

Deviation in The League

An exploration of deviation in classic characters
and Victorian norms in the graphic novel
The League of Extraordinary Gentlemen

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Abstract

This essay concerns representations of celebrated Victorian literary figures in Alan Moore's graphic novel *The League of Extraordinary Gentlemen*. The characters under discussion are: Dr. Jekyll, Alan Quatermain, Captain Nemo, the Invisible Man and Mina Harker. Presented is a comparison of these five figures' portrayals in the graphic novel to their classical selves in the original works of literature. Emphasized is Moore's conscious incorporation of the characters' histories and backgrounds into the graphic novel's storyline. Additionally, this essay examines the extent to which certain *League* characters deviate from their "original" selves and the Victorian customs of their time.

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1. Introduction

Written works of fiction have been widespread and enjoyed for generations. The narratives conveyed throughout the history of the written word have been primarily achieved with words only, leaving readers to create their own mental representations of characters and settings by means of their imagination. An alternate, albeit not as popular, form of narration, the graphic novel, conveys stories with both images and words. This media form allows authors to both literarily and visually illustrate their tales. Additionally, this medium can render the written word more approachable for those who have an aversion to books.

While the majority of graphic novels are original pieces of fiction featuring unique characters and situation, there does exist a number of works which take well-known characters from literature or history and expound upon or re-invent their experiences. This process not only creates a new existence for these characters in an innovative media source, it also introduces them to new audiences.

The graphic novel, *The League of Extraordinary Gentlemen*, written by Alan Moore and illustrated by Kevin O'Neill is an excellent example of the amalgamation of written word and visual images based on known characters in new situations. This six issue comic book mini-series has five Victorian literary figures: Dr. Jekyll, Alan Quatermain, Captain Nemo, the Invisible Man and Mina Harker (of Dracula repute) as main characters. Moore consciously incorporates these characters' histories and backgrounds into his graphic novels original storyline, deviating only to further the plot.

This essay will compare these five main characters in the graphic novel to their classical selves from the original works of literature. Additionally, it will examine the extent to which certain *League* characters deviate from the Victorian customs but also how they remain true to the time period they "reside" in.

2. Background

2.1 Graphic Novel Background: *The League of Extraordinary Gentlemen*

2.1.1 Author: Alan Moore

Alan Moore was born November 18, 1953 in Northampton, England. The child of a brewery worker and a printer, he was heavily influenced during his early years by his highly religious and superstitious grandmother. His childhood was spent growing up in a very poor area, and at the age of 17 he was expelled from school for dealing LSD.¹ Following his expulsion, Moore spent the next several years doing menial jobs before he embarked on a career as a cartoonist in the late 1970's. Deciding he could not make a living as an artist, he concentrated on writing scripts for the comic book publishers Marvel UK, 2000 AD and Warrior instead.²

Moore was supported in his career by his first wife Phyllis, their two daughters, Amber and Leah, and the couple's mutual lover, Deborah Delano.³ Following his commercial success as a comic-writer in the late 1980's, Moore decided to avert from the money-orientated world of mainstream comics and began his own comic book company "Mad Love Publishing", where he would be free to explore projects closer to his heart. The venture was not a success, and after many setbacks, Phyllis and Deborah left Moore to live together, with his two children.

After the failure of his publishing company and relationships, Moore was forced to return to mainstream comic writing again; however this time he refused to write for the most popular labels DC and Marvel. Moore quickly found success in both the critical and commercial form. By 1998 he was planning an entire line of comic books (America's Best Comics) in which he would write five complete series himself; *The League of Extraordinary Gentlemen*⁴ was the first series published under the ABC

¹ Brad Stone, "Alan Moore Interview," [Comic Book Resources](http://www.comicbookresources.com/news/newsitem.cgi?id=554), 22 Oct 2001, Boiling Point Productions DBA Comic Book Resources, 14 Nov 2007.

<<http://www.comicbookresources.com/news/newsitem.cgi?id=554>>.

² "Biography" [Alan Moore Fan Site](http://www.alanmoorefansite.com/bio.html), ed. Stephen Camper, 21 Mar 2006, 14 Nov 2007.

<<http://www.alanmoorefansite.com/bio.html>>.

³ "Moore and Villarrubia on The Mirror of Love", [Newsarama](http://www.newsarama.com/pages/Other_Publishers/Mirror_Love.htm), 16 Jul 2006, Newsarama.com, LLC, 14 Nov 2007. <http://www.newsarama.com/pages/Other_Publishers/Mirror_Love.htm>.

⁴ Alan Moore, *The League of Extraordinary Gentlemen: Volume One*, (La Jolla, CA: America's Best Comics, 2000).

logo. Moore developed the idea for *The League of Extraordinary Gentlemen* together with illustrator Kevin O'Neill. The idea began as just a Victorian super-hero team of previously existing characters but developed into an idea which also incorporated some of the era's architectural fancies and fictions as well as its technologically wild ideas.⁵ In 2006, Moore completed his self-penned comic books and announced his decision to return to less commercially-orientated works.

In the spring of 2007 he married Melinda Gebbie with whom he has worked on several comics.⁶ He currently lives in Northampton where he enjoys his lifestyle as a vegetarian, an anarchist, a practicing magician and worships a Roman snake-deity name Glycon.⁷

During his extensive career, Moore has been very influential in the world of comics, publishing the acclaimed graphic novels *Watchmen*, *V for Vendetta* and *From Hell*.

2.2 Context of *The League of Extraordinary Gentlemen*

2.2.1. Setting

The narrative transpires in the year 1898 in a fictional world where distinctive characters and events from Victorian literature coexist. The story takes place primarily in the greater London area, but the team (or various members of it) makes brief visits to both Cairo and Paris while in the process of assembling the band. The world that the characters inhabit is more technologically advanced than our own was during the same era, this is shown almost entirely through Kevin O'Neill's illustrations. Cairo is depicted as a city full of menacing Arabs, England is quite near to its Victorian-era actuality, although with a more advanced infrastructure, while Paris is depicted as an startlingly futuristic city, because the illustrator wished to reflect the "...general British reluctance to embrace outré style".⁸

⁵ Jess Nevins, *Heroes & Monsters: The Unofficial Companion to The League of Extraordinary Gentlemen*, (Austin, TX: MonkeyBrain), 15.

⁶ Richard Gehr, "Alan Moore's *Girls Gone Wilde*," *The Village Voice*, 22 Aug 2006, 14 Nov 2007. <<http://www.villagevoice.com/books/0634,gehr,74247,10.html>>.

⁷ Steve Rose, "Moore's murderer," *Guardian Unlimited*, 2 Feb 2002, Guardian News and Media Limited, 14 Nov 2007 <<http://books.guardian.co.uk/departments/sciencefiction/story/0,6000,643500,00.html>>.

⁸ Nevins, 43.

2.2.2 Plot

The plot of *The League of Extraordinary Gentlemen* is as follows: at the request of Campion Bond and Her Majesty Queen Victoria's Military Intelligence Division, Mina Harker begins to recruit members for the new League of Extraordinary Gentlemen. After recruiting Captain Nemo, in an unexplained context, Mina and Nemo travel to Cairo to retrieve Allan Quatermain from the city's opium dens. The trio then embarks to Paris to relieve the metropolis of the monstrous Mr. Hyde while at the same time gaining a member to their crew, Dr. Jekyll. The final member of the team, the Invisible Man, is acquired from a girls school London, where he has been hiding. Once The League is assembled they are enlisted to assist in a power struggle between Professor Moriarty and Fu Manchu, while all the while following their mission which is to protect the Empire from all manner of undesirable villains using their special abilities. All of the members of the team are in some sort of exile or are outsiders to society. Nemo is a mad scientist and an anti-Empire pirate. Mina is a divorced woman who has been ravished by a foreign man. Quatermain is an opium addict and a has-been colonial hero. The Invisible Man is a mad, chemically altered criminal and rapist. Dr. Jekyll/ Mr. Hyde is a monster, criminal changeling. Why the Empire has brought this pariah montage together to save the Isle is unclear in the first volume of the series.

