Chapter 9

The "Beast" Within: Mr. Hyde and the Islamic Concept of the Untamed *Nafs* as a Gothic Monster

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Abstract

This chapter presents an interdisciplinary exploration of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* through the perspective of Islamic theology and ethics, with a particular focus on the concept of the *nafs*. The text has been generally analysed through Western concepts of psychoanalysis, Victorian cultural criticism, urban degeneration, and the Gothic doppelgänger. However, this study proposes an alternative Eastern framework. It argues that Hyde can be productively understood as a literary embodiment of *nafs al-ammarah*, the soul that pushes toward evil, as articulated in the Qur'an and developed in classical Islamic scholarship and Sufism. Rather than confining the novella to a simple duality between good and evil, this chapter highlights the Islamic understanding of the self as capable of both erosion and enhancement. Dr. Jekyll's failure is interpreted not as the inevitability of human corruption but as a spiritual and ethical collapse resulting from the neglect of inner struggle and moral discipline. The Gothic monster Mr. Hyde's increasing takeover and violence are read as symptoms of an untamed *nafs*. Moulding a Gothic narrative with Islamic conceptions of the soul echoes the novel's universal concerns about desire, shame, and guilt.

Introduction

Robert Louis Stevenson's story *Strange Case of Dr. Jekyll and Mr. Hyde* presents us with a man divided into two distinct selves: the good and the evil. However, this is just the surface of the story and the hypothesis. It is actually a tale of a haunting exploration of the human psyche that has a striking similarity with the Islamic concept of the *nafs*. This "monster"

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refers to the multifaceted self or soul, as conveyed in the Holy Qur'an and also in Sufism and other literary representations of the religion. This chapter portrays Mr. Hyde not only as a symbol of the repressed Victorian vices and fears but also as a flamboyant embodiment of the *nafs al-ammārah* (the soul that incites to evil and always orders evil). Through an Islamic perspective, Hyde's violence, coarseness, and dependent relationship with his body double Jekyll display the consequences of ignoring the religious and spiritual discipline necessary to refine the self and personality. The last chapter in the story, Dr. Jekyll's confessions in a letter, reflects one's failure to engage in the inner struggle (*mujahadah*) to balance desires and elevate the soul toward a pure soul *nafs al-muṭma'innah* which is declared at peace with divine will in Qur'an (89:27). Moving from classical Islamic scholars and their concepts and evaluations, this chapter evaluates Stevenson's Gothic narrative as an instructive tale about the dangers of limitless bondage of the pleasure and fulfilment of the basic needs and the beastlike id. At the end of the story, Jekyll destroys the evil side, along with his body, to destroy it. However, Islamic teachings propose an incorporation of these two through moral teachings and divine help. The chapter argues that Hyde's uncontrollable transformations arise not from inherent evil but from Jekyll's untamed *nafs*. Ultimately, the perspective in this chapter reveals how Stevenson's 19th-century Victorian novella, steeped in Western tradition and culture, resonates with an Islamic understanding of the self. The lesson to be learned is that the human soul encompasses darkness, but it can be transformed through disciplined ethical attention and divine grace.

Strange Case of Dr. Jekyll and Mr. Hyde stands as one of the most popular and frequently reinterpreted texts in Gothic fiction, despite its formal and narrative uniqueness. It is a concise literary work, measuring under a hundred pages in length. However, Stevenson brings together a complex narrative on identity, morality, repression, and the boundaries between civilized manners and savagery in the last years of the Victorian era and society. The last twenty or so years of Victorian literature are a grotesque criticism of Imperial London, culture, and empire, with all its features. These years are considered a transition to a modernist style of writing in English literature. Stevenson's story manages to fulfil the criticism and narrative uniqueness of this transformation in English literature. It examines the hypocrisy of the upper classes and the society that hides their vices, failures, and darker side in the face of a seemingly perfect and mighty Victorian society and its advancements. Since its publication, critics and readers have considered Mr. Hyde through the dominant paradigms of Western thought. Freud's id, Victorian anxieties about urban decay and sexual deviance, the myth of the

doppelgänger, and the clash between public respectability and private vice are among the key themes analyzed in the text. These interpretations were useful and necessary, but they propose a biased Eurocentric outlook.

My chapter offers a distinctive perspective on the text. It considers Mr. Hyde not merely as a cultural representation of Victorian repressions and problems, but as a literary embodiment of the *nafs*. Actually, the *nafs* in Islam is divided into several parts, where the evil one is *nafs al ammarah*, one that constantly orders evil. This concept is present in the Holy Qur'an and further developed in classical Islamic studies, as well as in Sufi metaphysics. The *nafs* described in the Qur'an is a complex, dynamic, and morally charged concept of the self or soul that humans must control and fight against at all times. It is not static, but can transform back and forth, changing layers and positions. It also has a divine potential for upgrading the man or causing his fall. In Islamic thought, the human being is not merely good or evil, but is engaged in a lifelong struggle (*mujahada*) to purify the soul from its basic needs and impulses, which are considered unacceptable most of the time, in obedience to the religious orders.

In an attempt at a unique interdisciplinary analysis and outlook, Hyde is compared to the Islamic concept of the *nafs*. In doing so, I have three objectives. First, it offers a new character analysis of Hyde that will skip the binary of civilized versus savage, rational versus irrational, and good versus evil. Second, the Gothic element found in the evaluation is a spiritual failure and its possible effects on society. One's ignorance and desertion of ethical discipline, and the use of chemicals (perceived at the time as a form of black art) to meet his needs and desires, would trespass on the role of a subject and become that of a creator. Third, and most significantly, it demonstrates the contemporary relevance of this reading in an age marked by psychological problems, moral laxity, and the endless fulfilment of pleasures. In doing so, the chapter challenges the assumed Western psychoanalytic analysis of the story with an Eastern and Muslim one, leading to a comparative strategy that reveals the universality of the struggle with the beast within us. Nevertheless, this is not an exercise of theological dictation but a literary attempt at a hermeneutic exploration of how Gothic monstrosity often resonates with other traditions. The text universally deals with the same fundamental human experiences: desire, shame, and guilt.

The most Gothic monster of all - *nafs al ammarah*

The term *nafs* appears frequently in the Holy Qur'an, highlighting its significance and importance in Islamic teachings and the pursuit of moral

living. To understand it and relate it to Hyde in the story, an examination of Islamic discourse on the self, psyche, and the inner self is needed. Some scholars have speculated that it is an unseen part of the human body itself, while others have described it as an unseen aspect of the soul, and still others have defined it as a kind of monster living within. It appears over 290 times in the Qur'an. Moreover, it is not only used in the sense of the soul, but also as a changing, reactive, and living creature capable of rising to holy positions or degenerating into animalistic behavior. The verse where the clearest information on the *nafs* is in Surah Yusuf (12:53), where Prophet Yusuf (pbuh) says: "Yet I do not absolve my *nafs*; indeed, the soul is a persistent enjoiner of evil, except when my Lord bestows mercy." This verse gives us the basics of the meaning and definition of the *nafs* according to Islam. First, the *nafs* has an innate programming of evil and vices. Secondly, this potential tendency for evil can only be overcome with the help of Allah and his divine grace. Therefore, as the order of the universe and the wisdom of the test on this world, the human being is going back and forth between these two forces, choosing his side and place in the hereafter.

In another verse of the Holy Qur'an, the features and stages of the *nafs* are mentioned. In Surah al-Qiyamah (75:2), the second level of the *nafs* is named as the *nafs al-lawwamah*. This means the self-reproaching soul that feels remorse after sinning and self-checks for a better form, unlike the first one that constantly orders evil and sin. Another mention is in Surah al-Fajr (89:27–30). In this instance, we see the holy and divine nafs achieved through good deeds and a constant check of Allah's orders, known as *nafs al-muṭmainnah*. This is the *nafs* that achieved peace with the creation, living, afterlife, and the struggle on earth, all inspected by the orders of Allah. This verse is translated as such: "O *nafs al-muṭmainnah*, return to your Lord, well-pleased and pleasing to Him. Enter among My servants and enter My Paradise." These three positions of the *nafs*, named in order as *ammarah*, *lawwamah*, *and muṭmainnah,* are also central to Islamic morality, sermons, teachings, and the psychology of the subject. Great scholars such as Imam Al-Ghazali explained and systematized this progression in his seminal work *Iḥya Ulum al-Din* (*The Revival of the Religious Sciences*). For Al Ghazali, the *nafs* should not be seen as an enemy to be destroyed but a wild animal to be tamed through discipline. If tames it will take you upwards in your moral journal: "The *nafs* is like a rebellious donkey; if you do not beat it, it will not carry you to your destination. But if you beat it too harshly, it will die. So strike the middle path: discipline with mercy" (Al-Ghazali, 1997, p. 65).

The *nafs* has also been used as a metaphor in both religion and literature. The *nafs* is riotous and evil by essence, but also capable of becoming the

best of all characters and virtues. Its transformation is achieved through the discipline of the self, known as *mujahadah* in religion. Sufis who have theoretically and practically devoted themselves to the application of the sharia in detail have developed elaborate practices for this. They employ several methods, the first of which involves self-checking and reflecting on your day and progress in terms of religious practices. Remembering Allah and His rules and presence in all things is another. The *nafs* is required for life as well, so it was never meant to be annihilated or killed in physical terms. Nevertheless, the aim is to revive, discipline, and motivate it. Rumi famously quotes: "The *nafs* is like a mirror; when covered in dust, it cannot reflect the light of God" (Rumi, 1995, p. 89). In our story, when Hyde dies, Jekyll dies as well. So killing Hyde was not a solution but a loss to the evil side and a lack of self-discipline, forgetting social, virtuous, and religious rules of the culture. Hyde is a permanent part of Jekyll's body that should be tamed rather than listened to and consulted.

This understanding of the *nafs*, self, or psyche, whatever cultures, religions, and science call it, reinterprets Western and aesthetic dualist concepts. In addition to Manichaean understandings of the West that foresee an eternal battle between evil and good, Islam teaches that evil arises not from a separate substance but from the mismanagement of human powers. Desire is not always evil; it is needed for the management of the physical body, the continuation of the population, and the balance in the economic systems. It is an innate ability that becomes devastating when unchecked by the laws of religion and virtues. As explained in religious studies: "The *nafs* has rights just as the body has rights. To deny it entirely is tyranny; to indulge it entirely is slavery. Justice lies in balance" (Ibn Qayyim, 1997, p. 112). This ethical framework stands in absolute contrast to Jekyll's plan and reveals why his experiment was doomed to fail and cause catastrophe from the start.

Hyde as *Nafs*

As literature represents the culture and people of its time, the monsters in Gothic fiction have served as fictional reflections of the cultural fears, evil, and anxieties of their era. Just like Dracula is the product of racial and sexual contamination (Stoker, 1897), Frankenstein mirrors the dangers of unchecked scientific ambitions (Shelley, 1818). Gothic monsters are primarily symbolic, allegorical, psychological, and socio-political in nature. Mr. Hyde has always been the secret upper-class deviant figure in Late Victorian London, living in secrecy and shadows with a respectable outer social circle and occupation. Hyde is a product of a different perspective.

He is not an external intruder but an internal discharge of the social and psychological problems. He is not "other" in the sense; he is Jekyll's own flesh. His monstrosity lies in being alone, shame, and the deep labyrinths of the *nafs*. His problem and physical ugliness are felt but not precisely locatable, as they are central to his horror and Gothic features. In a similar vein, Jerrold Hogle argues, Hyde "evokes a primal revulsion that cannot be rationalized" (2001, p. 124). As Stevenson narrates through Mr. Enfield, he is a man who "gave a strong feeling of deformity, although [he] could not specify the point" (2010, p. 6). The other narrator in the story, Utterson, observes that "there is something wrong with his appearance; something displeasing, something downright detestable" (p. 15).

Along with his appearance, the true fears of Hyde stem from his shameful, unacceptable, and deviant actions that will lead to his humiliation, social banishment, and loss of reputation. His violence is mindless, extreme, and unacceptably intimate. The first and unspeakable act of Monster Hyde is that he tramples a young girl without remorse and leaves her "screaming on the ground" (Stevenson, 2010, p. 6). This resonates an act of paedophilia that is one of the most heinous atrocities in religious rules as well as the social paradigms. That is one of the destructive aspects of the *nafs* that it not only destroys its own reputation but may cause destruction and suicide, as Jekyll decided at the end. The second malicious action of Hyde is that he murders Sir Danvers Carew not in self-defense or pleasure, but "with a sound of screeching and a storm of blows" that the maid witness describes as "ape-like fury" (p. 30). This dehumanizing labelling "ape" connects Hyde to Victorian fears of evolutionary regression. It also signals a loss of moral agency that Victorian society thinks unacceptable. Just like untamed *nafs*, Hyde does not reason, negotiate, think, or calculate; he reacts intuitively and instantly. He functions as what might be called an embodiment of the *abject* that "disturbs identity, system, order" by blurring the boundary between subject and object, human and animal (Kristeva, 1982, p. 4).

In the story, Stevenson portrays Hyde as pure evil: "Edward Hyde, alone in the ranks of mankind, was pure evil" (2010, p. 75). However, thinking of him as the embodiment of nafs, Hyde is not pure evil in the theological sense. He is not the outer side of Jekyll, a devil, or a demon. He is Jekyll's uncontrolled desires unmediated by conscience, restraint, or social decorum. He also embodies a projection of Jekyll's own guilt and denial. Hyde is not "pure evil"; he is a *wild craving* which precisely aligns him with the Islamic concept of the *nafs al-ammarah*. When we consider Hyde as *nafs al-ammarah*, his actions assume a new connotation. His trampling of the child is not random sadism but the *nafs*'s indifference to the vulnerability of other

humans, the disruption of the social order, and its pursuit of immediate satisfaction without regard for consequences at both personal, social, and religious levels. His murder of Carew is not a random or planned murder but the *nafs*'s unpredictable rage when its desires, wishes, and satisfaction are obstructed. The physical characteristics of Hyde, such as "dwarfish," "hairy," "troglodytic," echo Islamic descriptions of the untamed self as animalistic and spiritually impeded:

> He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point... No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment. (p.15)

In the story, one of the subplots that the reader should be aware of is Jekyll's initial motivation for the experiment. It is intentional and reflects a profound misunderstanding of the self, religious virtues, and the social norms of the Victorian Era at the time. He writes: "If each [side of man], I told myself, 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 of his more upright twin" (Stevenson, 2010, p. 72). Jekyll's biggest error is his belief that the untamed self can be isolated rather than transformed. Jekyll attempts to separate himself from the *nafs*, which is deadly both physically and emotionally. At the same time, the Islamic resolution is to restore and discipline yourself with the virtues of the Prophet and the morals of the Holy Qur'an, as well as the strict practices of prayers. He seeks to outsource and export his moral struggle and the consequences rather than engage in it. The potion is not a tool of transformation, but of evasion: a magical, supernatural, and chemical bypass of the *mujahadah* that defines the spiritual path.

In the story, Hyde gains power; the more transformations he undergoes, the stronger he becomes. When Jekyll gives way to Hyde, it is a bodily transformation that takes over and refuses to return. The transformations become unintended, and this is a feature of the *nafs* that it never holds back. As the tale advances, Hyde's increasing control over Jekyll mirrors the *nafs*'s behavior when indulged in pleasures and his endless vicarious wishes. Jekyll notes with an alarming sensation that "The powers of Hyde seemed to have grown with the sickliness of Jekyll […] I was slowly losing hold of my original self, and becoming slowly incorporated with my second and worse" (p. 78). He starts losing control and then realizes that he has become his

"second" self, which is evil, and the situation is worsening. This is a precise description of what Islamic scholars refer to as the colonization and takeover of the higher (virtuous, humane) self by the lower (wild, lowly) self. When the *nafs al-ammarah* is continually obeyed, it strengthens; while the good side, *nafs al-lawwamah,* weakens; and the possibility of return narrows. Dr. Jekyll's fear is not that Hyde exists inside him and sometimes appears, but that he has made him unbeatable and strong by transforming him too much and giving him what he wants as pleasure. As observed in this quotation, Hyde's takeover is slow but absolute:

> The powers of Hyde seemed to have grown with the sickliness of Jekyll. And certainly, the hate that now divided them was equal on each side. With Jekyll, it was a thing of vital instinct. He had now seen the full deformity of that creature that shared with him some consubstantial semblance of the human; and his disgust, his horror, his fear, were increased a thousandfold by the knowledge that this evil was part of himself. (p. 78)

In the final transformation of the story, Jekyll becomes Hyde involuntarily, a symbolic representation that Jekyll has lost his senses, control, and moral agency. He tells us about his unaware transformation like this: "I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy" (p. 79). This is not only a depiction of a gruesome physical takeover but also the death of his morality and spirituality. The self has been consumed by its physical, sensational, and endless unacceptable pleasures. In Islamic terms, Dr. Jekyll's heart becomes solid and motionless, where repentance becomes nearly impossible: "Even then your hearts became hardened like a rock or even harder […]" (Qur'an 2:74). His suicide is not a complete redemption or regret but a surrender to the inevitable. His actions are an acknowledgment that he cannot win the inner war, which he has refused to fight properly with guidance and divine help: "I bring the life of that unhappy Henry Jekyll to an end." (p. 83).

The duality and horror of Jekyll and Hyde run on several levels. Nevertheless, its deepest fear for the reader is existential: the loss of self-control and consciousness:

> It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man. If each, I told myself, 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 of his more upright twin. (p. 72)

Jekyll initially sees this progress as an experiment, where he witnesses duality and learns moral lessons. He realizes that the *nafs* could be separated into two with different personalities each. He thinks that these two sides are twins, but one is more violent, while the other is respectable and understandable by society. Because they are twins and physically connected, Jekyll realizes that, unlike external monsters that can be banished or killed, Hyde cannot be eliminated because he is the *nafs* of Jekyll. This internalized horror finds its most potent expression in Jekyll's final letter, a document of spiritual despair. This extract from the novel is quite beneficial for our hypothesis that the Islamic concept of *nafs* or religious critical analysis can be applied to the novel: "I have now learned that all the virtue I possess is but the grace of my good angel, and when that grace is withdrawn, I am as other men - nay, worse, for I have sinned against knowledge" (Stevenson, 2010, p. 76). In this sentence, Jekyll comes close to the Islamic concept of divine grace, yet he reads it as an inactive transfer rather than an active subjection to the applications of prayers. In Islam, grace is not granted to the passive but to those who make every effort to get it: "Indeed, Allah does not change the condition of a people until they change what is in themselves" (Qur'an 13:11). Jekyll never changes what is in himself; he hides it.

What Jekyll does at the end by committing suicide is called irreversible fragmentation in the Gothic genre. Once whole, when the self is fragmented and destroyed, it cannot be reassembled as he confesses: "My devil had been long caged, he came out roaring… I was conscious, even when I took the draught, of a more unbridled, a more furious propensity to ill" (p. 77). This reflects a Western anxiety about the stability and integration of identity in the contemporary age. A theme echoed in the popular movie *Fight Club*. However, Islamic scholars and science present a positive and enabling counter-narrative: fragmentation is not destiny, but rather a catalyst for change. Wholeness and reparations are always possible through repentance and determination. Stevenson's horror, then, arises from a specific philosophical failure which he says was pure evil:

> I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of humankind, was pure evil. (p. 75)

In this quotation, the belief that the self can be engineered rather than cultivated is confirmed, as Jekyll's failure is quoted by himself in his realization after his transformation and attempts to create a body that cannot be caught red-handed and blamed. Jekyll treats the soul like a laboratory specimen,

rather than a garden that requires daily tending and a divine, fragile entity that should not be interfered with. His hubris lies in his scientific skills, and his hamartia is his transformation. His tragedy is not that he succumbs to his dark side, but that he refuses the dangers of the creative role of the subject and the necessary and humble duty of moral refinement. As al-Ghazali warned humanity, "Knowledge without action is like a tree without fruit" (p. 45).

The *Nafs* in the current age

In the century we live in, Jekyll's dilemma has become a universal phenomenon and a part of our everyday lives. We have masks, nicknames, and other digital ways to attempt at evildoings that society finds disgusting and unacceptable. Therefore, digitalization and new social media encourage the performance of pseudo-selves. Consumer capitalism worships instant pleasure, having, and satisfaction. Medical and metaphysical cultures often reinforce, support, and pathologize desire rather than balancing it in an ethical manner, where it is acceptable in terms of the moral values of the self and society. We live in the age of Dr. Jekylls and Mr. Hydes. Although they are not portrayed as freaks, monsters, deviants, or criminals, but rather as acceptable, understandable, empathetic, and fragmented selves trying to find their place in social life by seeking dopamine hits, outrage, or validation from family, friends, and the public. Against such problems, Islam offers a powerful antidote to overcome them. It teaches that the self is not fixed but can be taught and transformed. Contemporary Muslim thinkers argue that "the greatest jihad of our time is the struggle against the commodification of the self" to destroy Gothic *Hydish* selves and monstrous personalities (Ramadan, 2009, p. 88). Moreover, modern psychology often lacks a "moral compass" that traditions like Islam provide (Badri, 2000). Physical, mental, and moral discipline is beneficial, and inner peace comes not from indulgence in immoralities, vices, evil, and the burden of modern life, but from orientation with a higher moral and social purpose.

Reading a hundred-year-old story from a contemporary perspective is a rare occurrence. This means the work has achieved what we call universality and is beyond the limits of time. Hyde as *nafs* challenges the modernist, post-modernist, and contemporary secular assumption that religious frameworks are outdated, useless, mystical, supernatural, and backward. The modern world, literary studies, and academia do not fancy or promote religious analysis of the texts. On the contrary, the religious analysis of texts offers strong insights, connotations, and vocabularies for understanding the inner conflict of man that secular models often reduce to psychology,

pathology, or chemistry. The *nafs* and Mr. Hyde are not illnesses or entities to be eradicated; they are indispensable dimensions of being that require ethical navigation. This reading also makes an anticolonial and postcolonial attempt to explore the significance of the human body. Through an Islamic perspective on a canonical Gothic Victorian British text, I challenge the hierarchy that positions Western thought as universal and non-Western, religious, and Sufi thought as particular and not appropriate. As Said argued, "Gothic fiction was always already imperial," nonetheless, it contains its own critique (1993, p. 241). Viewed through the perspective of *nafs*, Hyde becomes a critique of pure positivist and Enlightenment contempt, the belief that reason alone can comprehend human nature in all its aspects.

Stevenson's story offers only tragedy, evil, death, suicide, and pessimism. The taming of the *nafs* towards a better personality and character will bring about better transformations in our time. The *nafs* cannot be tamed through technology, potions, or repression, but only through ethical practices and etiquette. The goal is not the annihilation of the evil self and desire, but their redirection towards the good, with a balance of needs and social rules. This is a process that produces the *nafs al-muṭmainnah*, the soul at peace, in a world increasingly populated by digital Gothic Hydes, where addiction, rage, alienation, and despair rule. The Islamic model and purification of the nafs provide not just understanding but also tutoring. It reminds us that pure animalistic monstrosity is not inevitable; it is the result of intentional evil and neglected teachings and decorum. It affirms that even the most fractured self can, with grace and effort, return to wholeness as the Holy Qur'an promises: "And those who strive for Us—We will surely guide them to Our ways" (29:69). Jekyll did not strive; he sought humane deflection and Prometheus-like shortcuts. The monster he created, Hyde, consumed him.

Conclusion

Robert Louis Stevenson became a prominent writer after his work, *Treasure Island*. An adult story of adventure, betrayal, and danger, unlike what is promoted as children's classics. The novel in this chapter, *Strange Case of Dr. Jekyll and Mr. Hyde*, offers us a disturbing psychology behind a split personality, disorder, and schizophrenia. This is a story of good versus evil, told through the experiences of two characters who share the same body. The potion used in the story for transformation might refer to drugs and opium that Stevenson had to use in his life because of his permanent illnesses. Therefore, this book is somehow regarded as an expression of the feelings of suppression that Stevenson felt in Victorian society. He escaped

with a married woman to a remote island and died there. Victorian society had established certain ways and decorum for public behavior, and while Dr. Jekyll adheres to them, Hyde despises them and evades them. Stevenson, just like Dr. Jekyll, might have thought that the basic instincts of humans and their body is disregarded in society as unacceptable. So, transforming into a Gothic monster was his plan and message in his writing.

This story presents innovative approaches to fiction during the final period of the Victorian era, particularly in terms of narration and psychological perspectives. The story can be regarded as an innovative and visionary exploration of both Gothic and technological themes, as well as the chemistry and societal fears that dominated the turn of the century. Mr. Hyde is not a monster to be destroyed, but a warning to be noted. His existence and struggle to overcome within Jekyll mirrors the *nafs al-ammarah* within every human being. This is a reality acknowledged in both Gothic literature and Islamic spirituality. Stevenson's novel, for all its Victorian context, formulates an undying truth: that the greatest danger lies not in external threats but in the uncontrollable self. This is a compelling story of a character. Especially the last chapter of the text, entitled "Henry Jekyll's full statement of the case," in a letter format, where Jekyll recounts the story and confesses to this horrific experiment. This chapter aligns with Stevenson's personal clash with Victorian society.

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