



Cardinal Newman  
CATHOLIC SCHOOL

*Year 10*

*English*

*Jekyll and Hyde*

*Knowledge Book for Assessments*

*2017-2018*

**Instructions:**



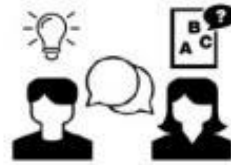
Plan ahead



Use technology wisely



Use post-its



Test each other



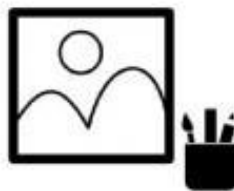
Draw mind maps



Draw pictures and diagrams



Use colours and highlighters



Make posters



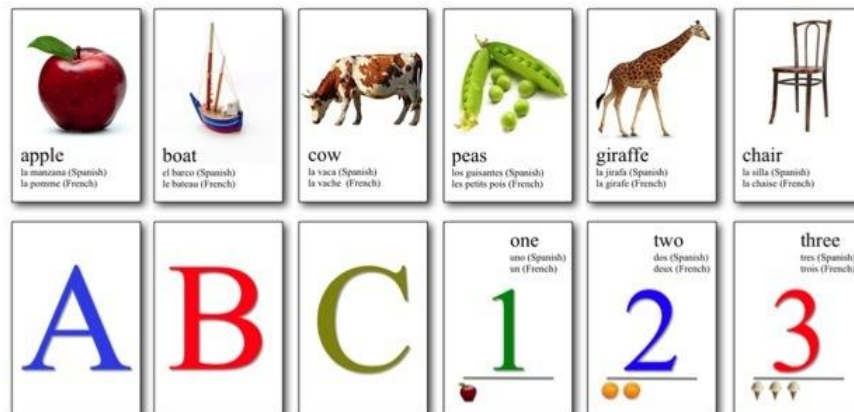
Focus on keywords



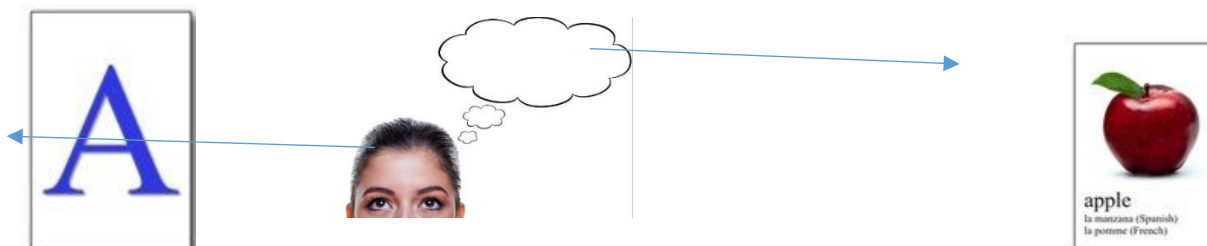
Create index cards

Use the support information in this booklet and your exercise books to make revision materials. Below are some more detailed explanations of how to create effective revision cards and mind maps...

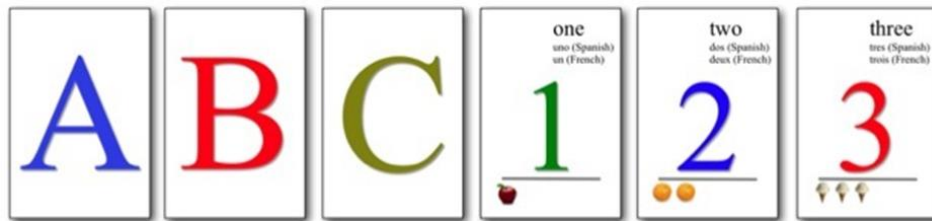
**Revision Cards:** If you are making cards put a heading for the card on one side and the information that you want to remember on the other side.



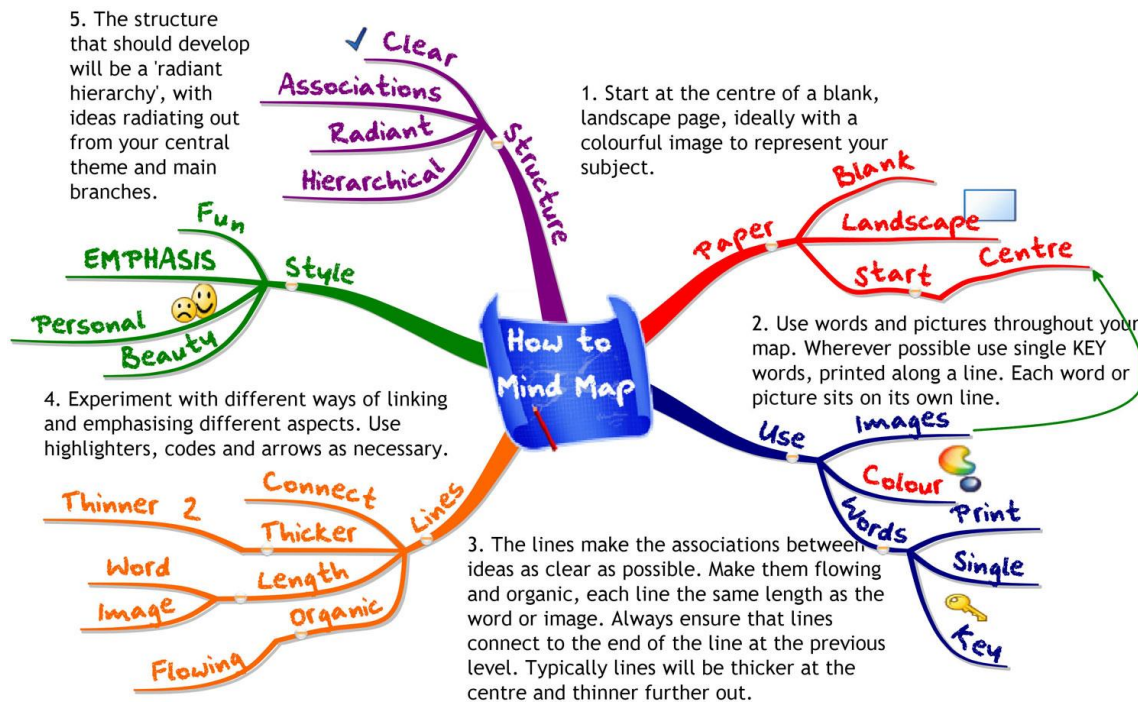
Once you have read through a card, turn it over and try to remember the information from memory.



Eventually revise by just looking at the card titles and trying to recall the information without looking!



**Mind-map:** Make a mind-map for the topic that breaks the topic down into “spurs” and “sub-spurs” working out from the middle. You could focus on a specific character or theme, or look at a specific Act or chapter.



1. Once you have studied the mind map put it away and try to draw it again from memory.
2. Once you have drawn all that you can take the original mind map out again and add any details that you missed out on the map that you drew from memory.
3. Repeat this process until you can produce it perfectly from memory.

### Key Skills

The assessments in English are broken into 3 and each one requires different reading and writing skills.

**Jekyll and Hyde will be used for Assessment 2:**

**Format: Question comparing extract (provided) to text as a whole – 1 hour – Closed book**

**(Based on Literature: Paper 1, Section B)**

This assessment will be combined with Assessment 3 that will be completed later in the year to give the students an overall grade for Paper 1 for Literature and from this a predicted level they are currently working at in this subject.

## Glossary of Literary Terms

You should be familiar with most of these terms and be able to use them in your discussions about English language or literature.

Make sure you note down any new terms that you come across during your study. It would be useful to create your own glossary. One way of doing this is by buying an address book with A-Z sections, then you can record the terms alphabetically to make referencing them easy!

<b>Alliteration</b>	The repetition of the same consonant sound, especially at the beginning of words
<b>Allusion</b>	A reference to another event, person, place or work of literature. The allusion is usually implied rather than explicit and provides another layer of meaning to what is being said
<b>Ambiguity</b>	Use of language where the meaning is unclear or has two or more possible meanings or interpretations. It could be created by a weakness in the writer's expression, but it is more likely it is a deliberate device used by the writer to create layers of meaning
<b>Anthropomorphism</b>	The endowment of human characteristics to something that is not human
<b>Assonance</b>	The repetition of similar vowel sounds
<b>Atmosphere</b>	The prevailing mood created by a piece of writing
<b>Colloquial</b>	Ordinary, everyday speech and language
<b>Connotation</b>	An implication or association attached to a word or phrase. It is suggested or felt rather than being explicit
<b>Diction</b>	The choice of words a writer uses. Another word for "vocabulary"
<b>Empathy</b>	A feeling on the part of the reader of sharing the particular experience being described by the character or writer
<b>End stopping</b>	A verse line with a pause or stop at the end of it
<b>Enjambment</b>	A line of verse that flows on into the next line without a pause
<b>Figurative language</b>	Language that is symbolic or metaphorical and not meant to be taken literally
<b>Genre</b>	A particular type of writing – e.g. prose, poetry, drama
<b>Imagery</b>	The use of words to create a picture or "image" in the mind of the reader. Images can relate to any of the senses, not just sight
<b>Internal rhyme</b>	Rhyming words within a line rather than at the end of lines
<b>Irony</b>	At its simplest level, it means saying one thing while meaning another. It occurs where a word or phrase has one surface meaning but another contradictory, possibly opposite meaning is implied. Irony is often confused with sarcasm. <b>Sarcasm</b> is spoken, relying on the tone of voice and is much more blunt than irony
<b>Metaphor</b>	A comparison of one thing to another to make the description more vivid. The metaphor actually states that one thing is another.

<b>Metre</b>	The regular use of unstressed and stressed syllables in poetry
<b>Narrative</b>	A piece of writing that tells a story
<b>Onomatopoeia</b>	The use of words whose sounds copies the thing or process they describe
<b>Pathos</b>	The effect in literature which makes the reader feel sadness or pity
<b>Personification</b>	The attribution of human feelings, emotions, or sensations to an inanimate object. Personification is a type of metaphor where human qualities are given to things or abstract ideas
<b>Plot</b>	The sequence of events in a poem, play, novel or short story that make up the main storyline
<b>Point of View</b>	A story can be told by one of the characters or from another point of view. The point of view can change from one part of the story to another when events are viewed through the minds of two or more characters.
<b>Protagonist</b>	The main character or speaker in a poem, monologue, play or story
<b>Pun</b>	A play on words that have similar sounds but quite different meanings
<b>Rhyme</b>	Corresponding sounds in words, usually at the end of each line, but not always
<b>Rhyme scheme</b>	The pattern of rhymes in a poem
<b>Rhythm</b>	The 'movement' of the poem as created through the meter and the way that language is stressed within the poem
<b>Satire</b>	The highlighting or exposing of human failings or foolishness through ridiculing them. Satire can range from being gentle and light to extremely biting and bitter in tone
<b>Simile</b>	The comparison of one thing to another in order to make the description more vivid
<b>Sonnet</b>	A fourteen-line poem, usually with 10 syllables in each line. There are several ways in which the lines can be organised, but they often consist of an octave and a sestet
<b>Stanza</b>	The blocks of lines into which a poem is divided. [Sometimes these are, less precisely, referred to as verses, which can lead to confusion as poetry is sometimes called 'verse']
<b>Structure</b>	The way a poem or play or other piece of writing has been put together
<b>Style</b>	The individual way in which the writer has used language to express his or her ideas
<b>Symbol</b>	Like the use of images, symbols present things which represent something else. In very simple terms, a red rose can be used to symbolise love; distant thunder can symbolise approaching trouble. Symbols can be very subtle and multi-layered in their significance
<b>Syntax</b>	The way in which sentences are structured. Sentences can be structured in different ways to achieve different effects
<b>Theme</b>	The central idea or ideas that a writer explores through a text

Independent Study Guidance: Term 1b

Week 1	<p>Key Words /Spellings</p> <p>Students must be able to spell them, supply a definition AND an example</p>	<p>Spellings:</p> <ol style="list-style-type: none"><li>1. Social class,</li><li>2. British Empire,</li><li>3. Inequalities,</li><li>4. Poverty,</li><li>5. Inventions,</li><li>6. Exploration,</li><li>7. Drug abuse,</li><li>8. Overcrowding,</li><li>9. Epidemics,</li><li>10. Squalid,</li><li>11. Smog,</li><li>12. Darwin's Theory of Evolution</li></ol>
Week 2	<p>Research Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>Research /Learning Homework:</p> <p>J&amp;H:</p> <p>Revise Chapter 1: Story of the door – for Quiz</p>
Week 3	<p>Written Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>Written homework:</p> <p>J&amp;H:</p> <p>Revise chapter 2 and 3 for Quiz</p> <p>PLUS complete a character profile for Dr Jekyll</p>
Week 4	<p>Key Words /Spellings</p> <p>Students must be able to spell them, supply a definition AND an example</p>	<p>Spellings:</p> <p>J&amp;H:</p> <ol style="list-style-type: none"><li>1. Secrecy</li><li>2. Concealment</li><li>3. Good and Evil</li><li>4. Hypocrisy</li><li>5. Christianity</li><li>6. Temptation</li><li>7. Animal Instincts</li><li>8. Robert Louis Stevenson</li><li>9. Dr Henry Jekyll</li></ol>

		<p>10. Edward Hyde  11. Mr Utterson  12. Mr Richard Enfield  13. Dr Lanyon  14. Poole</p>
Week 5	Research and revision Homework	<p>Research homework:  J&amp;H:  Revise chapters 4 and 5 for Quiz  PLUS put together one page of research on a key theme:  Duality of setting / characterization and perspectives very important</p> <ul style="list-style-type: none"> <li>• Secrecy and Concealment</li> <li>• Good and Evil</li> <li>• Temptation</li> <li>• Reputation</li> <li>• Animal Instincts – violence against innocents</li> <li>• Medicine and Science</li> </ul>
Week 6	<p>Written Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>Written Homework:  J&amp;H:  Revise chapters 6 and 7 for Quiz  Getting into writing - Writing about Minor Characters activity on Page 39 of Cambridge Book</p>
Week 7	REVISION	<p>Jekyll and Hyde:  Revise chapters 8 and 9 for Quiz  Finish reading the novel over the break if not completed already  REVISE for Assessment when we get back by going over class work and using Knowledge Book and/or Revision Guides</p>

Week 1	<p>REVISION</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p><b>Jekyll and Hyde:</b> <b>REVISE FOR ASSESSMENT</b></p>
Week 2	<p>REVISION</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p><b>Jekyll and Hyde:</b> <b>REVISE FOR ASSESSMENT</b></p>
Week 3	<p>Written Homework</p>	<p>Written Homework: J&amp;H: The wonder of Science: <b>The description could be seen to represent the wonder of scientific discovery showing the excitement of experimentation. To what extent do you agree with this interpretation?</b> Cambridge book page 65 (see knowledge book)</p>
Week 4	<p>Spellings/Learning Homework:</p>	<p>Spellings/Learning Homework: <b>J&amp;H</b> <b>Revise Chapters 9 and 10 for Quiz</b> <b>PLUS Ask students to create a quiz on 10 key words from a chapter to test their peers</b></p>
Week 5	<p>Revision/ Research Homework</p> <p>REMEMBER the useful websites</p>	<p>Revision /Research Homework: <b>J&amp;H</b> <b>See scanned pages (42 to 49) from CGP and HW is practice questions on page 49 or</b></p>



	<p>listed on the last page of this booklet if you need additional support</p>	<p><b>See scanned pages (33 to 39) from CGP and HW is practice questions on page 39</b></p>
<p>Week 6</p>	<p>Written Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p><b>Written Homework:</b></p> <p><b>J&amp;H:</b></p> <p><b>CGP Page 41</b></p> <p><b>Question: Explain how Stevenson presents the theme of science in the novel.</b></p>

**Support Material – from next page onwards**

# Strange case of Jekyll and Hyde

## Revision Guide



## Background and Context:

Robert Louis Stevenson, one of the masters of the Victorian adventure story, was born in **Edinburgh**, Scotland, on November 13, 1850. He was a sickly child, and respiratory troubles plagued him throughout his life. As a young man, he traveled through Europe, leading a bohemian lifestyle and penning his first two books, both travel narratives. In **1876**, he met a married woman, Fanny Van de Grift Osbourne, and fell in love with her. Mrs. Osbourne eventually divorced her husband, and she and Stevenson were married.

Stevenson returned to London with his bride and wrote prolifically over the next decade, in spite of his terrible health. *Dr. Jekyll and Mr. Hyde*, which Stevenson described as a “**fine bogey tale**,” also came out in 1886. It met with tremendous success, selling 40,000 copies in six months and **ensuring Stevenson’s fame as a writer**.

In its narrative of a respectable doctor who transforms himself into a savage murderer, *Dr. Jekyll and Mr. Hyde* tapped directly into the anxieties of Stevenson’s age. **The Victorian era, named for Queen Victoria, who ruled**

**England for most of the nineteenth century, was a time of unprecedented technological progress and an age in which European nations carved up the world with their empires. By the end of the century, however, many people were beginning to call into question the ideals of progress and civilization that had defined the era, and a growing sense of pessimism and decline pervaded artistic circles.** Many felt that the end of the century was also witnessing a twilight of Western culture.

With the notion of a single body containing both the erudite Dr. Jekyll and the depraved Mr. Hyde, Stevenson’s novel imagines **an inextricable link between civilization and savagery, good and evil**. Jekyll’s attraction to the freedom from restraint that Hyde enjoys mirrors Victorian England’s secret attraction to allegedly savage non-Western cultures, even as Europe claimed superiority over them. This attraction also informs such books as Joseph Conrad’s *Heart of Darkness*. For, as the Western world came in contact with other peoples and ways of life, it found aspects of these cultures within itself, and both desired and feared to indulge them. **These aspects included open sensuality, physicality, and other so-called irrational tendencies**. Even as Victorian England sought to assert its civilization over and against these instinctual sides of life, it found them secretly fascinating. Indeed, society’s repression of its darker side only increased the fascination. As a product of this society, *Dr. Jekyll and Mr. Hyde* manifests this fascination; yet, as a work of art, it also questions this interest.

## Stevenson’s Influences for writing the novel:

- 1. Nature of Edinburgh – A dangerous place to be. The medical school paid good money for dead bodies. This led to a rise in murders, especially of the poor, new graves were robbed by thieves to such an extent that families paid guards to keep watch.**
- 2. Stevenson’s fascination of the dual nature of man. He was fascinated by stories of respectable men turning into savage criminals at night i.e. Deacon Brodie who was a cabinet maker during the day and a criminal at night. Stevenson’s family actually owned one of his cabinets.**
- 3. Charles Darwin’s ‘Theory on Evolution’ turned organised religion upside down. Victorians no longer knew what to believe in and so looked to the supernatural for answers instead of God.**
- 4. The onset of the Industrial revolution meant mass migration to the cities. The ensuing poverty meant an increase in crime. People were now unsettled and saw this as the dawning of an evil age in history.**
- 5. A renewed belief in prehistoric people and the fear that they would return and take over the world**

## Key Criticism and Theory:

- **Dualism** derives from the Latin word *duo*, meaning two. Simply put, dualism can be understood as a thought that facts about the world in general or of a particular class cannot be explained except by supposing ultimately the existence of two different, often opposite, and irreducible principles.
- **Theory of the Doppelgänger:** The idea that all humans have an exact double; if you were to meet your Doppelgänger, you would die.
- **Binary Oppositions** The theory that we can only understand one concept by having experience of its opposite. We only understand how evil Hyde is by understanding the goodness of Jekyll.
- **Freudian Psychodynamic Concepts:** Freud developed the notion that humans were neither exclusively or essentially good. This is called the 'Structural Theory' which contained the following concepts:
  1. **I.D Theory** --- seeking instant gratification, having an aggressive instinct, and having no moral or social value, taking pleasure in violence, needing to have desires satisfied immediately i.e. think of a baby screaming when it becomes hungry. (*Hyde represents this concept*)
  2. **Ego Theory** – *Jekyll represents this*. He is conscious and rational, and is dominated by social principles. He has a difficult time juggling between the demands of the id, represented by Mr. Hyde
  3. **Super Ego Theory** as represented by the proclaimed and implicit morals of Victorian society which prided itself on refinement and goodness, and is shocked by the seeming nonchalance with which Edward Hyde indulges in his debaucheries.
- **Darwinisms** – Constant references to evolution within the text i.e. calling Mr Hyde a "Troglydyte" is a direct reference to Evolution – consider quotes like '*ape like fury and 'moving like a monkey'*
- **Gothic Elements** – Gothic texts played on the fears and anxieties of the Victorians.
  - § **Doubling** – Jekyll's transformation of Hyde is generated by a fear of regression. London is split into two – the respectable upper classes and

the crime prevalent in the criminal underworld. Jekyll's house is also split in two – his home and his laboratory.

- § **Atavism** – an evolutionary 'throwback' a tendency to revert to an ancestral type.
- § **Use of pathetic fallacy** – creates an eerie atmosphere. The murder of Danvers Carew – “*the fog rolled over the city*” and the description of the wind flecking blood into Utterson's face.
- § **Imagery** – Constant reference to the full moon, evil events happening in the middle of the night, supernatural references, and destructive imagery i.e. the story of the door in chapter 1.

## Key Characters:

**Dr. Henry Jekyll** - A respected doctor and friend of both Lanyon, a fellow physician, and Utterson, a lawyer. Jekyll is a seemingly prosperous man, well established in the community, and known for his decency and charitable works. Since his youth, however, he has secretly engaged in unspecified dissolute and corrupt behavior. Jekyll finds this dark side a burden and undertakes experiments intended to separate his good and evil selves from one another. Through these experiments, he brings Mr. Hyde into being, finding a way to transform himself in such a way that he fully becomes his darker half.

**Mr. Edward Hyde** - A strange, repugnant man who looks faintly pre-human. Hyde is violent and cruel, and everyone who sees him describes him as ugly and deformed—yet no one can say exactly why. Language itself seems to fail around Hyde: he is not a creature who belongs to the rational world, the world of conscious articulation or logical grammar. Hyde is Jekyll's dark side, released from the bonds of conscience and loosed into the world by a mysterious potion.

**Mr. Gabriel John Utterson** - A prominent and upstanding lawyer, well respected in the London community. Utterson is reserved, dignified, and perhaps even lacking somewhat in imagination, but he does seem to possess a furtive curiosity about the more sordid side of life. His rationalism, however, makes him ill-equipped to deal with the supernatural nature of the Jekyll-Hyde connection. While not a man of science, Utterson resembles his friend Dr. Lanyon—and perhaps Victorian society at large—in his devotion to reasonable explanations and his denial of the supernatural.

**Dr. Hastie Lanyon** - A reputable London doctor and, along with Utterson, formerly one of Jekyll's closest friends. As an embodiment of rationalism, materialism, and skepticism, Lanyon serves a foil (a character whose attitudes or emotions contrast with, and thereby illuminate, those of another character) for Jekyll, who embraces mysticism. His death represents the more general victory of supernaturalism over materialism in *Dr. Jekyll and Mr. Hyde*.

**Mr. Poole** - Jekyll's butler. Mr. Poole is a loyal servant, having worked for the doctor for twenty years, and his concern for his master eventually drives him to seek Utterson's help when he becomes convinced that something has happened to Jekyll.

**Mr. Enfield** - A distant cousin and lifelong friend of Mr. Utterson. Like Utterson, Enfield is reserved, formal, and scornful of gossip; indeed, the two men often walk together for long stretches without saying a word to one another.

**Mr. Guest** - Utterson's clerk and confidant. Guest is also an expert in handwriting. His skill proves particularly useful when Utterson wants him to examine a bit of Hyde's handwriting. Guest notices that Hyde's script is the same as Jekyll's, but slanted the other way.

**Sir Danvers Carew** - A well-liked old nobleman, a member of Parliament, and a client of Utterson.

## Chapter 1

**Chapter reviews are taken from Sparknotes but there are plenty of other sites on line. Look at a variety so that you have a wide appreciation of each chapter.**

*Mr. Utterson the lawyer was a man of a rugged countenance . . . the last good influence in the lives of down-going men.*

Mr. Utterson is a wealthy, well-respected London lawyer, a reserved and perhaps even boring man who nevertheless inspires a strange fondness in those who know him. Despite his eminent respectability, he never abandons a friend whose reputation has been sullied or ruined.

Utterson nurtures a close friendship with Mr. Enfield, his distant relative and likewise a respectable London gentleman. The two seem to have little in common, and when they take their weekly walk together they often go for quite a distance without saying anything to one another; nevertheless, they look forward to these strolls as one of the high points of the week.

As the story begins, Utterson and Enfield are taking their regular Sunday stroll and walking down a particularly prosperous-looking street. They come upon a neglected building, which seems out of place in the neighborhood, when he witnessed a shrunken, misshapen man crash into and trample a young girl. He collared the man before he could get away, and then brought him back to the girl, around whom an angry crowd had gathered. The captured man appeared so overwhelmingly ugly that the crowd immediately despised him. United, the crowd threatened to ruin the ugly man's good name unless he did something to make amends; the man, seeing himself trapped, bought them off with one hundred pounds, which he obtained upon entering the neglected building through its only door. Strangely enough, the check bore the name of a very reputable man; furthermore, and in spite of Enfield's suspicions, it proved to be legitimate and not a forgery. Enfield hypothesizes that the ugly culprit had somehow blackmailed the man whose name appeared on the check. Spurning gossip, however, Enfield refuses to reveal that name.

Utterson then asks several pointed questions confirming the details of the incident. Enfield tries to describe the nature of the mysterious man's ugliness but cannot express it, stating, "I never saw a man I so disliked, and yet I scarce know why." He divulges that the culprit's name was Hyde, and, at this point, Utterson declares that he knows the man, and notes that he can now guess the name on the check. But, as the men have just been discussing the virtue of minding one's own business, they promptly agree never to discuss the matter again.

*He is not easy to describe. . . . And it's not want of memory; for I declare I can see him this moment.*

## Analysis

The story of Jekyll and Hyde is one of the most well known in the English language, and few readers come to this novel without knowing the secret behind the relationship of the title characters. Nevertheless, it is important to remember that Stevenson's novel does not reveal this secret until the very end. Instead, the book presents us with what seems like a detective novel, beginning with a sinister figure of unknown origin, a mysterious act of violence, and hints of blackmail and secret scandal. Although the opening scene also contains vaguely supernatural elements, particularly in the strange dread that Hyde inspires, Stevenson likely intended his readers to enter the novel believing it to be nothing more than a mystery story. The uncanny side of the novel appears gradually, as Utterson's detective work leads him toward the seemingly impossible truth.

Even as it plunges us into the mysterious happenings surrounding Mr. Hyde, the first chapter highlights the proper, respectable, eminently Victorian attitudes of Enfield and Utterson. The text describes these men as reserved—so reserved, in fact, that they can enjoy a lengthy walk during which neither man says a word.

Declining to indulge their more impulsive thoughts and feelings, they display a mutual distaste for sensation and gossip. They steer away from discussing the matter of Hyde once they realize it involves someone Utterson knows. The Victorian value system largely privileged reputation over reality, and this prioritization is reflected both in the narrator's remarks about Utterson and Enfield and in the characters' own remarks about gossip and blackmail. In a society so focused on reputation, blackmail proves a particularly potent force, since those possessing and concerned with good reputations will do anything they can to preserve them. Thus, when Hyde tramples the little girl, Enfield and the crowd can blackmail him into paying off her family; Hyde's access to a respectable man's bank account leads Enfield to leap to the conclusion that Hyde is blackmailing his benefactor.

In such a society, it is significant that Utterson, so respectable himself, is known for his willingness to remain friends with people whose reputations have been damaged, or ruined. This aspect of his personality suggests not only a sense of charity, but also hints that Utterson is intrigued, in some way, by the darker side of the world—the side that the truly respectable, like Enfield, carefully avoid. It is this curiosity on Utterson's part that leads him to investigate the peculiar figure of Mr. Hyde rather than avoid looking into matters that could touch on scandal.

However, while Utterson may take an interest in affairs that polite society would like to ignore, he remains a steadfast rationalist and a fundamentally unimaginative man without a superstitious bone in his body. One of the central themes of the novel is the clash between Victorian rationalism and the supernatural, and Utterson emerges as the embodiment of this rationality, always searching out the logical explanation for events and deliberately dismissing supernatural flights of fancy. Enfield approaches the world in much the same way, serving as another representative of the common sense approach. By allowing these men and their Victorian perspectives to dominate the novel's point

of view, Stevenson proves better able to dramatize the opposition between the rationalism that they represent and the fantastical subject matter that comes under scrutiny in this focus. However, while this method contributes much to the story's overall effect, it also presents a challenge for Stevenson. The author must struggle to convey to us a sense of metaphysical dread surrounding Hyde, even as he situates his novel's viewpoint with men who never feel such emotions themselves.

In the opening chapter, Stevenson overcomes this challenge by highlighting his characters' inability to express and come to terms with the events that they have witnessed. "There is something wrong with [Hyde's] appearance," Enfield says. "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." In other words, Hyde's ugliness is not physical but metaphysical; it attaches to his soul more than to his body. Enfield and, later, Utterson, whose minds are not suited to the metaphysical, can sense Hyde's uncanniness but cannot describe it. Their limited imaginations fail them as they approach the eerie and inexplicable; as rational clashes with irrational, language breaks down.

## Chapters 2-3

### *Summary — Chapter 2: "Search for Mr. Hyde"*

Utterson, prompted by his conversation with Enfield, goes home to study a will that he drew up for his close friend Dr. Jekyll. It states that in the event of the death or disappearance of Jekyll, all of his property should be given over immediately to a Mr. Edward Hyde. This strange will had long troubled Utterson, but now that he has heard something of Hyde's behavior, he becomes more upset and feels convinced that Hyde has some peculiar power over Jekyll. Seeking to unravel the mystery, he pays a visit to Dr. Lanyon, a friend of Jekyll's. But Lanyon has never heard of Hyde and has fallen out of communication with Jekyll as a result of a professional dispute. Lanyon refers to Jekyll's most recent line of research as "unscientific balderdash."

Later that night, Utterson is haunted by nightmares in which a faceless man runs down a small child and in which the same terrifying, faceless figure stands beside Jekyll's bed and commands him to rise. Soon, Utterson begins to spend time around the run-down building where Enfield saw Hyde enter, in the hopes of catching a glimpse of Hyde. Hyde, a small young man, finally appears, and Utterson approaches him. Utterson introduces himself as a friend of Henry Jekyll. Hyde, keeping his head down, returns his greetings. He asks Hyde to show him his face, so that he will know him if he sees him again; Hyde complies, and, like Enfield before him, Utterson feels appalled and horrified yet cannot pinpoint exactly what makes Hyde so ugly. Hyde then offers Utterson his address, which the lawyer interprets as a sign that Hyde eagerly anticipates the death of Jekyll and the execution of his will.

After this encounter, Utterson pays a visit to Jekyll. At this point, we learn what Utterson himself has known all along: namely, that the run-down building that Hyde frequents is actually a laboratory attached to Jekyll's well-kept townhouse, which faces outward on a parallel street. Utterson is admitted into Jekyll's home by Jekyll's butler, Mr. Poole, but Jekyll is not at home. Poole tells Utterson that Hyde has a key to the laboratory and that all the servants have orders to obey Hyde. The lawyer heads home, worrying about his friend. He assumes Hyde is blackmailing Jekyll, perhaps for some wrongdoings that Jekyll committed in his youth.



## Summary — Chapter 3: “Dr. Jekyll Was Quite at Ease”

Two weeks later, Jekyll throws a well-attended dinner party. Utterson stays late so that the two men can speak privately. Utterson mentions the will, and Jekyll begins to make a joke about it, but he turns pale when Utterson tells him that he has been “learning something of young Hyde.” Jekyll explains that the situation with Hyde is exceptional and cannot be solved by talking. He also insists that “the moment I choose, I can be rid of Mr. Hyde.” But Jekyll emphasizes the great interest he currently takes in Hyde and his desire to continue to provide for him. He makes Utterson promise that he will carry out his will and testament.

## Analysis — Chapters 2–3

Utterson behaves here like an amateur detective, as he does throughout the rest of the novel. However, unlike most detectives, he faces a gulf between what seems to be the factual evidence of the case and the supernatural reality behind it. This gulf is apparent in Utterson’s reading of the will, for instance. On the face of it, Jekyll’s stipulation that all his property be handed over to Hyde and his later horror at the thought of Utterson “learning something of young Hyde” seem to point squarely at blackmail of some sort. Of course, Utterson never imagines the situation that lies behind these behaviors. Similarly, the will’s reference to “death or *disappearance*” (emphasis added) makes Utterson immediately think of the possibility of murder. The idea that Jekyll could literally transform himself into another and thereby disappear simply does not occur to Utterson, as it would not occur to any rational person. Utterson’s failure to detect the truth does not demonstrate any failure in logic.

However, Stevenson does contrive to have his hardheaded lawyer access the dark supernatural undercurrents at work in the case of Jekyll and Hyde—if only in a limited way. Stevenson enlightens Utterson through the use of the dream sequence. In Utterson’s dreams, the faceless figure of Hyde stalks through the city: “if at any time [Utterson] dozed over,” the author writes, “it was but to see [Hyde] glide more stealthily through sleeping houses, or move the more swiftly ... through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming.” In Utterson’s dreams, then, Hyde appears ubiquitous, permeating the city with his dark nature and his crimes. This idea of Hyde as a universal presence suggests that this faceless figure, crushing children and standing by Jekyll’s bed, symbolizes all the secret sins that lurk beneath the surface of respectable London. This notion of hidden crimes recurs throughout the novel. It is significant that Stevenson never gives us any details of Jekyll’s indiscretions prior to his creation of Hyde, nor of Hyde’s wicked, dissipated habits. The crimes remain shrouded in mystery; to explain them in rational language would strip them of their supernatural and eerie quality.

Hyde’s ugliness prompts a similar loss of words. When Utterson finally converses with Hyde and sees his face, like Enfield, he proves unable to comprehend and delineate exactly what makes Hyde so ugly and frightening. Significantly, though, one of the words that the fumbling lawyer comes up with is “troglo-dyte,” a term referring to a prehistoric, manlike creature. Through this word, the text links the immoral Hyde to the notion of recidivism—a fall from civilization and a regression to a more primitive state. The imperialist age of Victorian England manifested a great fear of recidivism, particularly in its theories of racial science, in which theorists cautioned that lesser, savage peoples might swallow up the supposedly -superior white races.

The description of Jekyll’s house introduces an element of clear symbolism. The doctor lives in a well-appointed home, described by Stevenson as having “a great air of wealth and comfort.” The building secretly connects to his laboratory, which faces out on another street and appears sinister and run-down. It is in the laboratory that Dr. Jekyll becomes Mr. Hyde. Like the two secretly connected buildings, seemingly having

nothing to do with each other but in fact easily traversed, the upstanding Jekyll and the corrupt Hyde appear separate but in fact share an unseen inner connection.

These chapters also introduce us to the minor character of Dr. Lanyon, Jekyll's former colleague. Lanyon's labelling of Jekyll's research as "unscientific balderdash" hints at the supernatural bent of the experiments, which contrasts powerfully with the prevailing scientific consensus of the Victorian world, in which rationalism and materialism held sway. In his reverence for the rational and -logical, Lanyon emerges as the quintessential nineteenth-century scientist, automatically dismissing Jekyll's mystical experiments. Later events prove that his dogmatic faith in a purely material science is more akin to superstition than Jekyll's experiments.

## Chapters 4-5

### *Summary — Chapter 4: "The Carew Murder Case"*

Approximately one year later, the scene opens on a maid who, sitting at her window in the wee hours of the morning, witnesses a murder take place in the street below. She sees a small, evil-looking man, whom she recognizes as Mr. Hyde, encounter a polite, aged gentleman; when the gentleman offers Hyde a greeting, Hyde suddenly turns on him with a stick, beating him to death. The police find a letter addressed to Utterson on the dead body, and they consequently summon the lawyer. He identifies the body as Sir Danvers Carew, a popular member of Parliament and one of his clients.

Utterson still has Hyde's address, and he accompanies the police to a set of rooms located in a poor, evil-looking part of town. Utterson reflects on how odd it is that a man who lives in such squalor is the heir to Henry Jekyll's fortune. Hyde's villainous-looking landlady lets the men in, but the suspected murderer is not at home. The police find the murder weapon and the burned remains of Hyde's checkbook. Upon a subsequent visit to the bank, the police inspector learns that Hyde still has an account there. The officer assumes that he need only wait for Hyde to go and withdraw money. In the days and weeks that follow, however, no sign of Hyde turns up; he has no family, no friends, and those who have seen him are unable to give accurate descriptions, differ on details, and agree only on the evil aspect of his appearance.

### *Summary — Chapter 5: "Incident of the Letter"*

Utterson calls on Jekyll, whom he finds in his laboratory looking deathly ill. Jekyll feverishly claims that Hyde has left and that their relationship has ended. He also assures Utterson that the police shall never find the man. Jekyll then shows Utterson a letter and asks him what he should do with it, since he fears it could damage his reputation if he turns it over to the police. The letter is from Hyde, assuring Jekyll that he has means of escape, that Jekyll should not worry about him, and that he deems himself unworthy of Jekyll's great generosity. Utterson asks if Hyde dictated the terms of Jekyll's will—especially its insistence that Hyde inherit in the event of Jekyll's - "disappearance." Jekyll replies in the affirmative, and Utterson tells his friend that Hyde probably meant to murder him and that he has had a near escape. He takes the letter and departs.

On his way out, Utterson runs into Poole, the butler, and asks him to describe the man who delivered the letter; Poole, taken aback, claims to have no knowledge of any letters being delivered other than the usual mail. That night, over drinks, Utterson consults his trusted clerk, Mr. Guest, who is an expert on handwriting. Guest compares Hyde's letter with some of Jekyll's own writing and suggests that the same hand inscribed both;

Hyde's script merely leans in the opposite direction, as if for the purpose of concealment. Utterson reacts with alarm at the thought that Jekyll would forge a letter for a murderer.

## Analysis — Chapters 4–5

Chapter 4 illustrates the extent of Hyde's capacity for evil. Whereas we might earlier take Hyde for nothing more than an unscrupulous opportunist, manipulating Jekyll, the mindlessly vicious nature of the man becomes clear with the violent murder of Sir Danvers Carew. Hyde is violent at random, with no apparent motive, and with little concern for his own safety—as his willingness to beat a man to death in the middle of a public street demonstrates. His complete disappearance after the murder, along with his utter lack of family, friends, and people who can identify him, suggests that he possesses some kind of otherworldly origin.

In Chapter 5, as in the rest of the novel, Utterson staunchly remains the proper Victorian gentleman, despite the disturbing nature of the events that he investigates. Even as he plays the detective, his principal desire remains the avoidance of scandal rather than the discovery of truth. Thus, even when he suspects Jekyll of covering up for a murderer, he reports nothing of it to anyone, preferring to set the matter aside in the hopes of preserving his client's reputation. Utterson's insistence on propriety and the maintenance of appearances deeply hinders his ability to learn the truth about Jekyll and Hyde. Moreover, this insistence reflects a shortcoming in the Victorian society that the lawyer represents. Stevenson suggests that society focuses so exclusively on outward appearances and respectability that it remains blind to the fact that human beings also possess a darker side, replete with malevolent instincts and irrational passions. Society, like Utterson, cannot see that a seemingly upstanding person can also possess an evil potential hidden within.

Yet, despite Utterson's straitlaced and unimaginative perspective on the mystery, the eerie aura of the situation reaches such intensity as to effect even this reserved gentleman. Earlier, Utterson has dreams in which London is transformed into a nightmare landscape through which Hyde stalks, committing violence against innocents.

The image of the city as a place of hidden terrors recurs, but this time Utterson is awake and driving with the police to Hyde's rooms in the early morning. A fog has gripped London, and it swirls and eddies through the gloomy neighborhoods, making them seem "like a district of some city in a nightmare." As in all of his portrayals of London, Stevenson lavishes his descriptive skill on the passage, rendering the depicted landscape as a nest of hidden wickedness. Here, he describes the "great chocolate-coloured pall lowered over heaven ... here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown ... and here ... a haggard shaft of daylight would glance in between the swirling wreaths." It is important to note, however, that Stevenson attributes these poetic descriptions to Utterson. The words may seem out of character for the rather unimaginative lawyer, but one could also interpret them as testifying to the power of Hyde's horror. Perhaps the disturbing nature of Hyde's behavior and his residence bring out a darker side in Utterson himself, one in touch with the supernatural terrors lurking behind the facade of the everyday world.

The above passage offers an excellent example of Stevenson's ability to use evocative language to establish a sense of the uncanny in a narrative that is otherwise dry and forthright. Much of *Dr. Jekyll and Mr. Hyde* is written in a brisk, businesslike, and factual way, like a police report on a strange affair rather than a novel. This tone derives from the personality of Mr. Utterson but also seems to arise from the text itself. The original title, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and chapter headings such as "Incident of the Letter" and "Incident at the Window" contribute to this reserved, dispassionate tone, as if detectives themselves have been titling each report for a ledger. But in passages like the one above, Stevenson injects rich, evocative descriptions into the narrative. This richer language performs a duty that Stevenson's placid characterization of

Uttersson does not; more important, it creates a link between the language of the text and the actions of the characters. The author thus not only hints at a darker side within Utterson but also at a darker side within the text itself, which typically keeps up appearances as a logical and linear narrative but periodically sinks into decadent flourishes. Utterson and the text, then, become metaphors for humanity in general, and for society at large, both of which may appear logically oriented and straightforward but, in fact, contain darker undercurrents.

## Chapters 6-7

As time passes, with no sign of Hyde's reappearance, Jekyll becomes healthier-looking and more sociable, devoting himself to charity. To Utterson, it appears that the removal of Hyde's evil influence has had a tremendously positive effect on Jekyll. After two months of this placid lifestyle, Jekyll holds a dinner party, which both Utterson and Lanyon attend, and the three talk together as old friends. But a few days later, when Utterson calls on Jekyll, Poole reports that his master is receiving no visitors.

This scenario repeats itself for a week, so Utterson goes to visit Lanyon, hoping to learn why Jekyll has refused any company. He finds Lanyon in very poor health, pale and sickly, with a frightened look in his eyes. Lanyon explains that he has had a great shock and expects to die in a few weeks. "[L]ife has been pleasant," he says. "I liked it; yes, sir, I used to like it." Then he adds, "I sometimes think if we knew all, we should be more glad to get away." When Utterson mentions that Jekyll also seems ill, Lanyon violently demands that they talk of anything but Jekyll. He promises that after his death, Utterson may learn the truth about everything, but for now he will not discuss it. Afterward, at home, Utterson writes to Jekyll, talking about being turned away from Jekyll's house and inquiring as to what caused the break between him and Lanyon. Soon Jekyll's written reply arrives, explaining that while he still cares for Lanyon, he understands why the doctor says they must not meet. As for Jekyll himself, he pledges his continued affection for Utterson but adds that from now on he will be maintaining a strict seclusion, seeing no one. He says that he is suffering a punishment that he cannot name.

Lanyon dies a few weeks later, fulfilling his prophecy. After the funeral, Utterson takes from his safe a letter that Lanyon meant for him to read after he died. Inside, Utterson finds only another envelope, marked to remain sealed until Jekyll also has died. Out of professional principle, Utterson overcomes his curiosity and puts the envelope away for safekeeping. As weeks pass, he calls on Jekyll less and less frequently, and the butler continues to refuse him entry.

### ***Summary — Chapter 7: "Incident at the Window"***

The following Sunday, Utterson and Enfield are taking their regular stroll. Passing the door where Enfield once saw Hyde enter to retrieve Jekyll's check, Enfield remarks on the murder case. He notes that the story that began with the trampling has reached an end, as London will never again see Mr. Hyde. Enfield mentions that in the intervening weeks he has learned that the run-down laboratory they pass is physically connected to Jekyll's house, and they both stop to peer into the house's windows, with Utterson noting his concern for Jekyll's health. To their surprise, the two men find Jekyll at the window, enjoying the fresh air. Jekyll complains that he feels "very low," and Utterson suggests that he join them for a walk, to help his circulation. Jekyll refuses, saying that he cannot go out. Then, just as they resume polite conversation, a look of terror seizes his face, and he quickly shuts the window and vanishes. Utterson and Enfield depart in shocked silence.

## Analysis — Chapters 6–7

By this point in the story, it becomes clear that the mystery of Jekyll's relationship to Hyde has proven too much for Utterson's rational approach and search for logical explanations. The uncanny aspects of Hyde's appearance, behavior, and ability to disappear should suffice to indicate the fantastical air of the situation. At this point, however, the strange tragedy surrounding Lanyon roots the mystery in distinctly supernatural territory. Until this point, Lanyon's main significance to the story has been his function as a representative of reason. He dismisses Jekyll's experiments as "unscientific balderdash" and embodies the rational man of science, in distinct opposition to superstition and fantasy. Ironically, all of Lanyon's earlier sentiments seem to have given way to a cryptic, unexplained horror. Lanyon's deterioration mirrors the gradual erosion of logic in the face of the supernatural in the novel.

This erosion is accompanied by a further breakdown of language. As we see earlier, *Dr. Jekyll and Mr. Hyde* seems to present language—a rational, logical mode of perceiving and containing the world—as existing in opposition to the fanciful or fantastical. For example, Stevenson refrains from describing Hyde's crimes or Jekyll's youthful debaucheries in detail, as if such explanations might reduce the haunting effect of these wicked actions. Correspondingly, just as language might break down and defuse an aura of the uncanny, the uncanny can prompt a breakdown in language. Hyde's ugliness instigates one such loss of words. As we have seen, when Enfield and Utterson see Hyde's face, they prove unable to describe what exactly makes Hyde so ugly and frightening.

But the novel is permeated by other silences as well, more akin to refusals than failures to speak: Lanyon refuses to describe to Utterson what he has seen; Jekyll declines to discuss his relationship with Hyde; after witnessing Jekyll's strange disappearance from the window, Utterson and Enfield say almost nothing about it; and Utterson carries out an informal investigation of Hyde and Jekyll but never mentions his suspicions to anyone. This second set of silences derives not so much from being involuntarily awestruck by the uncanny, but rather points to an acknowledgment of a situation that exceeds the boundaries of logic, yet with an unwillingness to pursue it further or express it openly. Such unwillingness seems to stem, in turn, from a concern for reputation and public morality. Significantly, both Jekyll and Lanyon leave written records of what they have seen and done but insist that these records not be opened until after their deaths. In other words, the truth can be exposed only after the death of the person whose reputation it might ruin. Stevenson may suggest that such refusals to discuss the grittier side of life mirror a similar tendency in Victorian society at large.

## Chapter 8

Jekyll's butler Poole visits Utterson one night after dinner. Deeply agitated, he says only that he believes there has been some "foul play" regarding Dr. Jekyll; he quickly brings Utterson to his master's residence. The night is dark and windy, and the streets are deserted, giving Utterson a premonition of disaster. When he reaches Jekyll's house, he finds the servants gathered fearfully in the main hall. Poole brings Utterson to the door of Jekyll's laboratory and calls inside, saying that Utterson has come for a visit. A strange voice responds, sounding nothing like that of Jekyll; the owner of the voice tells Poole that he can receive no visitors.

Poole and Utterson retreat to the kitchen, where Poole insists that the voice they heard emanating from the laboratory does not belong to his master. Utterson wonders why the murderer would remain in the laboratory if he had just killed Jekyll and not simply flee. Poole describes how the mystery voice has sent him on constant errands to chemists; the man in the laboratory seems desperate for some ingredient that no drugstore in

London sells. Utterson, still hopeful, asks whether the notes Poole has received are in the doctor's hand, but Poole then reveals that he has seen the person inside the laboratory, when he came out briefly to search for something, and that the man looked nothing like Jekyll. Utterson suggests that Jekyll may have some disease that changes his voice and deforms his features, making them unrecognizable, but Poole declares that the person he saw was smaller than his master—and looked, in fact, like none other than Mr. Hyde.

Hearing Poole's words, Utterson resolves that he and Poole should break into the laboratory. He sends two servants around the block the laboratory's other door, the one that Enfield sees Hyde using at the beginning of the novel. Then, armed with a fireplace poker and an axe, Utterson and Poole return to the inner door. Utterson calls inside, demanding admittance. The voice begs for Utterson to have mercy and to leave him alone. The lawyer, however, recognizes the voice as Hyde's and orders Poole to smash down the door.

Once inside, the men find Hyde's body lying on the floor, a crushed vial in his hand. He appears to have poisoned himself. Utterson notes that Hyde is wearing a suit that belongs to Jekyll and that is much too large for him. The men search the entire laboratory, as well as the surgeon's theater below and the other rooms in the building, but they find neither a trace of Jekyll nor a corpse. They note a large mirror and think it strange to find such an item in a scientific laboratory. Then, on Jekyll's business table, they find a large envelope addressed to Utterson that contains three items. The first is a will, much like the previous one, except that it replaces Hyde's name with Utterson's. The second is a note to Utterson, with the present day's date on it. Based on this piece of evidence, Utterson surmises that Jekyll is still alive—and he wonders if Hyde really died by suicide or if Jekyll killed him. This note instructs Utterson to go home immediately and read the letter that Lanyon gave him earlier. It adds that if he desires to learn more, Utterson can read the confession of "Your worthy and unhappy friend, Henry Jekyll." Utterson takes the third item from the envelope—a sealed packet—and promises Poole that he will return that night and send for the police. He then heads back to his office to read Lanyon's letter and the contents of the sealed packet.

## Analysis

In the classic detective story, this climactic chapter would contain the scene in which the detective, having solved the case, reveals his ingenious solution and fingers the culprit. But, in spite of Utterson's efforts in investigating the matter of Jekyll and Hyde, he has made no progress in solving the mystery. Indeed, were it not for the existence of Lanyon's letter and Jekyll's confession, which make up the last two chapters, it seems likely that the truth about Jekyll and Hyde never would be ascertained.

One cannot blame Utterson for failing to solve the case of Jekyll and Hyde before reading the letters—even the most skilled professional detective could not have deduced the supernatural circumstances surrounding the doctor and his darker half. Nevertheless, Stevenson uses this chapter to emphasize just how far away from the truth Utterson remains, extending almost to the point of absurdity. The servants, led by Poole, remain more in touch with the reality of the situation; they *know* that something terrible has happened to their master, and so they forsake their duties and huddle together out of fright. Upon seeing them gathered in fear, Utterson reacts with a response characteristic of his all-consuming concern for propriety and the upkeep of appearances. Instead of looking for the cause of the servants' terror, he is more concerned with maintaining decorum and social hierarchy. "What, what?" he bursts out. "Are you all here? . . . Very irregular, very unseemly; your master would be far from pleased."

Even at this time of clear crisis, Utterson is unwilling to allow for any breach of propriety and order. As he talks with Poole before the locked door of the laboratory, Utterson is growing desperate to avoid taking action. He offers more and more absurd explanations for what Poole has seen that culminate in his suggestion that Jekyll

has a disease that has changed his appearance to the point of unrecognizability. Utterson is willing to accept any explanation, however improbable, before doing anything so indecorous as breaking down a door. Moreover, his unwillingness to break into Jekyll's laboratory reflects his continued concern for his friend's reputation. As long as he does not break in, he seems to think, Jekyll's good name will be preserved. In portraying Utterson's absurd mind-set, Stevenson seems to comment on the larger Victorian mentality and on what one might see as its privileging of order and decorum over truth.

But Utterson's unwillingness to penetrate the mystery of his friend's situation is more than the expression of his Victorian desire to avoid scandal. He seems to have a premonition that what awaits him in the laboratory constitutes not merely a breach of order but the toppling of one order by another. His conversation with Poole is a frantic attempt to avoid entering the world of supernatural terrors that Jekyll has loosed.

It is this sense of supernatural terror breaking into everyday reality that places *Dr. Jekyll and Mr. Hyde* firmly within the tradition of Gothic fiction, which flourished in nineteenth-century Europe—and particularly in Britain, where such Gothic masterpieces as *Dracula*, *The Turn of the Screw*, *Frankenstein*, and *Jane Eyre* were penned. The term “Gothic” covers a wide variety of stories, but certain recurring themes and motifs define the genre. Gothic tales may contain explicitly supernatural material, as *Dracula* does, or imply supernatural phenomena without narrating it directly, as *Jekyll and Hyde* does. They may not allude to supernatural events at all, but simply convey a sense of the uncanny, of dark and disturbing elements that break into the routine of prosaic, everyday life, as *Jane Eyre* does. Gothic novels often centre around secrets—such as Jekyll's connection to Hyde—or around doppelgängers, a German term referring to people who resemble other characters in strange, disconcerting ways. Frankenstein's monster is a doppelgänger for Frankenstein, just as Hyde is for Jekyll. Above all, Gothic novels depend upon geography for their power. Nearly every Gothic novel takes place in some strange, eerie locale from which the characters have difficulty escaping, be it Dracula's castle, the estate of Thornfield in *Jane Eyre*, or the decaying homes and palaces that appear in the stories of the greatest practitioner of American Gothic fiction, Edgar Allan Poe. In *Dr. Jekyll and Mr. Hyde*, of course, that uncanny place is the fog-blanketed world of night-time London.

Although the dialogue in this chapter arguably interrupts the dramatic momentum of the situation, Stevenson nevertheless conjures a mood of dread, primarily through the use of evocative language. For example, as Poole and Utterson stand ready to break down the door, the text declares that “[t]he scud had banked over the moon, and it was now quite dark. The wind, which only broke in puffs and draughts into that deep well of building, tossed the light of the candle to and fro about their steps.” And earlier, as Utterson and Poole travel through the empty streets to reach Jekyll's home, Stevenson revisits his frequent image of London as a nightmare city, where darkness—both moral and physical—holds sway.

## Chapter 9

This chapter constitutes a word-for-word transcription of the letter Lanyon intends Utterson to open after Lanyon's and Jekyll's deaths. Lanyon writes that after Jekyll's last dinner party, he received a strange letter from Jekyll. The letter asked Lanyon to go to Jekyll's home and, with the help of Poole, break into the upper room—or “cabinet”—of Jekyll's laboratory. The letter instructed Lanyon then to remove a specific drawer and all its contents from the laboratory, return with this drawer to his own home, and wait for a man who would come to claim it precisely at midnight. The letter seemed to Lanyon to have been written in a mood of



desperation. It offered no explanation for the orders it gave but promised Lanyon that if he did as it bade, he would soon understand everything.

Lanyon duly went to Jekyll's home, where Poole and a locksmith met him. The locksmith broke into the lab, and Lanyon returned home with the drawer. Within the drawer, Lanyon found several vials, one containing what seemed to be salt and another holding a peculiar red liquid. The drawer also contained a notebook recording what seemed to be years of experiments, with little notations such as "double" or "total failure!!!" scattered amid a long list of dates. However, the notebooks offered no hints as to what the experiments involved. Lanyon waited for his visitor, increasingly certain that Jekyll must be insane. As promised, at the stroke of midnight, a small, evil-looking man appeared, dressed in clothes much too large for him. It was, of course, Mr. Hyde, but Lanyon, never having seen the man before, did not recognize him. Hyde seemed nervous and excited. He avoided polite conversation, interested only in the contents of the drawer. Lanyon directed him to it, and Hyde then asked for a graduated glass. In it, he mixed the ingredients from the drawer to form a purple liquid, which then became green. Hyde paused and asked Lanyon whether he should leave and take the glass with him, or whether he should stay and drink it in front of Lanyon, allowing the doctor to witness something that he claimed would "stagger the unbelief of Satan." Lanyon, irritated, declared that he had already become so involved in the matter that he wanted to see the end of it.

Taking up the glass, Hyde told Lanyon that his scepticism of "transcendental medicine" would now be disproved. Before Lanyon's eyes, the deformed man drank the glass in one gulp and then seemed to swell, his body expanding, his face melting and shifting, until, shockingly, Hyde was gone and Dr. Jekyll stood in his place. Lanyon here ends his letter, stating that what Jekyll told him afterward is too shocking to repeat and that the horror of the event has so wrecked his constitution that he will soon die.

## Analysis

This chapter finally makes explicit the nature of Dr. Jekyll's relationship to his darker half, Mr. Hyde—the men are one and the same person. Lanyon's narrative offers a smaller mystery within the larger mystery of the novel: the doctor is presented with a puzzling set of instructions from his friend Jekyll without any explanation of what the instructions mean. We know more than Lanyon, of course, and instantly realize that the small man who strikes Lanyon with a "disgustful curiosity" can be none other than Hyde. But even this knowledge does not diminish the shocking effect of the climax of the novel, the moment when we finally witness the interchange between the two identities. Through the astonished eyes of Lanyon, Stevenson offers a vivid description, using detailed language and imagery to lend immediacy to supernatural events.

Yet it is worth noting that for all the details that the doctor's account includes, this chapter offers very little *explanation* of what Lanyon sees. We learn that Hyde and Jekyll are the same person and that the two personas can morph into one another with the help of a mysterious potion. We remain largely in the dark, however, as to how or why this situation came about. Lanyon states that Jekyll told him everything after the transformation was complete, but he refrains from telling Utterson, declaring that "[w]hat he told me in the next hour I cannot bring my mind to set on paper."

As with previous silences in the novel, this silence owes to a character's refusal to confront truths that upset his worldview. As we have seen in previous chapters, Jekyll has delved into mystical investigations of the nature of man, whereas Lanyon has adhered strictly to rational, materialist science. Indeed, in some sense, Lanyon cannot conceive of the world that Jekyll has entered; thus, when he is forced to confront this world as manifested in Hyde's transformation, he retreats deep within himself, spurning this phenomenon that shatters



his worldview. The impact of the shock is such that it causes Lanyon, a scientist committed to pursuing knowledge, to declare in Chapter 6, "I sometimes think if we knew all, we should be more glad to get away." Lanyon has decided that some knowledge is not worth the cost of obtaining or possessing it. Like Utterson and Enfield, he prefers silence to the exposure of dark truths. The task of exposing these truths must fall to Henry Jekyll himself, in the final chapter of the novel. As the only character to have embraced the darker side of the world, Jekyll remains the only one willing to speak of it.

## Chapter 10

This chapter offers a transcription of the letter Jekyll leaves for Utterson in the laboratory. Jekyll writes that upon his birth he possessed a large inheritance, a healthy body, and a hardworking, decent nature. His idealism allowed him to maintain a respectable seriousness in public while hiding his more frivolous and indecent side. By the time he was fully grown, he found himself leading a dual life, in which his better side constantly felt guilt for the transgressions of his darker side. When his scientific interests led to mystical studies as to the divided nature of man, he hoped to find some solution to his own split nature. Jekyll insists that "man is not truly one, but truly two," and he records how he dreamed of separating the good and evil natures.

Jekyll reports that, after much research, he eventually found a chemical solution that might serve his purposes. Buying a large quantity of salt as his last ingredient, he took the potion with the knowledge that he was risking his life, but he remained driven by the hopes of making a great discovery. At first, he experienced incredible pain and nausea. But as these symptoms subsided, he felt vigorous and filled with recklessness and sensuality. He had become the shrunken, deformed Mr. Hyde. He hypothesizes that Hyde's small stature owed to the fact that this persona represented his evil side alone, which up to that point had been repressed.

Upon first looking into a mirror after the transformation, Jekyll-turned-Hyde was not repulsed by his new form; instead, he experienced "a leap of welcome." He came to delight in living as Hyde. Jekyll was becoming too old to act upon his more embarrassing impulses, but Hyde was a younger man, the personification of the evil side that emerged several years after Jekyll's own birth. Transforming himself into Hyde became a welcome outlet for Jekyll's passions. Jekyll furnished a home and set up a bank account for his alter ego, Hyde, who soon sunk into utter degradation. But each time he transformed back into Jekyll, he felt no guilt at Hyde's dark exploits, though he did try to right whatever wrongs had been done.

It was not until two months before the Carew murder that Jekyll found cause for concern. While asleep one night, he involuntarily transformed into Hyde—without the help of the potion—and awoke in the body of his darker half. This incident convinced him that he must cease with his transformations or risk being trapped in Hyde's form forever. But after two months as Jekyll, he caved in and took the potion again. Hyde, so long repressed, emerged wild and vengefully savage, and it was in this mood that he beat Carew to death, delighting in the crime. Hyde showed no remorse for the murder, but Jekyll knelt and prayed to God for forgiveness even before his transformation back was complete. The horrifying nature of the murder convinced Jekyll never to transform himself again, and it was during the subsequent months that Utterson and others remarked that Jekyll seemed to have had a weight lifted from his shoulders, and that everything seemed well with him.

Eventually, though, Jekyll grew weary of constant virtue and indulged some of his darker desires—in his own person, not that of Hyde. But this dip into darkness proved sufficient to cause another spontaneous

transformation into Hyde, which took place one day when Jekyll was sitting in a park, far from home. As Hyde, he immediately felt brave and powerful, but he also knew that the police would seize him for his murder of Carew. He could not even return to his rooms to get his potions without a great risk of being captured. It was then that he sent word to Lanyon to break into his laboratory and get his potions for him. After that night, he had to take a double dose of the potion every six hours to avoid spontaneous transformation into Hyde. As soon as the drug began to wear off, the transformation process would begin. It was one of these spells that struck him as he spoke to Enfield and Utterson out the window, forcing him to withdraw.

In his last, desperate hours, Hyde grew stronger as Jekyll grew weaker. Moreover, the salt necessary for the potion began to run out. Jekyll ordered more, only to discover that the mineral did not have the same effect; he realized that the original salt must have contained an impurity that made the potion work. Jekyll then anticipated the fast approach of the moment when he must become Hyde permanently. He thus used the last of the potion to buy himself time during which to compose this final letter. Jekyll writes that he does not know whether, when faced with discovery, Hyde will kill himself or be arrested and hanged—but he knows that by the time Utterson reads this letter, Henry Jekyll will be no more.

*[As] the first edge of my penitence wore off ... a qualm came over me, a horrid nausea and the most deadly shuddering.*

## Analysis

At this point all the mysteries of the novel unravel, as we encounter a second account of the same events that have been unfolding throughout the novel. Only this time, instead of seeing them from the point of view of Utterson, we see them from the point of view of Jekyll—and, by extension, that of Hyde. This shift in point of view makes a great difference indeed. All the events that seemed puzzling or inexplicable before are suddenly explained: Jekyll's confession makes clear the will that left everything to Hyde; it tells of the events leading up to the brutal murder of Carew; it clarifies the mystery of the similarity between Jekyll's and Hyde's handwritings; it - elucidates why Jekyll seemed to improve dramatically after Carew's murder, and why he abruptly went into a decline and was forced into seclusion. We know, finally, the details behind Hyde's midnight visit to Lanyon and Jekyll's bizarre disappearance from the window while talking to Enfield and Utterson; so, too, is Jekyll's final - disappearance explained. It is as if there have been two parallel narratives throughout the novel, and we have, until now, been given access only to one. With Jekyll's confession, however, everything falls into place.

Jekyll's meditations on the dual nature of man, which prompt his forays into the experiments that bring forth Hyde, point to the novel's central question about the nature of the relationship between the good and evil portions of the human soul. As the embodiment of the dark side of man, Hyde is driven by passion and heedless of moral constraints. Yet it is important to note that while Hyde exists as distilled evil, Jekyll remains a mixture of good and evil. Jekyll repeatedly claims that his goal was to liberate his light half from his darker impulses, yet the opposite seems to happen. His dark side is given flesh, while his better half is not. Moreover, his dark side grows ever stronger as the novel continues, until the old, half-good and half-evil Jekyll ceases to exist.

Hyde is smaller than Jekyll, and younger, which leads Jekyll to surmise that his evil part is smaller and less developed than his good part. Yet Hyde's physical strength might suggest the opposite—that the evil side possesses a superior power and vigour. Jekyll's initial delight whenever he becomes Hyde seems to support this viewpoint, as does the fact that, no matter how appalling the crimes Hyde commits, Jekyll never feels guilty

enough to refrain from making the transformation again as soon as he feels the urge. “Henry Jekyll stood at times aghast before the acts of Edward Hyde,” Jekyll writes, “but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience. It was Hyde, after all, and Hyde alone, that was guilty.” But such statements seem little more than an absurd attempt at self-justification. For it is Jekyll who brings Hyde into being, clearly knowing that he embodies pure evil. Jekyll therefore bears responsibility for Hyde’s actions. Indeed, his willingness to convince himself otherwise suggests, again, that the darker half of the man has the upper hand, even when he is Jekyll and not Hyde.

With these pieces of evidence, Stevenson suggests the immensity of humanity’s dark impulses, which conscience can barely hold in check. In the end, then, although he portrays Utterson and Enfield as somewhat absurd in their denial of evil, Stevenson also may sympathize with their determination to repress their dark sides completely. Evil may be so strong that such strategies offer the only possibility for order and morality in society. The alternative—actively exploring the darkness—leads one into the trap that closes permanently on the hapless Jekyll, whose conscientious, civilized self proves no match for the violence unleashed in the person of Hyde.

Interestingly, even in this confessional chapter, certain details of the story’s horrors remain obscure. Jekyll refuses to give any description of his youthful sins, and he does not actually elaborate on any of the “depravity”—except the murder of Carew—in which Hyde engages. As with other silences in the book, this absence of explanation may point to the clash between rational articulation and the irrationality of profound evil. Perhaps these deeds are so depraved that they defy all attempts at true explanation, or perhaps Stevenson fears that to describe them explicitly would be to destroy their eerie power.

But in this chapter in particular, the silence may also indicate not a failure of words but, as in other instances, a refusal to use them. Earlier in the novel, reserved and decorous men such as Enfield and Utterson, wanting to deny the darker elements of humanity, make such a refusal. Here, however, one can hardly ascribe the silences to a character’s denial of evil, since the letter that constitutes this chapter comes from Jekyll himself. The absence of description may owe not to any repression within the novel itself but to the repressive tendencies of the world in which Stevenson wrote. Rigid Victorian norms would not have allowed him to elaborate upon Jekyll’s and Hyde’s crimes if they were tremendously gruesome; Stevenson thus discusses them in a vague (and thus acceptable) manner.

While Victorian society forbade the discussion of many issues, sexuality stood at the top of the blacklist. Based on other indications in the novel, one can reasonably infer that the misdeeds of Jekyll and Hyde are sexual in nature. For example, upon the novel’s introduction of Hyde, Hyde tramples a young girl underfoot and then pays off her family. Child prostitution was rampant in Victorian London, and there may be a suggestion of it here. Moreover, in a novel whose characters are all staunch bachelors, one might interpret the “depravity” mentioned in the text as acts of hidden homosexuality. Late Victorian literature contains many subtle allusions to covert acts of socially unaccepted sexual behaviour, often referring to or symbolizing homosexual activities. Oscar Wilde’s novel *The Picture of Dorian Gray* provides an excellent example of Victorian literature’s concern and anxiety regarding sexual orientation.

In the end, though, the actual nature of Hyde’s and Jekyll’s sins proves less important than Stevenson’s larger point, which is that the lure of the dark side constitutes a universal part of our human nature. We are all Jekylls, desperately trying to keep our Hydes under control—even as we are secretly fascinated by what they do and envious of their frightening freedom from moral constraints.

## Key Themes:

### Good vs. Evil

Good vs. evil is basically the novel's biggest theme. More specifically, *Dr. Jekyll and Mr. Hyde* is easily viewed as an allegory about the good and evil that exist in all men, and about our struggle with these two sides of the human personality. In this book, then, the battle between good and evil rages within the individual. The question is which is superior. Since Hyde seems to be taking over, one could argue that evil is stronger than good. However, Hyde does end up dead at the end of the story, perhaps suggesting a weakness or failure of evil. The big question, of course, is whether or not good can be separated from evil, or whether the two are forever intertwined.

### Questions about Good vs. Evil

1. How and where does the battle between good and evil play out in this book? Most importantly, who wins?
2. What is the relationship between Dr. Jekyll and Mr. Hyde?
3. Dr. Jekyll was trying to separate himself into two versions: Good and Evil. But what he got was normal Dr. Jekyll and pure, unadulterated evil Mr. Hyde. Why did he only get an evil version of himself?
4. On the good vs. evil spectrum, where does Mr. Utterson fall?

### Repression

Repression is indisputably a cause of troubles in *Dr. Jekyll and Mr. Hyde*. The repression here is that of Victorian England: no sexual appetites, no violence, and no great expressions of emotion, at least in the public sphere. Everything is sober and dignified, and you're really not supposed to be happy. (That would somehow take away from your focus on morality). The more Dr. Jekyll's forbidden appetites are repressed, the more he desires the life of Mr. Hyde, and the stronger Mr. Hyde grows. This is clearly demonstrated after Dr. Jekyll's two-month hiatus from donning the visage of Mr. Hyde; Dr. Jekyll finds that the pull to evil has been magnified after months of repression.

### Questions about Repression

1. Does Mr. Utterson lead a repressed life? On the one hand his life is full of routine – exploring the Dr. Jekyll/Mr. Hyde stuff seems to be his way of cutting loose. But on the other hand...he doesn't seem unhappy with his staid way of living.
2. If Dr. Jekyll finds all this pleasure in being evil, why doesn't he just stop being so repressed, forget about this whole respectable doctor thing and go lead a criminal life?

3. To what extent is Dr. Jekyll's repression meant to represent the repression of other British citizens? Is repression particular to Dr. Jekyll, or is this a problem for other people too?

## Friendship

Friendship in *Dr. Jekyll and Mr. Hyde* serves to drive the plot forward. Aside from human curiosity, Mr. Utterson is compelled to uncover the mystery of the evil man because of his friendship with Dr. Jekyll. In trying to unravel the secret, his many friendships deliver crucial pieces of information. In this sense, friendship acts as both a motivator and an enabler. As for the friendship between Dr. Lanyon and Dr. Jekyll, it's certainly not as unconditional as the loyalty Mr. Utterson bears for Dr. Jekyll. Instead, it's fraught with competition, anger, and eventually an irreconcilable quarrel. We see that friendships can be ruined by differences of opinion.

## Questions about Friendship

1. What role does friendship play in this novel? We said it "drives the plot forward"...how?
2. How strong are these friendships, really? Dr. Lanyon and Dr. Jekyll quarrel over science, and Mr. Utterson has a difficult time believing Dr. Jekyll to be capable of evil. Are they friends, or non-hostile acquaintances?
3. Keeping in mind that all the men in this novel seem to be confirmed bachelors, what role does friendship play in their lives?

## Appearances

Appearances figure in the novel both figuratively and literally. Dr. Jekyll definitely wants to keep up a well-respected façade, even though he has a lot of unsavoury tendencies. In a literal sense, the appearances of buildings in the novel reflect the character of the building's inhabitants. Dr.

Jekyll has a comfortable and well-appointed house, but Mr. Hyde spends most of his time in the "dingy windowless structure" of the doctor's laboratory. Other disreputable quarters of London are described as well, the stomping ground of Mr. Hyde.

## Questions about Appearances

1. What is the relationship between physical buildings and the events that take place in or near them?
2. Why is Dr. Jekyll so concerned with keeping up appearances? And what appearance is he trying to keep?

3. Where in the novel do events seem to point in a particular direction when the opposite is in fact true?

## Curiosity

In *Dr. Jekyll and Mr. Hyde*, curiosity drives the characters to seek knowledge. This curiosity is either suppressed or fulfilled in each character. Curiosity lacks any negative connotation; instead, characters who do not actively seek to unravel the Jekyll and Hyde mystery may be viewed as passive or weak. Finally, the characters' curiosities are, to some degree, transferred over to the reader; we seek to solve the puzzle along with Mr. Utterson.

### Questions about Curiosity

1. What is the effect of having Mr. Enfield be so adamantly *not* curious?
2. One could say that curiosity killed Dr. Lanyon. Is it possible that Mr. Utterson could have suffered the same fate?
3. When Mr. Utterson suppresses his natural curiosity, what force is superseding his desire to satisfy his curiosity?

## Lies and Deceit

In *Dr. Jekyll and Mr. Hyde*, the plot is frequently driven forward by secrecy and deception; Mr. Utterson doesn't know the relationship between Dr. Jekyll and Mr. Hyde, and he wants to find out. Also, by omitting the scenes of Mr. Hyde's supposedly crazy debauchery, Stevenson allows our imaginations to run to wild and eerie places.

### Questions about Lies and Deceit

1. All we really know of Mr. Hyde's pleasures, aside from the two crimes we see through others' eyes, is that they run absolutely counter to Victorian morality...which isn't much to go on. He could be doing anything from drugs to sex for pleasure to alcohol abuse to public brawls. These were all considered bad news in Victorian times. Build an argument for any one of these, keeping in mind the necessity of extrapolation.
2. Many omissions in the book are caused by the plurality of perspectives that Stevenson employs to craft the novel. Why did Stevenson choose to write from multiple points of view?
3. One point of view is glaringly missing: that of Mr. Hyde's. What is the effect of this?

## Violence

This novel details two crimes of violence against innocent and helpless citizens: first, a little girl, and second, an elderly man. The violence in the novel centres on Mr. Hyde, and raises the question as to whether or not violence is an inherent part of man's nature.

## Questions About Violence

1. What does reading Dr. Jekyll's account of Mr. Hyde's two crimes add to what we already knew?
2. Why does Mr. Hyde commit the crimes he does? Is pleasure the sole reason?
3. Mr. Hyde's crimes all seem to be committed on the spur of the moment. Why is this so?

## Religion

God and Satan figure prominently in this text, as well as many general references to religion and works of charity. As part of their intellectual lives, the men in the novel discuss various religious works. One sign of Mr. Hyde's wickedness, for example, is his defacing Dr. Jekyll's favourite religious work. Mr. Hyde is also frequently likened to Satan.

## Questions about Religion

1. In Chapter Seven, Mr. Utterson and Mr. Enfield converse briefly with Dr. Jekyll (sitting at a window) before Dr. Jekyll essentially freaks out and shuts the window. What they witness inspires a good deal of horror in both of them. Mr. Utterson says, "God forgive us! God forgive us!" and is answered with a nod from Mr. Enfield. What does this mean? What is God supposed to forgive them for?
2. Mr. Utterson says that he "[inclines] to Cain's heresy." Cain was a guy who killed his brother in the Bible. What could this possibly be saying about Mr. Utterson? About the novel as a whole?
3. How does religion function in this novel? What purpose might it serve, or what questions might it raise?

## Women and Femininity

Most female characters in *Dr. Jekyll and Mr. Hyde* are passive and weak. The first female we see is a young girl mowed over by Mr. Hyde. Although she is "not much the worse, more frightened," she still kicks up an incredible fuss and a large group of people come to her aid. The next woman we see is via a maid's narrative of the Carew murder. After witnessing the murder, she faints, awakening long after the murderer is gone. She is a passive spectator. There is much speculation as to the reasons for the absence of females in the story; one particularly compelling argument is that women function as moral bedrocks in most Victorian novels. They're supposed to be beacons of good moral influence. In *Dr. Jekyll and Mr. Hyde* therefore, women may have unnecessarily complicated the story.

## Questions about Women and Femininity

1. The women in this novel are passive spectators who require outside help. How central is it to Stevenson's novel that he cast women in this light?

2. In most stage and film adaptations of the book, Dr. Jekyll has a romantic interest. In what ways would a romantic interest complicate the story of Dr. Jekyll and Mr. Hyde? Is this an unacceptable alteration of Stevenson's story?
3. Is *Dr. Jekyll and Mr. Hyde*, because it's a novel that focuses on internal human struggle, a story that transcends gender distinctions and appeals to all humans? Or is it male-specific?

## Key Quotations:

"Quiet minds cannot be perplexed or frightened but go on in fortune or misfortune at their own private pace, like a clock during a thunderstorm."

"If he be Mr. Hyde" he had thought, "I shall be Mr. Seek."

"It is one thing to mortify curiosity, another to conquer it."

"I sat in the sun on a bench; the animal within me licking the chops of memory; the spiritual side a little drowsed, promising subsequent penitence, but not yet moved to begin."

"If I am the chief of sinners, I am the chief of sufferers also."

"You must suffer me to go my own dark way."

"With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to the truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two."

"There comes an end to all things; the most capacious measure is filled at last; and this brief condescension to evil finally destroyed the balance of my soul."

"The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness."

There was something strange in my sensations, something indescribably sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my fancy, a solution of the bonds of obligation, an unknown but innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil and the thought, in that moment, braced and delighted me like wine."

"I had learned to dwell with pleasure as a beloved daydream on the thought of the separation of these elements. 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 and remorse of his more upright twin and the just could walk steadfastly and securely on his upward path doing the good things in which he found his pleasure and no longer exposed to disgrace and penitence by the hands of this extraneous evil.”

“Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.”

“The less I understood of this farrago, the less I was in a position to judge of its importance.”

“I feel very strongly about putting questions; it partakes too much of the style of the day of judgement. You start a question, and it's like starting a stone. You sit quietly

on the top of a hill; and away the stone goes, starting others; and presently some bland old bird (the last you would have thought of) is knocked on the head in his own back garden, and the family have to change their name. No, sir, I make it a rule of mine: the more it looks like Queer Street, the less I ask.”

“This was the shocking thing; that the slime of the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, should usurp the offices of life. And this again, that that insurgent horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born; and at every hour of weakness, and in the confidence of slumber, prevailed against him, and deposed him out of life.”

“I incline to Cain's heresy,” he used to say quaintly: “I let my brother go to the devil in his own way.”

“Strange as my circumstances were, the terms of this debate are as old and commonplace as man; much the same inducements and alarms cast the die for any tempted and trembling sinner; and it fell out with me, as it falls with so vast a majority of my fellows, that I chose the better part and was found wanting in the strength to keep to it.”

“It was for one minute that I saw him, but the hair stood upon my head like quills. Sir, if that was my master, why had he a mask upon his face?”

“All human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone, in the ranks of mankind, was pure evil.”

“You start a question, and it's like starting a stone. You sit quietly on the top of a hill; and away the stone goes, starting others...”

“Someday...after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you.”

“Jekyll had more than a father's interest; Hyde had more than a son's indifference.”

“I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both.”

“O God! I screamed, and 'O God!' again and again; for there before my eyes-- pale and shaken, and half fainting, and groping before him with his hands, like a man restored from

“O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.”

“...That insurgent horror was knit to him closer than a wife, closer than an eye lay caged in his flesh, where he heard it mutter and felt it struggle to be born; and at every hour of weakness, and in the confidence of slumber, prevailed against him, and deposed him out of life.”

“It was the curse of mankind that these incongruous faggots were thus bound together that in the agonised womb of consciousness these polar twins should be continuously struggling. How then were they dissociated?”

“To cast in it with Hyde was to die a thousand interests and aspirations.”

“The door, indeed, stood open as before; but the windows were still shuttered, the chimneys breathed no stain into the bright air, there sounded abroad none of that low stir (perhaps audible rather to the ear of the spirit than to the ear of the flesh) by which a house announces and betrays its human lodgers.”

“Someday, Utterson, after I am dead, you may perhaps come to learn the right and wrong of

“Do you know Poole,” he said, looking up, “that you and I are about to place ourselves in a position of some peril?”

The Strange Case of Dr. Jekyll and Mr. Hyde Quotes (showing 31-60 of 46)

“I feel very strongly about putting questions; it partakes too much of the style of the Day of Judgment.”

“I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point.

Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. 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 and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil.

It was the curse of mankind that these incongruous elements were thus bound together—that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then were they dissociated?”

“Half an hour from now, when I shall again and for ever reindue that hated personality, I know how I shall sit shuddering and weeping in my chair, or continue, with the most strained and fear-struck ecstasy of listening, to pace up and down this room (my last earthly refuge) and give ear to every sound of menace. Will Hyde die upon the scaffold? or will he find the courage to release himself at the last moment? God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here, then, as I lay down the pen, and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.”

“I have been made to learn that the doom and burden of our life is bound forever on man’s shoulders; and when the attempt is made to cast it off, it but returns upon us with more unfamiliar and more awful pressure.”

“I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of. ~Jekyll”

“Under the strain of this continually impending doom and by the sleeplessness to which I now condemned myself, ay, even beyond what I had thought possible to man, I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind, and solely occupied by one thought: the horror of my other self.”

“total failure!!!”

“I began to perceive more deeply than it has ever yet been stated, the trembling immateriality, the mist like transience, of this seemingly so solid body in which we walk attired.”

“Scared by the thought, brooded awhile on his own past, groping in all the corners of memory, lest by chance some jack-in-the-box of an old iniquity, should leap to light there.”

“A moment before I had been safe of all men's respect, wealthy, beloved - the cloth laying for me in the dining room at home; and now I was the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows.”

“After all, I reflected, I was like my neighbours; and then I smiled, comparing myself with other men, comparing my active goodwill with the lazy cruelty of their neglect.”

“It was the curse of mankind that these incongruous faggots were thus bound together --that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then were they dissociated?”

“As i looked there came, I thought a change- he seemed to swell- his face became suddenly black and the features seemed to melt and alter.

# GCSE English Literature

## Paper 1: 'The Strange Case of Dr Jekyll and Mr Hyde'

### Contents

- How to revise
- The exam question
- Mark scheme
- How to answer the question
- Example answers
- Sentence starters
- Practice questions

Please be aware that the practice questions are a guide only. Any of the main themes or characters could be named in the essay question. Additionally, the examiner could pick different extracts from the novel.



# HOW TO REVISE

1. Complete the activities on these pages.

2. Learn key quotations

3. Plan/write answers to the questions

## Characters you need to revise

5. Dr Henry Jekyll
6. Mr Edward Hyde
7. Mr Gabriel John Utterson
8. Dr Hastie Lanyon

### *Minor Characters*

Mr Poole, Mr Enfield, Mr Guest, Sir Danvers Carew

## Themes you need to revise

- The duality of man
- Science and the unexplained
- The Victorian Gentleman & his reputation
- Violence
- Secrets and mystery
- Fear and horror
- The Urban Gothic

For each **character**:

- § Consider why they are important in the novel. **Why do you think Stevenson included this character?**
- § Consider how the character changes in the novel. **How does this character develop as the novel progresses?**
- § Identify the key moments for this character. **Which section of the novel do they play an important part in?**
- § Look at your notes about the different themes in the novel. **Does thinking about a theme develop your understanding of a character?**
- § Look at your notes about the historical context of the novel. **Does this develop your understanding of the character?**
- § Pick at least **three quotations for each character**. Annotate them to consider how Stevenson has used language to tell us something about the characters.

**CHALLENGE:** Research different productions of the novel (watch the novel on stage or on film, look at photographs on google images). **How have different productions presented the character(s) in different ways?**

For each **theme**:

5. Consider why they are important in the novel. **Why do you think Stevenson wants the reader to think about this issue?**
6. Consider how the theme changes in the novel. **How does this theme develop as the novel progresses?**
7. Identify the key moments for this theme. **Which section of the novel do they novel an important part in?**
8. Look at your notes about the different characters in the novel. **Does thinking about a character develop your understanding of a theme?**
9. Look at your notes about the historical context of the novel. **Does this develop your understanding of the theme?**
10. Pick at least **three quotations for each theme**. Annotate them to consider how Stevenson has used language to tell us something.

**CHALLENGE:** Research different posters or book covers of the novel (look on google images). **How have different themes been emphasised?**

**Which do you think is the most important theme? Why?**

# The Exam Question

There will only be one question based on 'Dr Jekyll and Mr Hyde'. You will not have to choose a question.

10

## Section B: The 19<sup>th</sup>-century novel

Answer **one** question from this section on your chosen text.

EITHER

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 2 and then answer the question that follows.

In this extract Mr Utterson has just met Mr Hyde for the first time.

'We have common friends,' said Mr Utterson.  
'Common friends!' echoed Mr Hyde, a little hoarsely. 'Who are they?'  
'Jekyll, for instance,' said the lawyer.  
'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.'  
5 'Come,' said Mr Utterson, 'that is not fitting language.'  
The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.  
10 The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked was one of a class that is rarely solved. 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 a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, — all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. 'There must be something else,' said the perplexed gentleman. 'There *is* something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think;  
20 for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend!'

The examiner will provide a brief explanation of where in the novel the extract comes from.

You should spend 52 minutes on this question. This includes planning, writing and checking your work.

One extract from the novel will be printed for you. You should refer to this for at least 1/3 of your answer. It's a good idea to use quotations from here. You will have to remember any other quotations yourself.

07

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

You must refer to the extract and the whole novel.

The question will be based either around a theme or a character\_\_\_\_\_

The question will ask you to give your opinion.

# MARK SCHEME (30+4=34)

	Students working at this level:
<b>Level 6 (26-30)</b> <b>Conceptual critique</b>	<ul style="list-style-type: none"> <li>- All of LEVEL 4 + 5</li> <li>- Convincing, critical, conceptual argument that drives response to task and text</li> <li>- Analytical approach – precise references to illustrate argument</li> </ul>
<b>Level 5 (21-25)</b> <b>Developed/balanced analysis</b>	<ul style="list-style-type: none"> <li>- All of LEVEL 4</li> <li>- Consider different points of view/meanings/readings</li> <li>- Develop ideas by linking to whole text/ context/ other references</li> <li>- Offer tentative theories</li> </ul>
<b>Level 4 (16-20)</b> <b>Exploration of text as a construct/ writer's purpose</b>	<ul style="list-style-type: none"> <li>- Understand task and text and write a sustained response</li> <li>- Treat text as conscious construct/deliberate construction</li> <li>- Explain effect of writer's (deliberate) choices</li> <li>- Use references effectively to support their point</li> <li>- Show relative understanding of context</li> <li>- Understand themes/ideas linked to abstract terms</li> </ul>
<b>Level 3 (11-15)</b> <b>Reasoned explanation</b>	<ul style="list-style-type: none"> <li>- Make relevant points about task and whole text</li> <li>- Focus on content of the text rather than the construction of it</li> <li>- Explain what they think and why</li> <li>- Use references to support ideas</li> <li>- Identify more than one method used by the writer</li> <li>- Are aware of themes and ideas</li> </ul>
<b>Level 2 (6-10)</b> <b>Supported understanding</b>	<ul style="list-style-type: none"> <li>- Attempts to have a clear opinion/point of view</li> <li>- Attempts to use evidence</li> <li>- Begins to be aware of writer/deliberate effects (e.g. mood)</li> </ul>
<b>Level 1 (1-5)</b> <b>Narrative description</b>	<ul style="list-style-type: none"> <li>- Tell the story/what happens in the text</li> <li>- Make some reference to the text</li> <li>- Focus on narrative/plot</li> </ul>

Assessment objectives and marks available	
AO1 (12/34)	Read, understand and respond to texts. Maintain a critical style and develop an <b>informed personal response</b> ; use textual <b>references/quotations</b> , to support and illustrate <b>interpretations</b>
AO2 (12/34)	Analyse the <b>language, form and structure</b> used by a writer to create meanings and effects, using relevant <b>subject terminology</b> where appropriate.
AO3 (6/34)	Show understanding of the relationships between <b>texts and the contexts</b> in which they were written.
AO4 (4/34)	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with <b>accurate spelling and punctuation</b> .



# HOW TO ANSWER THE QUESTION

1. **Read the question carefully.** Identify which characters or themes you need to focus on .
2. Think back to your revision notes. **What is your opinion about this character or theme?**
3. Read the extract and **pick out 2/3 quotations** you would like to focus on. **Annotate these** to consider how Stevenson has used language/structure/form for effect.
4. Identify **other moments** in the novel that you think are important in **exploring your opinion** about the characters/themes. You should try to remember quotations.
5. Consider what information about **historical context** will help your **explore your opinion.**
6. Order your notes **into 3-5 clear points** you are going to make about the character/ theme.

Remember – practise makes perfect!

## CHALLENGE (Level 5 and Level 6):

- Can you see how a particular **motif** is important in this extract/the whole novel?
- Have you got a point to make about **structure and/or form**?
- Can you consider **alternative opinions** to your own? What do other people think about this theme or character?
- Make sure you have a **clear line or argument (thesis)** that answers the question.



Remember, a good response (Level 4 or higher) will always refer to my ideas.

"Dr Jekyll and Mr Hyde" the novel is a product of my imagination. The characters are things I have created. Do not treat them as real people.

To do well you need to think about the decisions I have made while writing the novel and explain these ideas in your essay.

# SENTENCE STARTERS

Stevenson introduces the character as...

Stevenson uses...

Stevenson wants to....

Stevenson communicates.....

Stevenson intends to....

Stevenson decided to start with....

Stevenson presents 'Dr Jekyll and Mr Hyde' as...

The novel closes/opens with....

Stevenson wants to reader to think that.....

The character is presented as.....by the Stevenson to.....

Stevenson uses negative language because he wants to show.....

Stevenson want the reader/reader to understand....

The character embodies/ represents/ symbolises....

Stevenson illustrates the idea through...

The idea of....is presented by Stevenson through....

The concept is explored through the use of....

When Stevenson uses.....he wants to convey the idea that.....

X is portrayed as.....

A sense of.....is created by Stevenson by.....

The location of X symbolises.....

We already know that.....because.....

The reader is aware of...

When the reader discovers

Stevenson uses the urban gothic setting to....

This character is first presented as....

This is a turning point because.....

Stevenson may be trying to/ could be trying to show...

Stevenson is influenced by....

The reader may interpret this as....

Stevenson challenges the reader to....

The concept of.....

The writer's concept...

Read the following extract from Chapter 1 and then answer the question that follows.

In this extract Mr Enfield tells Mr Utterson about his meeting with Mr Hyde.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative. "It is connected in my mind," added he, "with a very odd story."

"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep-- street after street, all lighted up as if for a procession and all as empty as a church-- till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a few halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running.

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract.
- how Stevenson presents Mr Hyde in the novel as a whole.

A

Read the following extract from Chapter 2 and then answer the question that follows.

In this extract Mr Utterson looks at Dr Jekyll's will, having just heard about the violence of Mr Hyde.

**B**

That evening Mr. Utterson came home to his bachelor house in sombre spirits and sat down to dinner without relish. It was his custom of a Sunday, when this meal was over, to sit close by the fire, a volume of some dry divinity on his reading desk, until the clock of the neighbouring church rang out the hour of twelve, when he would go soberly and gratefully to bed. On this night however, as soon as the cloth was taken away, he took up a candle and went into his business room. There he opened his safe, took from the most private part of it a document endorsed on the envelope as Dr. Jekyll's Will and sat down with a clouded brow to study its contents. The will was holograph, for Mr. Utterson though he took charge of it now that it was made, had refused to lend the least assistance in the making of it; it provided not only that, in case of the decease of Henry Jekyll, M.D., D.C.L., L.L.D., F.R.S., etc., all his possessions were to pass into the hands of his "friend and benefactor Edward Hyde," but that in case of Dr. Jekyll's "disappearance or unexplained absence for any period exceeding three calendar months," the said Edward Hyde should step into the said Henry Jekyll's shoes without further delay and free from any burthen or obligation beyond the payment of a few small sums to the members of the doctor's household. This document had long been the lawyer's eyesore. It offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was the immodest. And hitherto it was his ignorance of Mr. Hyde that had swelled his indignation; now, by a sudden turn, it was his knowledge. It was already bad enough when the name was but a name of which he could learn no more. It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up the sudden, definite presentment of a fiend.

"I thought it was madness," he said, as he replaced the obnoxious paper in the safe, "and now I begin to fear it is disgrace."


Starting with this extract, how does Stevenson present Mr Utterson as a rational and reliable narrator?

Write about:

- how Stevenson presents Mr. Utterson in this extract
- how Stevenson presents Mr. Utterson in the novel as a whole.

Read the following extract from Chapter 2 and then answer the question that follows.

In this extract Mr Utterson dreams about the mysterious figure of Mr Hyde.



Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street -corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

Starting with this extract, write about how Stevenson creates an atmosphere of mystery and suspense in the novel.

Write about:

- how Stevenson creates an atmosphere of mystery and suspense in this extract.
- how Stevenson creates mystery and suspense in the novel as a whole.

Read the following extract from Chapter 4 and then answer the question that follows.

In this extract a maid-servant tells the story of Mr Hyde's violent attack on Sir Danvers Carew.



And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

Starting with this extract, write about how Stevenson presents the use of violence in the novel.

Write about:

- how Stevenson presents Mr Hyde's violence in this extract.
- how Stevenson presents violence in the novel as a whole.

Read the following extract from Chapter 7 and then answer the question that follows.

In this extract Mr Utterson and Mr Enfield try to convince Dr Jekyll to leave his house.

E

The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll.

"What! Jekyll!" he cried. "I trust you are better."

"I am very low, Utterson," replied the doctor drearily, "very low. It will not last long, thank God."

"You stay too much indoors," said the lawyer. "You should be out, whipping up the circulation like Mr. Enfield and me. (This is my cousin--Mr. Enfield--Dr. Jekyll.) Come now; get your hat and take a quick turn with us."

"You are very good," sighed the other. "I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr. Enfield up, but the place is really not fit."

"Why, then," said the lawyer, good-naturedly, "the best thing we can do is to stay down here and speak with you from where we are."

"That is just what I was about to venture to propose," returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

"God forgive us, God forgive us," said Mr. Utterson.

But Mr. Enfield only nodded his head very seriously, and walked on once more in silence.

Starting with this extract, write about how Stevenson presents the idea of secrecy and the unknown.

Write about:

- how Stevenson presents Dr Jekyll's secrets and the idea of the unknown in this extract.
- how Stevenson presents secrets and the unknown in the novel as a whole.

Read the following extract from Chapter 8 and then answer the question that follows.

In this extract Mr Utterson travels across London to find out what is wrong with Dr Jekyll.

F

It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers, besides; for Mr. Utterson thought he had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures; for struggle as he might, there was borne in upon his mind a crushing anticipation of calamity. The square, when they got there, was full of wind and dust, and the thin trees in the garden were lashing themselves along the railing. Poole, who had kept all the way a pace or two ahead, now pulled up in the middle of the pavement, and in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white and his voice, when he spoke, harsh and broken.

"Well, sir," he said, "here we are, and God grant there be nothing wrong."

"Amen, Poole," said the lawyer.

Starting with this extract, how does Stevenson use the setting to create tension in the novel?

Write about:

- how Stevenson describes the setting to create tension in this extract.
- how Stevenson uses the setting to create tension in the novel as a whole.



Read the following extract from Chapter 8 and then answer the question that follows.

In this extract Mr Utterson has arrived at Dr Jekyll's house to work out what has happened to him. The butler, Poole, takes Mr Utterson to Dr Jekyll's laboratory.

"And now," continued the butler, addressing the knife-boy, "reach me a candle, and we'll get this through hands at once." And then he begged Mr. Utterson to follow him, and led the way to the back garden.

"Now, sir," said he, "you come as gently as you can. I want you to hear, and I don't want you to be heard. And see here, sir, if by any chance he was to ask you in, don't go."

Mr. Utterson's nerves, at this unlooked-for termination, gave a jerk that nearly threw him from his balance; but he recollected his courage and followed the butler into the laboratory building through the surgical theatre, with its lumber of crates and bottles, to the foot of the stair. