and candle in Mrs. Clennam's room made the greatest change that ever broke the dead monotony of the spot. In her two long narrow windows, the fire shown sullenly all day, and sullenly

all night. On rare occasions, it flashed up passionately, as she did; but for the most part it was suppressed, like her, and played upon itself evenly and slowly. During many hours of the short winter days, however, when it was dusk there early in the afternoon, changing distortions of herself in her wheeled chair of Mr. Flintwinch with his wry neck, of Mistress Affery coming and going, would be thrown upon the house wall that was over the gateway, and would hover there like shadows from a great magic lantern. As the room-ridden invalid settled for the night, these would gradually disappear: Mistress Affery's magnified shadow always flitting about, last, until it finally glided away into the air, as though she were off upon a witch excursion. Then the solitary light would burn unchangingly, until it burned pale before the dawn, and at last dies under the breath of mistress Affery as her shadow descended on it from the witch region of sleep.

Strange, if the little sick-room fire were in effect a bacon fire, summoning someone, and that the most unlikely someone in the world to the spot that must be come to. Strange, if the little sick-room light were in effect a watch-light, burning in that place every night until an appointed event should be watched out! Which of the vast multitude of traveler's under the sun and the stars, climbing the dusty hills and toiling along the wary plains, journeying by land and journey by sea, coming and going so strangely, to meet and to act and re-act on one another, which of the host may, with no suspicion of the journey's end, be traveling surely hither? (170)

The setting is quite gothic in which the inhabitants of house and scary reflections interact each other with constant physical and mental motion. There are supernatural changing distortions of Mrs. Clennam, Flintwinch, and Affery and the shadows are hovering from a magic lantern. Affery is the chief contributor of visible circulation and can be described in increasingly supernatural terms. The travelers intend to create more economic circulation through the banking establishment. This narrative account of the flitting images of living and non-living is the contribution for supernatural ritualization of this ever going circulation process. The narrative account is reiterated and just the elaboration by the novelist through which the immaterial, abstract dynamics of the economic world exceed, haunt and hover above the material, human world, this moment of panic exhibits how shadowy human simulations structure culture. The conversation between Mrs. Clennam and Flintwinch also aggravates the gothic situation and depicts the psyche of gothic horror as the narrator says of *Little Dorrit* says: "That she then went upstairs with her shoes in her hand, partly to be near the clever ones as a match for most ghosts, and partly to hear what they were talking about" (171). Affery is completely cawed due to terrific situation but the more terrifying is that Flintwinch and Mrs. Clennam have become mere shadows of the horrendous economic machinery they keep in motion along with the distinctive supernatural shadows of themselves projected on the wall outside the Clennam premises. The monetary transaction has ghostly simulation which is more fearful than human transactions but Affery cannot differentiate between the economic machine and its supernatural after-effect.

The mechanization of supernatural and the paranormalization of economic circulation produce a subject in permanent panic and motion. When Arthur wants to know the transaction between Mrs. Clennam and Blandois, Affery responds only nonsense noises and it is as though the house's physical structure has become its economic function i.e. circulation. The market engine and the gothic architecture are merged and the past reminiscences haunt Arthur as the interior design of Clennam House reflects the collapsed banking structure. The descriptions of imagery about emotions of domestic life and political economy of the financial public sphere build up the idea that the capital has the power to keep even the dead at the duty going at it, much in the same way that ghosts haunt the ghosts of poor Lucy Snowe. In this context the supernatural becomes the norm for the capitalist engine as the ghostly second law of thermodynamics and it characterizes the motion gear of the novelist's writing the novel and the novel's structure which displays constantly banking on the unlimited increase of velocity of economic circulation even in its dream resulting to concomitant panic and collapse. The novel can be said as the definitive inscription about the socially authorized identity in a culture of capital in which the subject always must bank on the panic that fuels the subject's acceptance of unlimited circulation and concomitant collapse.

Little Dorrit, it is concluded, portrays the rough cycle of trade. Dickens sees currency as, metaphorically, a kind of steam, and the bank as an engine, and dramatizes that money has a duty to circulate. Pancks's need to keep working as man's duty in a commercial country lends a direction to the reading of *Little Dorrit* as stressing upon the theme of the duty of money to

circulate. This novel can be read in terms of the second law of thermodynamics, namely that energy is not infinite, and the law of entropy overrides the first law through the illustration that Merdle's own circulation of money comes to a halt. Bankruptcy in the novel is seen as a demise of energy in keeping with this law. Finally, *Little Dorrit* explores both increases in economic circulation and the realization of economic panic and collapse verging on the gothic.

Chapter Three

The *Doppelgänger* Trope and the Double Life of Banks in *Dr. Jekyll and Mr. Hyde*

Stevenson uses the *doppelgänger* trope in *Dr. Jekyll and Mr. Hyde*.