3. Character Comparisons

3.1. Wilhelmina “Mina” Harker/ Murray

3.1.1. *Dracula*: Wilhelmina “Mina” Harker

Written in 1897, Bram Stoker’s novel *Dracula* is a gothic classic. In the novel, the heroine Mina Harker and her husband Jonathan come into contact with Count Dracula, a vampire originating from Transylvania, but now residing in London. During the course of the novel Mina is bitten by Dracula and forced to drink his blood, thus commencing the process of her becoming a vampire under his spell. At the end of the novel Mina, Jonathan and their vampire hunting band triumph over the external evil by killing the blood-sucking Dracula, which consequently ends his spell over Mina and reverses her transformation into a vampire. The novel concludes with a short epilogue set seven years in the future in which Jonathan and Mina are still happily married and have a son, Quincy.

3.1.2. *The League of Extraordinary Gentlemen*: Mina Murray

The heroine of Moore’s story is named Mina Murray. The reader first meets her on a dock near the cliffs of Dover, England where she is awaiting orders from her superior, a Mr. Bond. The reader soon finds out that she has been appointed as the leader of a group of British misfits who have been chosen to save the Empire from a looming threat. It is her job to recruit the remaining members of the team and convince them to help the Empire, now in its hour of need.

3.1.3. Comparison

The narrative methods common to both *Dracula* and *The League* reside in the stylistic form; the writing is in the structure of diary entries and letters, an epistolary narrative. The epistolary approach is followed in the whole of *Dracula* but only for a few pages in *The League*, when for instance Mina corresponds with her superiors [Moore: 27/ 1-4] and when she is recording events in her diary [Moore: 53/ 1-7].

In *Dracula*, Murray is Mina’s maiden name; during the course of the Stoker’s novel she marries Jonathan Harker thus taking his surname. In the context of *The League* Mina is recently divorced from her husband and has taken back her maiden name. This

turn of events is different from the original novel and is an invention of Moore to add to the character development as being a divorced woman during this time period was seen as scandalous. A proper woman could not be divorced and maintain her place in society.

3.1.3.a. Appearance and Wardrobe

Wilhelmina Harker's physical appearance is hard to determine from her description in *Dracula*. Dr. Seward describes her simply as a, "sweet-faced, dainty looking girl."⁹ Being that Moore's book is a graphic novel, the reader has a more concrete image to base a comparison upon. Mina Murray is depicted as rather delicate, albeit hard faced, fearless looking woman.

Dr. Seward comments upon Mrs. Harker's way of carrying herself and her demeanor, "She came into the room with an easy gracefulness which would at once command the respect of any lunatic – for easiness is one of the qualities mad people most respect."¹⁰ This ability of Wilhelmina in *Dracula* is visible in her *League* counterpart, Mina Murray, and her work within *The League*. Most of *The League*'s members and people they came into contact with are considered monsters and mad-men/women, it was only due to her graceful, yet respectful manner that she was able to win them over and get her way.

An illustrated aspect of Mina's which is of significant importance to her character is her wardrobe. In *Dracula* Wilhelmina's wardrobe is barely commented upon, the reader thus assuming that she is clothed in period typical clothing. It isn't until after Wilhelmina is attacked by Count Dracula that one takes into consideration how she may be covering his teeth marks. How visible the bite was or the degree of damage inflicted upon Wilhelmina isn't made entirely clear; however if one is to gauge the damage on her throat by comparison to that of her friend Lucy, who was also attacked by Count Dracula, "...her throat was bare, showing the two little wounds which we had noticed before, but looking horribly white and mangled."¹¹, the attack must have left her throat looking quite ghastly, especially in the context of Victorian England where pure, white unblemished skin was of a premium.

However in Moore's version Mina is always depicted having a scarf around her neck, which leads the character to believe that the scars from her vampire attack are still

⁹ Bram Stoker, *Dracula*, (London: Penguin, 1994), 262.

¹⁰ Stoker, 278.

¹¹ Stoker, 177.

visible. Even while she is in bed for the night or going undercover dressed as a prostitute, she maintains the scarf around her neck, covering her shame, despite the fact that she is dressing in a manner rather uncouth for her time period.

3.1.3.b. Men

Despite her traumatic background Wilhelmina Harker in *Dracula* is positive about the state of things, "...the world seems full of good men – even if there *are* monsters in it."¹² This view of the world rings true in Mina of *The League* as well, as her character is always upbeat, looking for the best in people.

The Mina of *The League* also displays a trust of foreign men, who in all actualities should come as a terror to her, due to her dubious past and Victorian morals. She trusts in Nemo, a man the Empire deemed treacherous, believing in him and even defending his actions and referring to him with an honorable title "HE GAVE ME HIS WORD AS A GENTLEMAN..."¹³

The characters of Mina in both *Dracula* and *The League* admire strong men. Her admiration for the vampire hunter Dr. Van Helsing is immense: "...but his mouth is set as firmly as a conqueror's; even in his sleep he is instinct with resolution."¹⁴ Quatermain was once a childhood idol of Mina's but quickly becomes an object of annoyance and disappointment when he is found in an Egyptian opium den by Mina and his only concern is when he will be getting his next fix. Mina has no time for such frailty and replies to him, "...BE A MAN, SIR! YOUR PITIFUL WHINING SICKENS ME!"¹⁵

Jonathan is portrayed as a weak husband to the strong Wilhelmina, as he said to her, "Do not fret, dear. You must be brave and strong, and help me through the horrible task."¹⁶ This weakness of her husband is hypocritical to the men's earlier stand about keeping womenfolk out of harm's way. This weakness is also a factor in Mina's subsequent divorce from Harker in *The League*.

¹² Stoker, 268.

¹³ Moore, [11/ 5]. This essay will reproduce the original capitalized, bold print, or italicized formats of Moore's book series.

¹⁴ Stoker, 429.

¹⁵ Moore [11/3].

¹⁶ Stoker, 341.

3.1.3.c. Danger

Mina in *The League* is an exceptionally brave character due, in part, to her history with Dracula. She knows what is expected of her in dangerous situations and has no qualms about using a weapon if needed. Her character in *Dracula* is similar in many respects. She comments at one point, “Fortunately I am not of a fainting disposition.”¹⁷ alluding to the reader that she is stronger than appearances may seem. However, when faced with gunshots aimed towards the room of her residence her fearlessness failed her, “I am afraid I am at heart a coward, for I shrieked out.”¹⁸

Dracula’s repeated attacks upon Mina place her in a dangerous situation. Mina is placed under the Count’s influence following his attack and risks losing total control over herself and becoming a companion and helper to Dracula.¹⁹ However, following her attack by Count Dracula, Wilhelmina’s bravery is reinstated anew, ‘I have no fear. Things have been as bad as they can be; and whatever may happen must have in it some element of hope or comfort.’²⁰

Nevertheless, all the bravery of the world cannot change the opinion of Victorian men, who believed that woman are weak and are not capable of handling stress and fear the same way as a man, as Dr. Seward’s thoughts on Mina show: “Things are quite bad enough for us, all men of the world, and who have been in many tight places in our time; but it is no place for a woman, and if she had remained in touch with the affair, it would in time infallibly have wrecked her.”²¹ Even Mina’ opinion of herself following her ordeal is somewhat cynical. She is not proud of herself and her bravery; she also adheres to Victorian conventions and sees herself as a ruined woman, unfit for her husband or herself. “Unclean, unclean! I must touch him or kiss him no more.”²²

In *The League* Mina faces her share of dangers. In one of the opening scenes she is nearly raped by a rabble of Arabs while attempting to retrieve Quatermain from an Egyptian opium den. During the rape scene, instead of screaming and carrying on, or perhaps even fainting she maintains her proper Victorian customs and does not cry out, she just simply repeats, “I WON’T ALLOW THIS! I WON’T...”.²³ Mina’s resolute

¹⁷ Stoker, 267.

¹⁸ Stoker, 289.

¹⁹ Stoker, 343.

²⁰ Stoker, 351-352.

²¹ Stoker, 306.

²² Stoker 339

²³ Moore [9/4].

demeanor in verbally resisting her attackers may stem from a commonly held Victorian belief that proper Englishwomen could not be raped against their will. Furthermore, the contemporary mind-set that being raped or assaulted by a foreign male was a fate worse than death, made this situation especially morally precarious for Mina. By verbally denouncing her attackers Mina was making known that she would not be sexually assaulted. Not long after her attempted rape Mina again faces danger of a sexual manner and poses as a prostitute in order to lure the elusive Mr. Hyde out of his Paris hiding spot.

However, Mina's combined history in both *Dracula* and *The League* leaves her "FAR BEYOND THE SOCIAL PALE"²⁴ of Victorian acceptance for many in Moore's novel, despite her bravery during the numerous dangerous occasions. Others in *The League* fear for Miss Murray. Quatermain, as the atypical Victorian male, fears for Mina in these dangerous situations. He worries that all of their exploits especially that of meeting the evil, Chinese "devil doctor" will render her nocturnal dreams terrifying. Mina, who has had such a haunted past, involving demons of different sorts, maintains that meeting the "devil doctor" is not a frightening prospect for her, saying, "DREAMS THAT WERE MERELY BAD, SIR, WOULD BE A GREAT RELIEF TO ME."²⁵

3.1.4.d. Leadership

In the context of *Dracula*, Stoker's characterization of Mina centers on her intelligence and her strength.²⁶ Wilhelmina is a strong woman and much respected by her peers.

She has a man's brain – a brain that a man should have were he much gifted – and woman's heart. The good God fashioned her for a purpose, believe me, when He made that so good combination. [---] We men are determined – nay, are we not pledged? – to destroy this monster; but it is no part for a woman. Even if she be not harmed, her heart may fail her in so much and so many horrors; ...²⁷

This quotation illustrates their esteem for her as well as her abilities while at the same time highlighting her weaknesses as a woman. A man's brain and a woman's heart are to be respected; however her frailty as a woman automatically excludes her from being an ultimate person. Despite her weaknesses her efforts are appreciated by her team of vampire hunters. It is she who is able to look into the Count's mind, it is she who

²⁴ Moore, [5/1].

²⁵ Moore [79/2].

²⁶ Stephanie Demetrakopoulos, "Feminism, Sex Role Exchanges, and Other Subliminal Fantasies in Bram Stoker's *Dracula*," *Frontiers: A Journal of Women Studies*, Vol. 2 No. 3. (Autumn, 1977): 110.

²⁷ Stoker, 281.

compiles the compendiums of letters and notes, and finally it is she who compiles a list of solutions about how to finally defeat the Count

The Mina of *The League* is the team's leader; she is responsible for recruiting the members from their various niches. She takes orders from her superiors and makes sure that her team follows them. She is a strong, stern woman who openly speaks her mind and chastises her team when needed. She has a wide array of skills which make her suited for the job, she's able to use speak various languages, for example Arabic; in addition she is versed in weapons and is able defend herself or others when needed.

Her ingenuity is superior to those of the team. Upon their first encounter with the Invisible Man, it is she who devises an idea of how to spot this invisible fiend, she throws a bucket of paint on top of him and then knocks him out with a blow to the head from the bucket, all the while Quatermain is yelling; "SOMEBODY DO... ..SOMETHING..."²⁸

Being the leader, she make use of the vocational perks afforded to a person in charge without qualms, such as taking a large bed for herself and forces Nemo and Quatermain, two men, to share a much smaller bed in the servant's chambers despite Nemo's demands for her to take the small bed, when the band overnights at the girls' school in Edmonton.

However like Wilhelmina in *Dracula*, Mina is not totally without criticism. Nemo questions Mina's suitability and qualifications to be in the company of such dangerous men as themselves. Quatermain avoids seeking opium again following Mina's reprimand, calling the hot-tempered leader an, "INFURIATING WOMAN."²⁹ She realizes herself that her team will always question her leadership and will tend to follow a man's orders or ideas of their own. She comments: "THEY CONSTANTLY UNDERMINE MY AUTHORITY [---] BECAUSE I'M A **WOMAN!**"³⁰ Mina also questions Bond's belief in her abilities as a female leader when in a letter she comments on his choice of team members for her to lead, "So: A pirate, a drug-addict, and a changeling. Clearly, you think much of me to place me in such company."³¹

²⁸ Moore, [44/2-3].

²⁹ Moore, [59/5].

³⁰ Moore, [113/2].

³¹ Moore, [33/5].

3.1.4.e. Mina as a New Woman

The term “New Woman” emerged in the beginning of the 19th century and referred to women who took many of the feminist theory ideas and incorporated them into their personal lives. New Women often were from the middle class and were employed at jobs that until recently were reserved for men. These women received adequate educations and often chose careers over marriage, as they saw marriage as a convention which robbed them of their independence. Smoking and drinking in public was not foreign to these women nor was being sexually active or at least advocating sexual freedoms.

The character of Mina in both *Dracula* and *The League* can be considered a satirical example of the Victorian view of the New Woman. In *Dracula* Mina often vocally rejects the ideas of the New Woman movement while at the same time employing the practices of said movement into her private life. Mina works as an assistant schoolmistress and teaches etiquette and decorum despite the fact that many Victorians believed that women were not competent to work as educators. Additionally Mina practices writing in shorthand, a typically male practice, because she wishes to assist her husband with his job.

Being that Wilhelmina was employed as a teacher of etiquette and decorum, and being a (New) (W)oman of her time, she followed her own advice to the letter, maintaining proper restraint and abiding by social norms. However at times she could throw caution to the wind when with her husband:

Jonathan was holding me by the arm, the way he used to in old days before I went to school. I felt it very improper, for you can't go on for some years teaching etiquette and decorum to other girls without the pedantry of it biting into yourself a bit; but it was Jonathan, and he was my husband, and we didn't know anybody who saw us- and we didn't care if they did- so on we walked.³²

This example shows that Wilhelmina was a “proper” Victorian woman before her incident with the Count.

The Mina of *The League* has many aspects typical of the New Woman. She has a strong will, is verbally direct, is not married and is sexually aggressive as can be seen in the scene in which she is in dire peril and requests intimacy from Quatermain. “DEAR

³² Stoker, 207.

GOD. DEAR GOD, WE'RE GOING TO DIE! PLEASE HOLD ME, MR. QUATERMAIN!
ALLAN, FOR GOD'S SAKE! FOR GOD'S SAKE, WILL YOU DO AS I SAY?!"³³

The Mina of *The League* universe does not follow many of the conventions of a typical female Victorian; instead she follows those of the New Women. She openly walks alone, without an escort in situations which would clearly call for an escort, such as an opium den in Cairo or a shady Parisian back street. Additionally, she is also rather handy with weapons and can use them at will. After her rape attack in Egypt she stabs her potential rapist in the back as retaliation for his acts against her womanhood. She swears at will, calling Griffin, "SUPERCILIOUS LITTLE HOG'S PIZZLE."³⁴ Pizzle is a name for an animal's penis; this is hardly the language of a Victorian lady. Finally, Mina's habit of smoking cigarettes is a clear violation of Victorian women's customs and shows just how far Mina has strayed from the Victorian ideal of "proper" womanhood and into that of a "New Womanhood". Proper women simply did not smoke in Victorian times, and although some woman did smoke, they did not ever do it in public, it was a private manner as women who smoked were considered to be "easy".

Being a New Woman was not looked highly upon by many in Victorian society, so Mina's actions which depicted her as thus did have ramifications. She is derogatorily referred to as a "LESBIAN"³⁵ in one scene, while in another her manner of speaking her mind renders the remark, "A WASPISH TONGUE, MISS MURRAY, IS TO MY MIND BUT ONE OF THE MANY UNATTRACTIVE FEATURES OF THE MODERN SUFFRAGETTE."³⁶ "Suffragette" more than likely refers to women following the feminist movement of New Women.

3.2. Captain Nemo

3.2.1. *Twenty Thousand Leagues under the Sea, The Mysterious Island:* Captain Nemo

Jules Verne's infamous character Captain Nemo is best known from his first literary appearance as the captain of the submarine the *Nautilus* in Verne's sci-fi classic *Twenty*

³³ Moore, [143, 2-3].

³⁴ Moore, [96/4]

³⁵ Moore, [138/3].

³⁶ Moore, [35/1].

Thousand Leagues under the Sea (1869) and his subsequent appearance in the later novel *The Mysterious Island* (1875).

In Verne's novels Nemo is portrayed as a highly intelligent although mysterious man, who has, for reason only made clear in *The Mysterious Island*, resigned himself to a life completely removed from land and other people.

3.2.2. *The League of Extraordinary Gentlemen: Captain Nemo*

Captain Nemo is the first member of The League to be recruited by Mina Murray. It is not explained how she convinced this mysterious man who abhors land and the British Empire to leave the safety of the sea and join this Empire protecting team. Nemo is portrayed as a dark, shadowy Sikh who has many reasons to hate the Empire, and virtually none to come to her aid, now when she needs him.

3.2.3. Comparison

Nemo, like many other characters in Moore's book, has had his life's fate changed. In Verne's reality, Nemo dies at the end of *The Mysterious Island* in the year 1875 at the age of sixty. Moore has altered Nemo's fate so that in the year 1898 he is now alive and appears young and spry despite his advanced age (according to Verne's universe) of 83 years. However his alias remains the same in both authors' realities, Nemo, a play on the Latin for "no man".

3.2.3.a. Appearance

Verne's characterization of Nemo is only really described in detail in *Twenty Thousand Leagues under the Sea*. Professor Aronnax, Nemo's captive remarks, "...I should be tempted to guess that the Captain and his mate were born in southern latitudes. There is something southern about them. But whether they are Spaniards, Turks, Arabs or Indians, I cannot tell from their appearance."³⁷ He goes on to explain further:

Even I could easily determine his predominant characteristics: self-confidence, because his head was nobly set on the curve of his shoulders, and his black eyes surveyed the scene with cool self-assurance; serenity, because his complexion was pale rather than ruddy, indicated an unusual control of his emotions; energy, indicated by the rapid contraction of his eyebrows; courage because his deep breathing was indicative of an expansive vitality. He was proud, and his firm and calm gaze reflected lofty thoughts.³⁸

³⁷ Jules Verne, *Twenty Thousand Leagues under the Sea*, (London: Penguin Books, 1994), 62.

³⁸ Verne, *Twenty Thousand Leagues under the Sea*, 59.

However, by the time of *The Mysterious Island* in Verne's universe Nemo's appearance has changed drastically with age. He has a look appropriate for his sixty years, a "...beard white, hair abundant and falling over the shoulders."³⁹ These changes in the physical character so apparent in the Verne reality are not discernible in *The League* world. Here, Nemo still sports dark hair and a long dark beard. The most noticeable difference in Nemo's character between the two realities is that in Moore's world Nemo is portrayed as an ethnic Indian and as a Sikh. The reasoning behind this is that Moore always pictured Nemo as a Sikh, as they are (according to him) the most warlike of the Indian peoples.⁴⁰

Nemo's clothing, in Verne's universe is described in detail, "...wore cap(s) made of sea-otter fur, boots of sealskin, and clothes made of a special kind of cloth that fitted loosely and allowed complete freedom of movement."⁴¹ This dress differs quite radically from the Captain's wardrobe in *League*, where he is depicted as wearing a turban decorated with a shell and a blue garment, that while it may be loose fitting, it has certainly been revamped to fulfill a more military purpose.

3.2.3.b. Love, Hate and Humanity

Nemo is often portrayed as a heartless monster who hates an oppressive nation from his past. His reasons for this hatred are not entirely forthcoming in *Twenty Thousand Leagues* however, the reader witnesses Nemo's fury against a ship from the abhorred land as he prepares to ram it from under the water line, "I am the oppressed, and there is the oppressor! It is through him that all those whom I loved, cherished and venerated, perished: my country, my wife, my children, my father and mother! Everything I hate is there!"⁴²

It is not until *The Mysterious Island* that the reader learns Nemo's past, and from this information the nation that Nemo loathes becomes apparent:

Prince Dakkar returned to Bundlekund in the year 1849. He married a noble Indian lady...Two children were born to them, whom they tenderly loved. [---] In 1857 the great sepoy revolt broke out. Prince Dakkar, under the belief that he should thereby have the opportunity of attaining the object of his long-cherished ambition, was easily drawn into it. [---] The name of Prince Dakkar was at that

³⁹ Jules Verne, *The Mysterious Island*, (New York: Signet Classics, 2004), 460.

⁴⁰ Nevins, 40.

⁴¹ Verne, *Twenty Thousand Leagues under the Sea*, 59.

⁴² Verne, *Twenty Thousand Leagues under the Sea*, 371.

time well known. He had fought openly and without concealment. A price was set upon his head...⁴³

In *The League*, Nemo does not refer to the loss of his family in the colonial struggles; however both his ruthlessness and extreme dislike for the Empire which stems from his past are demonstrated. In one scene Nemo uses a semi-automatic weapon of his own construction to kill dozens of men threatening the members of The League, “**COME FORWARD! COME FORWARD, MEN OF ENGLAND! TELL THE GODS THAT NEMO SENT YOU!**”⁴⁴ Nemo is not a unintelligent aggressor, his movements are calculated, he knows his own strengths, and like the Nemo from Verne’s world, the Nemo of Moore’s construction does not like to be attacked or toyed with by his oppressors, “...TO PLAY WITH NEMO IS TO PLAY GAMES WITH DESTRUCTION.”⁴⁵

Why, it can be asked, did the character of Nemo decide to leave his life of solitude to assist Mina and the rest of the members of The League in Moore’s book? He is clearly not an admirer of the Empire, and his home nation of India is not in any peril. Nemo does not give the reader a concrete answer, “IF I WORK WITH THE BRITISH, IT IS BECAUSE I NO LONGER FEEL EVEN INDIAN. THE SEA, NOW, IS MY ONLY NATION.”⁴⁶ The reader may assume that the reasons why Nemo agreed to help The League are the same as those of the Nemo in Verne’s novels, Nemo has a deep belief in social justice and assisting those who need his help.

In *20,000 Leagues* there is a scene with a shark attack scene off the coast of Ceylon, where instead of leaving the man under attack to fend for himself, Nemo comes to arms with the declaration: “That Indian ... lives in the land of the oppressed, and I belong, and-to my last breath-will always belong, to that land!”⁴⁷ This is a clear commentary on social justice, and Nemo’s predisposition to helping the poor around the world. “Whatever the reasons may have been that had driven him to seek his independence under the seas, he had remained a man, in spite of all! His heart was still beating for the suffering humanity...”⁴⁸

⁴³ Verne, *The Mysterious Island*, 463.

⁴⁴ Moore, [136/2].

⁴⁵ Moore, [75/6].

⁴⁶ Moore, [15/2].

⁴⁷ Verne, *Twenty Thousand Leagues under the Sea*, 211.

⁴⁸ Verne, *Twenty Thousand Leagues under the Sea*, 258.

3.2.3.c. *Nautilus*

The character of Captain Nemo is often imagined in conjunction with his fantastic, futuristic, self-made submarine, the *Nautilus*. This vessel is clouded in mystery in both Verne's and Moore's literary works. This secrecy is due, for the most part, to Nemo's aversion for land and the beings dwelling there. Nemo created the *Nautilus* to be, "... a place of refuge for all those who, like her commander, have broken off all ties with land."⁴⁹

In Verne's world, Nemo overtly protects his vessel and the secrecy surrounding it by issuing the decree that, "Whoever enters the *Nautilus* must never leave her."⁵⁰ In *Twenty Thousand Leagues under the Sea*, Nemo's captive, Professor Pierre Aronnax comments upon Nemo's isolationist declaration, "...your ship is a century ahead of its time, perhaps even more. What a shame such a secret should have to die with its inventor!"⁵¹ If one follows Verne's saga of Nemo, his life concludes in *The Mysterious Island* and the secrets of his vessels indeed dies with him.

While Nemo maintains a life of isolation aboard the *Nautilus* in Verne's world, the same cannot be said of the Nemo in Moore's reality. In *The League* the ship is still at least a century ahead of its time. However, the secrets of Nemo's fantastic *Nautilus* did not go to the grave with him, instead the vessel is used as a transportation device for the team and in addition it also doubles as The League's impenetrable headquarters.

Small details of Nemo's incredible submarine are in both universes, however, with slight variations. Verne's *Nautilus* is described as looking similar to a whale, while this is not the case in *The League*, Moore's *Nautilus* is very similar to another leviathan of the sea, the giant squid. Verne's Nemo has two very prominent insignias with which he marks his territories and his properties, one being, "the letter N, embroidered in gold"⁵² and the other being the Latin motto *Mobilis in mobile*. Moore uses the visual venue of the comic book to show these personal touches. All over the *Nautilus* and Nemo's private possessions are beautiful insignias with the letter N flourished with a trident on one of the tines of the N. Even the Latin motto of the ship is included, placed appropriately in what appears to be Moore's version of the library, just as it is presented in *The Mysterious Island*.

⁴⁹ Verne, *Twenty Thousand Leagues under the Sea*, 285.

⁵⁰ Verne, *Twenty Thousand Leagues under the Sea*, 355.

⁵¹ Verne, 218.

⁵² Verne, *Twenty Thousand Leagues under the Sea*, 315.

3.2.3.d. Period

Moore makes use of a few scenes in *The League* to help the reader understand the social ideology of the time period that Nemo exists in and when the graphic novel transpires.

The Verne novels which have Nemo as a character contain no females so it is hard to gauge Nemo's attitude concerning women, however the Nemo of Moore's graphic novel has a rather stereotypical view on women. He despises having women (Mina) on-board his ship, which can refer to a centuries old superstition among sailors that a woman's presence on board a ship brings bad luck to the vessel. Despite the fact that Nemo respects Mina's qualities as a leader, he maintains a rather eastern stance concerning her, "...SHE'S NO MORE DISTRESSING THAN **MOST** WESTERN WOMEN. THEY ALL DISOBEY THEIR MEN AND DRESS LIKE WHORES."⁵³

Nemo's eastern background in *The League* renders him exotic and sexy to some characters in the graphic novel who subscribe to the ideology of the "exotic other". For others in the book, Nemo represents an outside threat that is not totally to be trusted despite assurances to the contrary. The skeptics of his character constantly search for ways to devastate his reputation. One such way is the remark, HE SUFFERS FROM AN INFLAMMATION OF THE BRAIN, I'M TOLD?⁵⁴ The Victorians often blamed behavior or personal histories they disapproved of on pseudo-physical ailments. While there are no references in either of Verne's books as to Nemo having such an "inflammation of the brain" this comment, invented by Moore, can be seen as a satirical form of commentary on the Victorians method of evaluating the habits of those who were outside the Victorian norm.⁵⁵

Nemo's identity as an Indian and a rebel makes him an outsider in Victorian "proper" society in not only Verne's novels but in *The League* as well. When the members of team go undercover to the girls' correctional facility to capture the Invisible Man, Nemo is forced to act as Mina and Quatermain's manservant, "...LIKE SOME LOW-CASTE PUNKAH-WALLAH"⁵⁶ A *punkah-wallah* is an English-Indian compound word used during the Victorian times, referring to a household servant who operates a portable fan made of leaves. Pretending to be a manservant would be the only way a man of ethnic background would be able to gain access to this location. While this was

⁵³ Moore, [114/2].

⁵⁴ Moore, [5/2].

⁵⁵ Nevins, 39.

⁵⁶ Moore, [38/5].

a necessity for the League, it would be considered insulting by Nemo as he was of high birth and probably employed *punkah-wallahs* and other menservants of his own.

3.3. Allan Quatermain

3.3.1. *King Solomon's Mines*: Allan Quatermain

Allan Quatermain is the colonial hero featured in fourteen books by H Rider Haggard, the most famous of which is the first, *King Solomon's Mine* (1885). The character of Quatermain has been called, "one of the prototypical square-jawed Great White Adventurers, journeying among the native races in remote location on earth."⁵⁷ Quatermain is an English-borne big game hunter and adventurer living in colonial Africa. In the first person narrative, *King Solomon's Mine*, Quatermain leads a group of English men, and their African servants, deep into Africa to look for one of the Englishmen's brothers who has been lost without a trace since embarking on an expedition to search for a fabled treasure. Throughout the book the group faces death and exotic adventure uncountable times. The flamboyantly adventurous character of Quatermain has inspired modern fictional adventurers such as Indiana Jones.⁵⁸

3.3.2. *The League of Extraordinary Gentlemen*: Allan Quatermain

Allan Quatermain is the third member of *The League of Extraordinary Gentlemen* to be recruited. The reader first meets the Quatermain in a Cairo opium den where Mina has been sent to retrieve him bearing the message "YOUR COUNTRY HAS NEED OF YOU AGAIN, SIR."⁵⁹ The once stalwart hero has now become a shadow of the colonial hero he once was. The man the reader meets is an elderly, emaciated addict. He is of rough character and is not free of his dependence upon opiates. Worrying about his next fix consumes his mind in the beginning of the novel and leads to his abandoning Mina into the hands of danger while he procures laudanum. Throughout the course of the graphic novel Quatermain overcomes his addictions and again takes the form of the great colonial adventurer hero he was in the past.

⁵⁷ Nevins, 31.

⁵⁸ Nevins, 31.

⁵⁹ Moore, [8/4].

3.3.3. Comparison

Allan Quatermain dies of a lung injury in Haggard's second book featuring the hero, aptly titled, *Allan Quatermain* (1887). Haggard went on to write twelve more books featuring the hero, but all of them were written as prequels of Quatermain's career, before he dies. Thus his opening appearance in *The League*, alive and in an opium den, is another example of Moore's concept of an alternate reality for the characters.

3.3.3.a. Appearance

The Quatermain of *King's Solomon's Mine* has the appearance of an outback adventurer. He is scarred from a lion attack in the past which can cause him some discomfort at times.⁶⁰ His "...short grizzled locks..."⁶¹ stand up straight. His bodily dimensions are not much more impressive, he says himself that he is, "...thin, and short and dark, weighing only nine stone and a half..."⁶² Quatermain's build and his history are an advantage in his life and work in Africa, "I am very wiry, and can probably stand more fatigue than most men, probably on account of my light weight and long training..."⁶³ In *The League* Quatermain is portrayed as still being of a wiry stature with scars from the lion attack of his younger years, however over the years his hair has become gray.

Haggard's Quatermain follows the Victorian convention of being adverse to foul language in everyday situations. Quatermain goes so far as to judge people based on their language: "...sadly given, some of them, to the use of profane language."⁶⁴

Despite the Quatermain of Haggard's novel high moral status, the Quatermain of *The League* has some vices, namely opium. He openly fights his dependence upon this highly addictive substance while trying to fulfill his assignment for The League, however he does suffer some obstacles in his struggle, the most prominent being his abandonment of Mina while trying to procure laudanum.

One of Quatermain's prize possessions is a chain mail shirt which he received from the King of Kukuanaland. During the course of *The League*, Quatermain often

⁶⁰ H Rider Haggard, *Kind Solomon's Mines*, (London: Penguin Books, 1994), 2, 222.

⁶¹ Haggard, 47.

⁶² Haggard, 47.

⁶³ Haggard, 222.

⁶⁴ Haggard, 5.

bemoans the loss of his chain mail shirt, wishing that he still had it and the protection that it gave him in combat.

3.3.3.b. Women

In *King Solomon's Mines*, Quatermain is portrayed as the stereotypical Victorian male adventurer. His narrative contains very few women, in his own words, " ...there is not a *petticoat* in the whole history."⁶⁵ With these words he is conveying that although there may be women in the book, there are not ladies, or women of the type who would wear petticoats. Despite this assertion, Quatermain does not attempt to judge women based on skin color, background or origin, he is of the belief that, "'Women are women, all over the world, whatever their colour."⁶⁶

The Quatermain of *The League* also has this stereotypical view of women. He has been away from England for many years and is quite taken aback by Mina's forward manner, commenting: "I PRAY GOD THAT ALL ENGLISHWOMEN ARE NOT NOW OF YOUR MANLY ILK..."⁶⁷ For Quatermain, a strong female is quite hard to accept as the women in *Solomon's Mines* and many other Haggard novels had traditional female roles as background characters and did not have positions of power. In *The League* Mina's character is strong and a leader, something that is difficult for the traditionalist Quatermain to accept, as well as it is for many other men in the novel. Although Quatermain refers to Mina as a "HARPY"⁶⁸ on one occasion, he still rationalizes that it is his duty to protect and fear for Mina during their dangerous exploits, believing women to be the weaker sex.

3.3.3.c. Danger

In his daily life in exotic colonial Africa, Quatermain of *Solomon's Mines* has often had to take up arms and extinguish life. Unlike many other colonial "heroes" and adventurers who extinguish life freely, Quatermain defends his actions by stating: "I have killed many men in my time, yet I have never slain wantonly or stained my hand in innocent blood, but only in self-defense."⁶⁹ He is in reality a man who kills only when forced to by convention.

⁶⁵ Haggard, 3.

⁶⁶ Haggard, 227.

⁶⁷ Moore, [19/4].

⁶⁸ Moore, [38/5].

⁶⁹ Haggard, 3.

However, Quatermain does not attempt at all to be the brave hero nor does he “ma[k]e any pretensions to be brave.”⁷⁰ In his own words:

I am, to be honest, a bit of a coward, and certainly in no way given to fighting, though somehow it has often been my lot to get into unpleasant positions, and to be obliged to shed a man’s blood. But I have always hated it, and kept my own blood as undiminished in quantity as possible, sometimes by a judicious use of my heels.⁷¹

Quatermain’s weapon of choice in *Mines* as well as in *The League* is the colonist classic, a heavy breech-loading double-eight elephant gun. Quatermain is of the belief that “...it has always proved a most superior weapon, thoroughly to be relied on.”⁷² Quatermain is schooled in this weapons use and can and does use it aptly to his advantage.

3.3.3.d. Aversion toward The Crown

Haggard’s character did harbor some distaste for the Empire which he voices when speaking of an acquaintance that had recently lost his job as decorated naval officer. “This is what people who serve the Queen have to expect: to be shot out into the cold world to find a living just when they are beginning to really understand their work, and to reach the prime of life.”⁷³

Despite his aversion towards the crown and her politics in *Solomon’s Mines*, Quatermain “THE GREAT COLONIALIST”⁷⁴ signs up to join The League and have one last adventure. Why he does this is unknown to the reader; however, while conversing with Nemo about the difficulties of returning to the much reviled nation and taking orders from a modern woman, he replies: “WE MUST SUFFER IT AS BEST WE CAN AND THINK OF ENGLAND.”⁷⁵ This quotation can be interpreted as being a satirical poke at the same advice allegedly given by Victorian mothers to their daughters concerning the horror and tedium of sex, “lie back, close your eyes and think of England”. While Quatermain is not about to engage in sex, he and Nemo are attempting to understand why they are doing what they so clearly despise and dread, that is, helping an Empire that has not treated them or those close to them well.

⁷⁰ Haggard, 265.

⁷¹ Haggard, 206.

⁷² Haggard, 37.

⁷³ Haggard, 6.

⁷⁴ Moore, [41/2].

⁷⁵ Moore, [38/5].

3.4. Dr. Jekyll/ Edward Hyde

3.4.1. *The Strange Case of Dr. Jekyll and Mr. Hyde: Dr. Jekyll/ Mr. Hyde*

Robert Louis Stevenson's classic novel concerning good and evil was first published in 1886. The novel is set in contemporary Victorian Whitechapel, London and follows the actions of one Dr. Jekyll and his increasing peculiarities. The novel is written in a form using multiple narratives and epistolary modes of telling.

In the novel the morally good Dr. Jekyll uses his scientific knowledge to create a potion that releases his repressed, morally challenged alter-ego. The alter ego which comes forth after imbibing the potion is no longer the moral Dr. Jekyll; it is a whole new identity, the "evil" Mr. Hyde. Dr. Jekyll has no control over Mr. Hyde and his actions. Mr. Hyde does deplorable things in the night and on one occasion actually murders a man. Through time the personality of Mr. Hyde gradually becomes stronger than that of Dr. Jekyll. Once Hyde becomes the dominant personality, Dr. Jekyll loses the power of choosing when to transform via potion, it is Hyde who chooses when to appear. The novel ends with Dr. Jekyll taking his life to avoid prosecution for the crimes which Mr. Hyde had committed. "Pared down to its essentials it is about the fight between good and evil, duty and temptation, in the human 'soul': a story as old as Genesis."⁷⁶

3.4.2. *The League of Extraordinary Gentlemen: Dr. Henry Jekyll/ Mr. Edward Hyde*

In *The League* the reader first makes acquaintance with Dr. Henry Jekyll/ Mr. Edward Hyde in the back streets of Paris. The members of the team have been dispatched to Paris to capture a monster, an ape-like figure, which has been murdering prostitutes and they attempt to force him to be part of The League. It becomes apparent after questioning that the good doctor and his evil alter ego Mr. Hyde have been hiding in Paris from the British authorities for the last 12 years following a scandal and a feared suicide.⁷⁷

⁷⁶ Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde and Other Tales of Terror*, (London: Penguin Books, 2002.), xxi

⁷⁷ Moore [33/2].

Jekyll and Hyde agree to be a part of the team and follow the team out on their adventure, using their individual skills to their advantage.

3.4.3. Comparison

One of the biggest differences between the forms of literature is that Jekyll/Hyde die at the end of Stevenson's novel, thinking death preferable to punishment for their indecent crimes. In *The League* both characters are alive and well, this is an invention of Moore.

3.4.3.a. Appearance/ Personality Mr. Hyde

The character of Mr. Hyde differs immensely between the two sources; however there are a few similarities. In *Dr. Jekyll and Mr. Hyde*, Hyde is described thus:

Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice...⁷⁸

Later in the novel he is described as "Particularly small and wicked-looking"⁷⁹, thus cementing his size as diminutive. A further aspect which is worth nothing is Hyde's hands, which were recorded as "...lean, corded, knuckly, of a dusky pallor and thickly shaded with a smart growth of hair"⁸⁰ a trait which partially mirrors Moore's representation of Hyde.

In *The League* Hyde's appearance is noticeably different than in Stevenson's novel. Moore purposely portrayed Hyde as a simian looking, overtly hairy, monstrous giant, uncontrollable and rather unstable. He is physically intimidating and prone to extreme violence and other unscrupulous acts. His physical characteristics are more well-defined in the graphic novel, as the reader has pictorials to base the characters' appearance from, instead of words. Hyde's figure in *The League* is strikingly simian. His head is shaped like an Australopithecus, his teeth are gigantic and razor sharp, he even exhibits a very simian trait, an opposable toe.

These animal-like characteristics of Hyde's physical body are echoed in both Stevenson's novel and in Moore's work. A leading character in *Dr. Jekyll and Mr. Hyde*, Mr. Utterson says of Hyde, "...the man seems hardly human! Something

⁷⁸ Stevenson, 16.

⁷⁹ Stevenson, 23.

⁸⁰ Stevenson, 61.

troglodytic, shall we say?”⁸¹ The same can be said of Moore’s work, when bystanders refer to Hyde they do not do so as “him” or “he”, they refer to Hyde as a “thing” or an “it”. Another characteristic which adds to his animal nature is his ability to see “heat” as is so brilliantly illustrated in Moore’s book. Hyde, unlike all the other characters, can “see” the Invisible Man due to his heat signature. Hyde has also highly developed olfactory glands which he uses to “sniff” out trouble smelling such vile things as “...**CHINAMEN AND THE RIVER!**”⁸²

The stature of Hyde also varies between the books. In Stevenson’s novel Hyde is stunted, albeit nimble, in the beginning of his transformation, however as time passes, he begins to become larger in stature and the dominant personality.

That part of me which I had the power of projecting had lately been much exercised and nourished; it had seemed to me of late as though the body of Edward Hyde had grown in stature, as though (when I wore that form) I was conscious of a more generous tide of blood; and I began to spy a danger that, if this were much prolonged the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited, and the character of Edward Hyde become irrevocably mine.⁸³

The Dr. Jekyll of Moore’s creation also comments on Hyde’s changing size saying: “**DO YOU KNOW, I WAS ONCE TALLER THAN HE WAS?**”⁸⁴

Attention to the change in stature of Hyde is drawn by both Stevenson and Moore, albeit in different manners. Stevenson wrote the following, “He was dressed in clothes far too large for him, clothes of the doctor’s bigness...”⁸⁵ Moore, conversely, draws attention to the change in Hyde’s stature, not only by portraying him as being very large, but also by having the character drawn with clothes that are exceedingly too small and tattered from the sudden growth spurt he encountered during the change from Jekyll into Hyde.

3.4.3.b. Appearance/ Personality Dr. Jekyll

Moore’s construction of Dr. Jekyll is that of a timid, cowardly, weak man who is no longer has to take the potion for Hyde to appear. Hyde appears at will whenever the good doctor becomes a bit stressed. In *The League* Dr. Jekyll is ready and willing to help the other members of the team with their mission, however he doesn’t believe he

⁸¹ Stevenson, 16.

⁸² Moore, [86/4].

⁸³ Stevenson, 62.

⁸⁴ Moore, [130/3].

⁸⁵ Stevenson, 44.

can rely upon himself because of his history and his alter ego Hyde. “WELL, SOMETIMES I’M NOT MYSELF. I’M NOT SURE I CAN ALWAYS BE RELIED ON.”⁸⁶

However, Jekyll’s idea of what is traditional and chivalrous for the times remains intact. He maintains the air of a Victorian gentleman whenever he has his faculties about him. Furthermore, he behaves towards his associates in a manner which is both dignified and respectful of their station. Moreover; he treats Mina as lady, despite her numerous transgressions from what the Victorians considered proper.

3.4.3.c. The Change

In Stevenson’s novel, the transformation from Jekyll to Hyde would, in the beginning, only occur when Jekyll had taken the potion. Throughout the course of the novel the alter-ego of Hyde becomes stronger and the potion is no longer needed; Hyde can become apparent at will. In the world of *The League* the process of change is slightly different:

JEKYLL FIRST DEvised A POTION THAT WOULD RELEASE HIS DARKER SELF...EDWARD HYDE...BACK IN 1886. WHEN HYDE’S CRIMES ”” NECESSITATED JEKYLL’S DISAPPEARANCE HE FAKED A SUICIDE AND FLED TO PARIS. IN THE DECADE SINCE THEN, JEKYLL’S METABOLISM’S ALTERED. HE NO LONGER NEEDS THE POTION TO BECOME HYDE. ANY STRESS WILL DO IT.⁸⁷

3.4.3.d. Morals

Dr. Jekyll and Mr. Hyde is a product of its time. The values and morals it portrays are those which the readers were to adhere to. It is a book concerning morality in man. “Edward Hyde is the embodiment of what Jekyll refers to as his ‘lower elements’.”⁸⁸

The reader of Moore’s book does not get to know the character of Dr. Henry Jekyll all that well, as his stress induced counterpart Hyde is most often the conscious ego, however from the brief information the reader receives about Jekyll it is apparent that he is highly moral person who speaks proper English and uses proper etiquette.

Edward Hyde is not a moral or proper person in either work. When infuriated in Stevenson’s work Hyde goes berserk; a witness of the murder commented “..with ape-like fury he was trampling his victim under foot, and hailing down a storm of blows,

⁸⁶ Moore, [51/4].

⁸⁷ Moore, [47/4].

⁸⁸ Stevenson, xxii.

under which the bones were audibly shattered and the body jumped upon the roadway.”⁸⁹

This type of behavior is shown in Moore’s work for when Hyde is enraged, he becomes sadistic and on one occasion in Moore’s book he brutally ate and ravaged a whole room full of men. After this shameful example of his moral failure Mina, the leader of the troupe reprimands him. Hyde being full of endorphins answers Mina’s reprimand “**YOU DARE TO ORDER EDWARD HYDE AS IF HE WERE A DOG?**” Mina’s reply which echoes Hyde’s animal like behavior is thus: “**DOGS, SIR, HAVE MORE SELF-CONTROL!**”⁹⁰

However despite Hyde’s immorality, he does adhere to certain niceties. He, for example, carefully wipes off his hands with a towel after ripping apart China men.

3.4.3.e. Miscellaneous

In *The League* Hyde uses a heavy cane to attack Mina and Quatermain in his London lair, this cane is of the same kind he used to kill Sir Danvers Carew in *Dr. Jekyll and Mr. Hyde*. “The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty...”⁹¹ This very stick is used during the attack, albeit the stick has been mended in one piece.

Dr. Jekyll’s condition in Stevenson’s book is not curable, once he has begun to take the potion in such large quantities over such a long period of time; it was not possible for him to cure himself. In *The League* the situation is similar; however the organizers of The League offer a cure to Hyde as payment for his cooperation. This offer of a cure was taken quite badly by Hyde as he and Jekyll are two separate personalities and a “cure” would mean the end of the Hyde personality.

The fact the Jekyll and Hyde of Moore’s book are indeed two separate consciousness is made apparent when Jekyll transforms into Hyde for the first time in the company of the Invisible Man, thinking that they had not met before (although they had while Hyde was Jekyll). Hyde has a separate memory from Jekyll; he only recalls meeting members of the team while in Hyde form, not while in Jekyll form.

⁸⁹ Stevenson, 22.

⁹⁰ Moore, [90/4].

⁹¹ Stevenson, 22.

3.5 Hawley Griffin

3.5.1. *The Invisible Man: Griffin*

This novel, written by H.G. Wells (1897) concerns a young albino doctor named Griffin (a first name is never given) who develops a process to make himself invisible. The gift of invisibility quickly turns into a curse as he discovers he is unable to do the things he would like to do. Griffin's greedy and unscrupulous nature prevails upon him to commit petty crimes under the cloak of invisibility. After committing a murder he himself is killed by an angry mob.

3.5.2 *The League of Extraordinary Gentlemen: Hawley Griffin*

Hawley Griffin is the final member added to The League. He is collected by Mina, Nemo and Quatermain from a correctional facility for wayward girls that had recently had a string of unexplained miraculous virgin conceptions. The members of the team physically apprehend him while he is in the process of impregnating one of the girls. A more honest term would be raping the poor girl as she was not able to see him and thought a ghost was forcing intercourse upon her.

3.5.3 Comparison

Griffin is killed at the end of *The Invisible Man* by an angry mob, however in Moore's book, the character of the Invisible Man lives on, however with a different name. The first name Hawley is Moore's invention, as Griffin has no name in Wells' work. Moore chose the name Hawley for this derelict character as a reference to the murderer Dr. Hawley Crippen, who poisoned his wife in 1910 and became one of the most notorious of England's pre-WWI murders.⁹²

3.5.3.a. Appearance (or lack thereof)

Before becoming notorious for being invisible, Griffin had a very distinctive appearance. He is described in *The Invisible Man* as being, "almost an albino, six feet

⁹² Nevins, 54.

high, and broad, with a pink and white face and red eyes.”⁹³ In *The League* Hawley Griffin is invisible; however his real appearance is never explained to the reader. His invisibility and seeming resurrection is described as thus:

HIS NAME IS HAWLEY GRIFFIN. HE MADE HIMSELF INVISIBLE LAST YEAR. HE'D ALSO SECRETLY MADE A HALF-WIT ALBINO MAN INVISIBLE FIRST, AS A GUINEA PIG. IT WAS THE ALBINO MAN WHO WAS SUBSEQUENTLY KICKED TO DEATH BY AN ENRAGED WEST SUSSEX MOB, MISTAKEN FOR GRIFFIN.⁹⁴

3.5.3.b. Morals (or lack thereof)

The Griffin of both books is a highly immoral and brutal man. He is a man without ethical restrictions, capable of brutal acts of violence and assault. The Griffin of Wells' novel asserts his self-confident, sadistic, above-the-law temperament on many occasions, invisibly threatening people to get what he wants. “*Don't move, little men,*” whispered a voice, “*or I'll brain you both!* [---] There's not the slightest doubt that I could kill you both and get away quite easily if I wanted to-”⁹⁵ This unscrupulous behavior is mirrored by Hawley in Moore's work as well; however he extends it upon his co-workers as well, teasingly threatening them when he feels bullied himself. “Aheheh. CAREFUL, QUATERMAIN. YOU WON'T SEE ME COMING, YOU KNOW.”⁹⁶

Killing is a pastime which the invisible man is very exceptional at in both Wells' and Moore's narratives. He kills, without qualms, multiple characters that have offended or threatened him. However not all of (Hawley) Griffin's murders are based upon prior affronts. In *The Invisible Man*, an unprovoked Griffin brutally beats an unknown man to death using an iron rod from a piece of fence, he: “... beat down his feeble defences, broke his arm, felled him, and smashed his head to a jelly.”⁹⁷ Moore presents Griffin's homicidal tendencies in an even more heinous fashion. In *The League* Hawley Griffin bludgeons a bobby to death to take his clothes because he was cold.

Why then is this seemingly amoral, heartless man working with members of The League? He cares not for the Empire and clearly cannot be trusted. His answer as to why he joined The League is simple, “I'M HERE TO EARN A PARDON, AND PERHAPS A CURE. THE ONLY EMPIRE I'M INTERESTED IN IS MY OWN: THE EMPIRE OF THE

⁹³ H.G. Wells, *The Invisible Man*, (New York: Dover, 1992), 56.

⁹⁴ Moore, [46/3].

⁹⁵ Wells, 38.

⁹⁶ Moore, [91/ 4].

⁹⁷ Wells, 96.

INVISIBLE MAN THE FIRST.”⁹⁸ Moore’s character, much like Wells’ cares only for himself, all he does is for his further advancement. An additional similarity between the two characters is their disenchantment with invisibility and both wish to reverse the phenomenon.

⁹⁸ Moore, [51/2].

4. Conclusion

The characters chosen by Moore for *The League* are some of the most well known figures of nineteenth century literature. These characters are recognizable for readers and non-readers alike; they are a part of modern pop-culture, living in movies, books and art; they have become archetypes. While these archetypical characters are similar to their classical selves from the original works of literature, they have been changed considerably in certain aspects by Moore.

All of the characters, with the exception of Mina, had to be raised from the dead by Moore. The reasoning behind this is simple, if the character is deceased it would not be available for the type of narrative Moore was trying to put forth. While some characters, such as Quatermain and Nemo, are magically brought back to life, with no background story as to how they escaped their fates, other characters such as Hawley Griffin and Dr. Jekyll/ Mr. Hyde are given new fates which allow them to evade death via elaborate forms of escape. Why did Moore decide to give these two characters a background story and not Nemo and Quatermain? The answer may lie in that Nemo and Quatermain died natural deaths, as men, of causes not entirely strange. Reversing injury or sickness is simple and merits no further explanation. Griffin and Jekyll/Hyde, on the other hand, died deaths attributed to the monstrous beings that they had become. Committing suicide to escape the monster within you and being kicked to death by an angry mob are deaths which require creative solutions to amend.

Other variations in character development and history employed by Moore can be seen to fulfill a satirical and social commentary function. Mina ended her reality in *Dracula* as that of a woman, who although she has faced a terrible horror, remains semi-normal according to Victorian norms. By making Mina a “New Woman”, divorced, straightforward and the leader of *The League* Moore demonstrates what the character of Mina would have been capable of had her character continued its life in another reality.

Nemo’s character is one that constantly changes, even among Verne’s original works. Moore could have re-created Nemo as he was in Verne’s fantasy, a man who never left his ship. This role would have worked in the frame of *The League* but would have limited the function which Nemo plays in the narrative. Nemo’s being on dry ground is imperative to the story structure, as is his ethnicity. His role as an Indian Sikh in *The League* can be seen as a satirical commentary on Victorian norms concerning outcasts and outsiders in their society as well as in modern western civilization. In

Victorian times Indians were seen as being outside “proper” society, seen instead as a looming threat for the Empire, a group that did their bidding but could not be trusted. Today the image of the Indian Sikh invokes other images in England for many, some see Indians as a new type of threat for the Empire, as a group of people who are still in many cases on the outside but are getting closer to breaching “proper” society.

Allan Quatermain fulfills the function of being Moore’s stereotypical white male hero. While this role in of itself is mildly interesting, by providing Quatermain with a vice, opium, Moore creates a deviating background reason why the hero needs rescuing by a woman from a drug den. This vice can also be considered to be a commentary on Victorian times and norms, as opium and laudanum use were quite wide spread. By making the seeming perfect hero an opium addict Moore has created a character that satirizes drug abuse in the Victorian age. Furthermore he has created a character that is more appealing to the modern public who do not want the perfect hero any longer; they desire a hero with a questionable past, someone more like themselves.

The character change in Dr. Jekyll/ Mr. Hyde makes the narrative more appealing to a modern audience. Every story needs a monster, a freak. This two ego-ed character fills both parts. Hyde is the monster. Moore changed his character from Stevenson’s by making larger, more simian and more brutal. While this looks good from a visual stand point it also appeals to modern readers who have been desensitized and need a shockingly violent and brutal monster to appease them. Dr. Jekyll is the freak. While he can be considered to be a satire on the “ideal” Victorian male, Jekyll’s actions, emotions and appearance can be regarded as feeble by modern audiences.

The Invisible Man and the idea of being invisible is extremely popular in popular culture. To make this character even more appealing to modern readers Moore changes the character of Hawley Griffin into being even more devious, more evil than his previous self in Wells’ work.

In conclusion, all of the characters in *The League of Extraordinary Gentlemen* have similar backgrounds and actions as their classical selves. However the author Moore cleverly altered the characters in ways which will help them appeal to new audiences while at the same time creating satirical commentary on the Victorian age and all the inconsistencies and practices associated with that time period.

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