Wikipedia defines the *doppelgänger* thus:

In fiction and folklore, a *doppelgänger* (German “double walker”) . . . is a paranormal double of a living person, typically representing evil or misfortune. In the vernacular, the word has come to refer to any double or look-alike of a person.

The word also is used to describe the sensation of having glimpsed oneself in peripheral vision, in a position where there is no chance that it could have been a reflection. *Doppelgängers* often are perceived as a sinister form of bilocation and are regarded by some to be harbingers of bad luck. In some traditions, a *doppelgänger* seen by a person’s friends or relatives portends illness or danger, while seeing one’s own *doppelgänger* is an omen of death. (par. 1-2)

Stevenson makes a compelling use of the *doppelgänger* trope in *Dr. Jekyll and Mr. Hyde* in order to dramatize the ability of banks to lead a double life during the banking crisis of 1878. The novel was written and published during what was known as the Great Depression, for by 1873 the periods of successive nine-to twelve-year business cycles ceased and the Great Depression, lasting for over twenty years, took place. During this time dramatic “cyclical peaks” became “flattened” and the economy stagnated. Such as they were, fiscal

peaks occurred in 1882 and 1890, while the “troughs” took place in 1879, 1886, and 1893. Prices and wages sank, and there were six bad harvests starting in 1873. Between 1875 and 1879 the depression grew worse as factories failed and the rate of unemployment increased. In addition, agricultural land values dropped dramatically, accompanied by the fall of incomes from farming. The long economic doldrums indicated England’s entropy in which the role of the banks and the bankers was dubious.

The term “bank” usually means office and “banker” refers to the top level professional. It has historical origin in temples and the English word “bank” comes from the Italian “banca”, for bench or counter. The modern banks have enormous liabilities and responsibilities due to the application of science and technology in the field of socio-economic development. The economic trends in the Victorian Britain had caused acute controversy because they had been examined not only as features of a particular historical situation but as the factors of discontents of general economic problems. It is the frustrating situation in which remains the danger of conflict repetition. The great depression of 1873 brought two decades of stagnation which weakened Britain’s economic leadership in the world. The long great depression resulted bankruptcies escalating unemployment, a halt in public works, and a major trade slump that lasted until 1897.

The financial villainy and economic disaster is also the concern of the literature and its befitting example is Robert Louis Stevenson’s novel *Dr. Jekyll and Mr. Hyde* which presents us with a more psychological kind of dualism: the guilty secrets and furtive goings-on among the middle classes, particularly professional men (including the bankers) who present the world

with a respectable face while getting up to all kinds of immoral mischief in private. Stevenson's target is Victorian hypocrisy. His book satirizes a society where the clothes one wears and the company one keeps is of more importance than whatever personal qualities one may possess; it is a world not very unlike our own, where surface frequently carries more value socially than substance. These double standards are manifest in the character(s) of Dr Jekyll and Mr. Hyde, the latter a malformed reflection of the former. Behind the respectable exterior of this middle class doctor and pillar of the community lurks an evil inner self. The message is clear: the faces we put on for the world may conceal a darker, uglier truth.

Stevenson uses symbolic devices in the story, particularly the names "Jekyll" and "Hyde," which are of Scandinavian origin. Hyde comes from the Danish word *hide* which means "a haven" and Jekyll comes from the Danish name *Jokulle*, which means "an icicle." After knowing these simple derivations one would be apt to find all kinds of symbolic meanings, especially in Hyde, the most obvious being that Hyde is a kind of hiding place for Dr. Jekyll, in whom the jocular doctor and the killer are combined. Gabriel John Utterson's name closely fits his austere nature and relates to one of the novel's themes—the repression of personality.

Gabriel John Utterson, a London lawyer, investigates strange occurrences between his old friend, Dr. Henry Jekyll and the misanthropic Mr. Edward Hyde. The work is commonly associated with the rare mental condition often spuriously called split personality, where in within the same person there are at least two distinct personalities. Dr. Henry Jekyll is a large, handsome man of 50s and is a prominent, popular London scientist, well

known for his dinner parties. He owns a large estate and has recently drawn up his will, leaving his immense fortune to a man whom Dr. Jekyll's lawyer, Utterson, thoroughly disapproves of.

The character Dr. Jekyll is born to a good family, had a good education, and is respected by all who knew him. As a youth, he thinks that perhaps he was too light hearted. He confesses many youthful indiscretions which he says he has enjoyed very much but which he admits he has been very careful about keeping a secret. However, there comes a time when he realizes that his professional career may be ruined if one of these indiscretions is to be exposed and so he represses them.

Dr Jekyll is fascinated by the theory that man has a good side and a bad side and he has decided to investigate the theory. His investigations were successful; he prepares the compound of a potion that can release the evil in a person in the form of an entirely different physical person, one which will take over one's own body and soul. Then one can commit acts of evil and feel no guilt; furthermore, one can drink the same potion and be transformed back into one's original self.

Stevenson's fiction focuses on the Promethean personality—a term taken from Greek mythology. Prometheus, the son of Iapetus and Clymene, was one of the great benefactors of mankind. According to legend, he moulded mankind out of clay and water. He later stole fire from the gods and gave it to man, who was then able to learn the sciences. Zeus considered these acts to be a form of blasphemy, and so he had Prometheus chained to a mountain peak in the Caucasus. During the day an eagle would tear at his liver, which would grow back during the night, only to be eaten again the next day.

Other pieces of literature that contain elements of the Promethean personality includes Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula*. Dr. Frankenstein and Dr. Jekyll are especially Promethean. They are both scientists who defy the natural laws of God and the universe in an effort to create life. In each story there is little scientific detail; the focus instead is on the consequences of playing God. This type of literature also relies on gothic conventions, especially setting details like desolate landscapes and dark alleys.

Jekyll explains his Promethean urges when he describes the seemingly altruistic motives behind his experiments. He determines that if the evil impulses could be separated from the good,

if each . . . could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. It was the curse of mankind that these incongruous faggots were thus bound together—that the agonized womb of consciousness, these polar twins should be continuously struggling. (49)

Like Frankenstein, however, Jekyll's ambition overtakes his caution. In his confession Jekyll admits,

the temptation of a discovery so singular and profound at last overcame the suggestions of alarm. . . . Had I approached my discovery in a more noble spirit, had I risked the experiment while under the empire of generous or pious aspirations, all must have been otherwise, [but] at that

time my virtue slumbered; my evil, kept awake by ambition, was alert and swift to seize the occasion. (52)

Dr. Jekyll's evil dimension to the form of Mr. Hyde is that of a man who commits a number of crimes and performs acts of sexual perversion. His most serious crime is the vicious murder of Sir Danvers Carew, a member of the Parliament. Jekyll's fascination with his other self becomes so obsessive that he is finally no longer able to control the metamorphosis process, and Edward Hyde begins appearing whenever he wants to and not at the command of Dr. Jekyll. Dr. Jekyll becomes, therefore, a frightened recluse, trying desperately to control Mr. Hyde, but successively failing, especially whenever he dozes off. Finally, crazed by anxiety and a lack of sleep, he hears Utterson and Poole, his butler, breaking down his private study door and, in desperation, he commits suicide, but just as he loses consciousness, Mr. Hyde appears, and it is the writhing body of the dying Mr. Hyde which Utterson and Poole discovers.

Dr. Jekyll disturbs the natural order of the universe because throughout his life he struggles to accept the dual nature of his identity. He determines that all of us are plagued with this duality:

With every day, and for both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed . . . that man is not truly one, but truly two. . . . I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. (49)

He explains that throughout his life he was "inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as

might have been supposed, with every guarantee of an honourable and distinguished future” (48). However Jekyll also admits to recognizing in himself a “certain impatient gaiety of disposition” and a failure to conquer his “aversions to the dryness of a life of study” (48). Jekyll is troubled by “those provinces of good and ill which divide and compound man’s dual nature” and so determines to rid himself of his baser desires (49).

This need to remove the troublesome part of his identity prompts Jekyll to defy the natural laws of the universe by transforming into the diabolical Mr. Hyde. Irving S. Saposnik comments in this regard:

As the mirror of Jekyll’s inner compulsions, he represents that shadow side of man which civilization has striven to submerge: he is a creature of primitive sensibilities loosed upon a world bent on denying him. A reminder of the barbarism which underlies civilization, he is a necessary component of human psychology which most would prefer to leave unrealized. (86)

Jekyll must admit to experiencing a certain sense of freedom when he transforms into this shadow side of himself. When he becomes Hyde he notes, “I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my fancy . . . an unknown but not an innocent freedom of the soul” (Stevenson 51). The freedom he experiences results from the release of his inner desires, which, being a respectable Victorian gentleman, he previously had to suppress.

Stevenson’s main focus in the novel is on this struggle between good and evil in Jekyll’s soul. G. B. Stern in his book on Stevenson argues that the

novel is “a symbolic portrayal of the dual nature of man, with the moral inverted: not to impress us by the victory of good over evil, but to warn us of the strength and ultimate triumph of evil over good once sin is suffered to enter human habitation” (385).

The character Hyde indicates or means the flashy aspect of man which the Victorian’s felt the need to hide as Utterson wants the pun on his name: “‘If he be Mr. Hyde,’ he had thought, ‘I shall be Mr. Seek’” (Stevenson 12). Actually, Hyde represents the embodiment of pure evil merely for the sake of evil. When he is first extracted and in our first encounter with him, he is seen running over a young girl, simply trampling on her. It is an immoral act because he does it in deliberation. He creates fear and panic in others so that it is their idea to strike him out and kill at once. Mr. Hyde is an epitome of evil man and physically smaller than Dr. Jekyll because Hyde is born after many years of Jekyll. Jekyll clothes’ are too large for him. It symbolically suggests that the evil side of Jekyll develops after many years of his birth. Hyde creates terror; the servants are extremely frightened of him. When they think he is around the house, the servants cringe in horror and some go into hysterics. As pure evil detests pure goodness, Mr. Hyde kills Sir Danvers Carew without any reason. He gradually takes victory over Dr. Jekyll who eventually commits suicide to get rid of Mr. Hyde because they both are one and Jekyll wants to punish Mr. Hyde.

As mentioned earlier on in the chapter, the novel *Dr. Jekyll and Mr. Hyde* is the result of the writer’s concern at the economic stagnation and great depression of late Victorian era. As C.P. Hill writes, “the depression occurring between 1875 and 1879, as well as the slump during the middle 1880s

indicated that the age of British economic supremacy was over” (113). S. G. Checkland also suggests that “the golden age of British agriculture ended in the 1870s” (53). Everyone was shocked when the City of Glasgow Bank failed in 1878 and people were clear about the concept that how easy it was for the banks to lead a double life because they were not required to publish their balance sheets: “The City of Glasgow Bank was a model of such misconduct: for years its auditors and directors had authorized and certified false balance sheets (Houston 92). A year after the publication of *Dr. Jekyll and Mr. Hyde* as a gothic tale, H. D. Macleod argued in the British Parliament that “the more highly developed the banking system became the more transactions are settled by the transfers of credit, and not by bullion at all, in less civilized nations all the credit or money is made of some material substance whereas the more civilized nations rely upon abstract means of exchange” (Qtd. in Houston 92). This type of bankerization is the symbol of cultural enlightenment in which the credit becomes the exchangeable property like gold and they affect the prices. The written paper authenticates the corporeal property. Similarly, the credit written on paper gets minimum wear and tear as well as it makes all financial transactions possible without money. The inefficient banking practices, organizational problems and banking crisis resulted in the amalgamation and centralization of banking. Stevenson presents the double features of this modern bankerization. The interpretation of Jekyll/Hyde story highlights more on the character Utterson rather than the protagonist Jekyll. It is Utterson who tracks down his alter-ego Jekyll who has manufactures a means of consuming and incorporating exchange, unlimited fluctuations, production, desire and panic. Utterson’s pursuit of Jekyll and Hyde engenders,

contains, and displaces his own alienation. He agrees to the capitalist assertion of the individual and his possession of will: that is that he is a free agent who possesses himself, something capitalism ostensibly wills to the subject.

Uttersen's utterance of the Jekyll/Hyde story underwrites the stalking of his own will and the subliminal incorporation of economic panic into his own body. In this age of science and capital, the identity is either equivalent to one's glands and bank account. The identity is under panic due to which Uttersen is deeply distressed over Dr. Jekyll's relationship with Mr. Hyde because he sees an immoral and evil person in Mr. Hyde so that he is deeply concerned for Dr. Jekyll's well-being. As Houston points out, the central theme of writing this novel is economics and the unconscious as an economic memory bank that accumulates linguistic hopes that eventually formulate interest with the writer's assumption that identity of the self's credit is in the bank and the account it gives of the self. The unconscious part of this modern psychology cannot exist without the established language of capitalist economics (94-95).

There is psychic cycle of trade due to unlimited multiplicity of psychological trauma with their forms and contents. The psychoanalysis banks on panic as it produces a whole economy based on the conviction that the subject is an entity that constantly experiences and represses trauma. The individual subject must be interpellated in this gothic construction of psyche which illustrates the impending bankerization of the imagination. According to Houston "Stevenson shows that the modern subject stands in panic and horror at the condition of the self's self-centered confinement within the construct of self hood as well as the possibility of the self's utter freedom, the condition of

being an invasive/invaded horde and a monolithic, impermeable entity at once” (98). The character Utterson is double self who initiates the novel that linguistically generates the dreamscape the reader enters. He is concerned with the activities of the friends because they are the products of the Victorian mechanical, repressed, respectable society. The character Mr. Richard Enfield is a distant Kinsman of Mr. Utterson and he is well known man about town and is the complete opposite of Mr. Utterson; yet they seem to thoroughly enjoy their weekly Sunday walks together. Mr. Enfield is the capitalist’s agent who assists Utterson to expand the intended economy, reporting about the economic and social behavior of Dr. Jekyll. The noteworthy thing is that Enfield is obsessed about the relationship between *Jekyll* and *Hyde*. The story of *Jekyll* and *Hyde* is analogous to the dreamscape of Utterson which indirectly renders his trauma distributed through his own capitalist energies to circulate himself as reputable and credit-worthy.

Dr. Jekyll and Mr. Hyde is a horror tale because its characters are obsessed by mental disorders and their activities resemble the past gothic characterization. The dual consciousness is at the heart of the narrative that externalizes the split personality in *Dr. Jekyll and Mr. Hyde*. The character Mr. Hyde appears as the *doppelgänger* of Dr. Jekyll in relation in money and property. The tale is of the real experience of Stevenson about the sense of man’s double being. The responsibility and respectability of a person is rather important which *Dr. Jekyll and Mr. Hyde* allegorically emphasizes and conveys the message the Jekyll and Hyde personality has come to symbolize a battle between good and evil. The portrayal of Dr. Jekyll’s predicament is both biological and financially commoditized inheritance. *Dr. Jekyll and Mr. Hyde*

is a replica of Victorian anxieties and its fictional paradox reveals the social paradox as the character Jekyll seems in consternation in accepting Mr. Hyde as his another half. The same connotations tell us about the Victorian society because if Jekyll is the gentlemanly representation of Victorian morality, Mr. Hyde is the brutal embodiment of the moral, social, political and economic threats which shook the uncertain Victorian world.

Chapter Four

Dracula as an Epitome of Amalgamation of All Vampires

Dracula, by Abraham Stoker, followed the lead set by Robert Louis Stevenson in *Dr. Jekyll and Mr. Hyde* to write horror fiction. Such stories were enjoying a renewed prestige among the French, and Stevenson proved that modern readers welcomed frightening tales, as long as they preserved a vestige of reality. Although myths and legends about vampires had existed since ancient times, Stoker's novel synthesized much of this lore and gave it a palpable feeling in the character of Count Dracula. In fact, the character of Dracula has since become so popular that many people who were first exposed to the famous vampire through film or television do not even know who Stoker is. While films, most notably the 1931 film *Dracula*, starring Bela Lugosi, have overshadowed the book, they have also helped to keep the story alive. In the last half of the twentieth century, the onslaught of *Dracula* films has added even more mystery to the legend of Count Dracula.

Count Dracula is an old vampire who keeps Jonathan Harker—the fiancé of Mina Murray and a solicitor assisting Count Dracula with the count's purchase of a London property—prisoner in his castle and who ultimately tries to relocate to London and create a race of vampires. The character of Dracula was derived from many sources, including vampire lore and the historical figure Vlad the Impaler. Even before Jonathan meets the count, Dracula's reputation precedes him, and many locals try to warn Jonathan and give him items like crosses to ward off Dracula. Jonathan notes the inhuman strength of Dracula, the first of many strange traits. As Jonathan and others learn throughout the novel, Dracula has limited motion during the day, consumes

only human blood, must pass over water in certain ways, has no reflection, must sleep on soil from his own land, has power over certain animals and weather, and has the power to turn others into vampires. This last trait causes considerable concern for the group of vampire hunters that assembles to fight him since Dracula bites two women—Lucy Westenra and Mina Murray—who are dear to many of the hunters. Dracula is successful in transforming Lucy into a vampire, although the vampire Lucy is killed by her own bridegroom, Arthur Holmwood, in her coffin.

Mina, on the other hand, has a better chance at survival. Because of this, the fight against Dracula becomes two-pronged. First, the group of hunters slowly gather evidence to show where Dracula's many coffins containing his native soil are located, so that they can consecrate them with a eucharistic wafer and deny Dracula all of his resting places. By doing this, they hope to pin the count in a corner and kill him before he can create a new race of vampires in London. At the same time, the group is fighting against time because Mina is slowly transforming into a vampire. These two fights culminate in a spectacular chase sequence, where Dracula realizes that most of his London resting places have been destroyed. The count flees eastward to his castle, believing that he has duped the vampire hunters. However, through the psychic link that Dracula shares with the half-transformed Mina, the group is able to predict Dracula's movements. The group overtakes Dracula before he can reach his castle, and Jonathan cuts off Dracula's head while Quincey Morris stabs the count, turning him to dust.

Dracula is a gothic novel, which is also known as a gothic romance.

Many scholars consider Horace Walpole's novel *The Castle of Otranto* (1764)

to be the first gothic novel. Like *Dracula*, Walpole's novel was wildly popular. Gothic novels generally focus on mystery and horror, and they usually have some supernatural elements. In *Dracula*, the supernatural elements are many, starting with the use of a vampire as the title character. In addition, the specific attributes given to the vampire underscore his inhumanity. Jonathan says, after witnessing Dracula scale the castle wall like a lizard, "What manner of man is this, or what manner of creature is it in the semblance of man?" (Stoker 38). Jonathan's plight in the beginning, when he is trapped in Dracula's castle, is also typical of gothic novels, which often place their heroes in seemingly inescapable situations. Finally, the various settings—including Dracula's imposing castle, the ghostly landscape of Transylvania, and the graveyard and Lucy's tomb in London—are all settings that are found in gothic fiction.

Stoker's famous gothic novel *Dracula* presents the bankerization panic during the late Victorian Era. The noteworthy thing was that by the time Stoker published his novel England's economy was improving sufficiently from the great economic depression. The industries were regaining their pace in production and raw materials. Soon after the rise in manufacturing good and industrial infrastructures the slump followed with the reduction in price level and unemployment. There occurred the banking crisis in 1893 and the leading banks were unable to check the panic. The phenomena of capitalist breakdown made the gothic an indispensable supplement to economic thought throughout the long nineteenth century and that brought into play the anxious sociolects of banking and commerce as their characteristic tropes collided and merged within the pages of Victorian fiction.

The individual monopolistic banks started to collapse since the beginning of the Victorian era and the Bank Act of 1844 somehow established the system of note issue and banking currency. The Bank of England issued notes and maintains confidence in currency, set interest rates to keep inflation low, and contributed to stable financial system. The centralization started to increase as revolution in banking along with the amalgamation of the banks and merging of banks increased in number year after year, suppose between 1844 to 1861 the number was 44 and between 1862 to 1889 the number was 138. During and after merging the British banks developed the partnership system as well as joint-stock system because this system, in their design, could only improve the bankerization panic. The joint-stock companies were actually treated as the corporate body and liable to the law. It was the need of time and people so that the investors tried to make the bankerization friendly to the beneficiaries. In this connection, William Blackstone writes: "The artificial persons, bodies politic, bodies corporate made up of individual persons, and when persons are consolidated and united into a corporation, they and their successors are then considered as one person in law, a unit that may establish rules and orders for the regulation of the whole" (qtd. in Houston 114). The members of the corporate body are real human beings so that the body has corporate personality that is depended upon fictional concept and the corporation established as company increases its impersonality when it becomes a legal personality which can not commit treason or crimes.

The corporate personality is a conversion of real human personality into fictional personality but still it is bound of full liability to its members. It is noteworthy to say that the formation of the corporation is not the permanent

solution for bankerization panic due to its drawbacks of monopolization and wasting of banking energy, creativity, and service. For this we need to take into consideration of Henry Warren's view which is:

Bankerization as a process akin to the establishment of empire. Exulting that as soon as the smaller companies failed the nearer the reign of the bank approaches, eventually the large banks would form strong connections because in business as elsewhere, friendship is centered in the head rather than in the heart. Banks must draw closer together for they simply could not survive without centralization. Excessive competition amongst banks is necessary to forestall client panic, the customers described as those who in that respect are the banks enemies. Capitalism is the competition between the customer and business rather than between business for the customer's patronage" (236).

The novel *Dracula* is a concoction of gothic fear with bankerization panic in which the psyche is haunted by subliminal reiteration of keeping financial accounts. The incidents in *Dracula* exactly represent the late Victorian concept of the corporate personality and bankerization panic. The characters and their performance all have the rules like the corporate personality. For our convenience, we can divide the characters into two incorporated factions which are having throat cut competition to gain monopoly over circulation, bankerization, and consumption. The character Dracula is the head of the corporate body of vampires and it has its own rules to govern the company such as: the vampires become powerful only in the night, they prefer to live in dark and deserted houses, they try to behave like normal people, if they find the humans tracing their whereabouts and

supernatural existence they take their lives, they try to mix up with normal human being but hide their identity, the wolves are their traditional enemies, they organize and offer parties to humans, they are cold blooded supernatural beings, they have elergy with iron, when any of the member falls in trouble the head orders the individual to settle the problem independently, they can be killed by cross poking through their heart, the blood is their main food, if any human makes wound to them they need that human's blood for their recovery. Vampires are mythological beings who subsist by feeding on blood of living creatures whether they are living persons, undead, or nosferatus. The nosferatus actually have amorphous face, ab-human identity, and uncanny activities.

Stoker's novel *Dracula* is the quintessential vampire novel which, by drawing on the earlier mythologies of werewolves and similar legendary demons, voices the anxieties of an age and the fears of the Victorian bankerization. It is believed that the vampires are revenants of evil beings, suicide victims, witches, and they can also be created by a malevolent spirit possessing a corpse or being beaten by a vampire. Holes appearing in the earth over a grave were taken as a sign of vampirism. They are usually bloated in appearance, and ruddy, purplish or dark in color. The items like garlic, onion, a branch of wild rose and hawthorn plant are supposed to harm the vampire. Similarly, a crucifix, a rosary, holy water, and consecrated things ward off vampires. Mirrors are also better tools to chase away the vampires because it is said that they don't possess soul so that they do not have reflection and do not cast a shadow. The vampires do not enter into others houses unless they

are invited and they are believed to be more active at night. There are many legends about vampire.

Stoker's *Dracula* is portrayal of vampirism as a disease of contagious demonic possession, with its undertones of sex, blood, death economy resulting through bankerization during Victorian era. The pathological view about vampirism is its decomposition, premature burial, contagion, porphyria and rabies. Wolves and bats associated with vampires because they bite and suck others' blood through which they transfer the disease like rabies. The character Dracula is the CEO of the corporate body of vampires who have accumulated a large amount of property and follow the process of the capitalists' infinite circulation in which they use the commodity of blood and in the same way the rival corporate body of Van Helsing, Harker, Dr.Seward, Renfield, Arthur, and Lucy who attempt to bankrupt the artificial personality of the incorporated Dracula.

The novel *Dracula* presents the contestation between humans and specters and it is full of mystery and suspense from the beginning to the end. The whole novel is composed of a collage of letters, journal entries and diary jottings, in addition to portion of a ship's log, various newspaper clippings, and even a photograph diary. Jonathan Harker's itinerary to Count Dracula's estate located somewhere in the Carpathian Mountains of Transylvania, to complete the final transactions for a transfer of real estate, which the count has recently purchased in England is the main plot of the novel. It is his business trip as he is the agent of England's bankerization and commerce. The urge of Dracula is to concentrate England's blood supply into his own incorporated body as the late Victorians were circulating the national and international

circulation of credit and goods. There is metaphorical relationship between the dynamics of economy and blood system. It was supposed that the bankers kept dead stock of capital which could have vampiric association so that Marx commented, “The capital is dead labour that vampire-like only lives by sucking living labour, and lives the more, the more labour is sucked” (Marx 257). The Draculian ideology suggests that the blood is the metaphor for life essence and the bankerization panic is the threat for economy which directly makes clear that the blood circulation and currency circulation are same, provided that the powerful one decapitates the loser one so that one becomes lifeless as the reverent bank assimilates the blood or capital of the weaker banks into its own which makes no longer flowing of blood into the veins of departed banks. There is clearly a blurring of the boundary between the bankerization panic and the fear accruing from the superstition about the vampires.

Jonathan Harker is afraid of the superstition told by the peasants of the Borgopass and to ward off the vampires; he accepts the rosary from the peasant woman. His mission is the globalization of business like the multinational companies and his journey to Transylvania is a kind of deal with the foreign investors. It is the initiation of modern consumerism and market economy. Harker praises the inherent business qualities of Dracula:

Last evening when the Count came from his room, he began by asking me questions on legal matters and on doing of certain kinds of business. I had spent the day wearily over books, and, simply to keep my mind occupied, went over some of the matters I had been examined in at Lincoln’s Inn. There was a certain method in the Count’s inquiries, so I

shall try to put them down in sequence; the knowledge may somehow or sometime be useful to me. (Stoker 33).

Harker also comments positively about the behaviors of the Count Dracula:

I explained all these things to him to the best of my ability, and he certainly left me under the impression that he would have made a wonderful solicitor, for there was nothing that he did not think of or foresee. For a man who was never in the country, and who did not evidently do much in the way of business, his knowledge and acumen were wonderful. (35)

The Count has purchased many houses and he is concerned about his business and he wants to be alone in his new surroundings, he is immensely pleased. He loves the shade and the shadow. Harker realizes that Count Dracula has no reflection and when the Count sees Harker's fresh blood trickling from his chin, his eyes blaze up with a sudden demonic fury and he lunges for Harker's throat, but as Harker instinctively touches his crucifix, Count Dracula vanishes. Harker and Van Helsing collect the property of Dracula and they also try to cut off the resources he needs to continue his horrific plans. They desperately try to ward off the horrific attacks from Dracula as Van Helsing, being the expert about demonology, makes a wreath of garlic to drape around Lucy's neck and also places a crucifix around her neck, but still the evil spirit of the un-dead summons a wolf from his cage in a zoo and it smashes the window through which the vampire enters into Lucy's room, and that panic instantly causes the death of Lucy's mother. At the same time, the vampire rips the garlic away from Lucy's throat. Lucy, after her death, becomes un-

dead. Many deaths occur in the novel due to the evil spirit but still the novel fully claims that *Dracula* is more than the vampire.

Along with the vampire, Dracula is centrally related with the bankerization panic because the character Dracula is carrying many forms of money from Transylvania to England to make his transaction successful. Dracula's reliance on paper money, one of the most representative modern forms of exchange, is evidence by the scene where Dracula accidentally drops a bundle of banknotes on the ground. He is familiar with up-to-date legal and commercial transactions that show his individual professionalism and a form of maniac identity. Dracula is capable of hard manual and high-level intellectual labor. He is a self-made man who does all his daily chores in the castle without keeping any servants, remarkable for his physical strength and even more so for his hoarding of gold and money. It was a social phase that existed before the birth of corporate body of bankerization and still there is panic of reiterating of the economic collapses.

To sum up, the above reading of *Dracula* argues that the Count carries associations with the increasingly powerful and consolidated banks of the period, and that he exemplifies the corporate entity, the fictional individual who represents the amalgamated capital of investors.

Chapter Five

Conclusion: Transformation of Economics in Victorian Gothic Fiction

As the discussion of selected Victorian novels shows, economics is not merely a dismal science but an irremediably Gothic body of knowledge too. Both the gothic novel and political economy belonged to a wider discourse of panic that pervaded the Victorian age as it struggled to come to terms with the terrible convulsions that had regularly racked the then commercial world. It is the phenomenon of capitalist crisis or breakdown that made the Gothic an indispensable supplement to economic thought throughout the long nineteenth century and that, in turn, brought into play a peculiar intimacy between the ghostly or the monstrous and the anxiety associated with banking and commercial crisis. "Banking panic" encapsulates the all-pervasive expectation of instability that underwrites the economic fluctuations. Charles Dickens, Robert Louis Stevenson, and Bram Stoker are important for the way in which their writings capitalize on panic.

The novel represents a privileged site wherein the hybrid languages of economics, science, the gothic, and the psychological can enter into a more productive dialectical exchange, though it is the presence of gothic tropes that acts as a catalyst. Bankerization is typified by a growing fragmentation of language and subjectivity and may even come to be identified with a state of mind that has been unhinged through the subject's acceptance of unlimited circulation and concomitant collapse. The gothic comes close to being the symbolic grave-digger that haunts finance capital's more sober discourse, a spectre that it ceaselessly conjures up and is thus powerless to exorcise.

The Victorian novelists have well observed their own society in the field of literature and commerce so that their writings are the concoction of the existing social, economic, and scientific development of the era. The boundary between literature and economics is well sutured in these gothic novels such as *Little Dorrit*, *Dracula*, and *Dr. Jekyll and Mr. Hyde*. There is almost impossible to get an absolute form of literature because it is the product of the society which is made up of various factors.

Dickens' *Little Dorrit* portrays the rough cycle of trade. Currency in the Victorian age was metaphorically called a kind of steam and the bank as an engine. It was believed that money had a duty to circulate. Dickens' Pancks's has been conceptualized bearing in mind the Victorian belief. He needs to keep working at it because that is the sole duty of man in a commercial country. This novel can be read in terms of the second law of thermodynamics through the illustration that Merdle's own circulation of money comes to a halt. Dickens sees bankruptcy in the novel as a demise of energy in keeping with this law. *Little Dorrit* explores both increases in economic circulation and the realization of economic panic and collapse.

Like *Little Dorrit*, the two other novels—*Dracula* and *Dr. Jekyll and Mr. Hyde*—capture the real issues of Victorian banking and commerce through the gothic trope. The split personality in Stevenson's novel is tilted towards the evil because that is universal theme for human beings. In *Dr. Jekyll and Mr. Hyde*, at first the sincere character is being dominated by the latter evil one. Through the short and concrete novel, Stevenson has replicated the prevalent English Victorian society desperately running after money and property. It is their pursuance of the will paper that is the subject of the attraction between

the characters like the lawyer Utterson and Mr. Hyde. The lawyer Gabriel John Utterson's concern is the will paper of Dr. Jekyll rather than the murder of Carew by Mr. Hyde. In Dr. Jekyll's suicide letter, Utterson finds his name as the inheritor of the will, credit, and identity. *Dracula* comes out as a battle between contending legal fictions, collective bodies defined as corporate personalities in company law. The Count's persona is foregrounded as a metaphor for monopoly capital, "capital that is not ashamed of itself, true to its own nature" (Moretti 94). Finally, all the three discussed novels—*Dracula*, *Dr. Jekyll and Mr. Hyde*, and *Little Dorrit*—underscore the marriage of the gothic fear with economic panic.

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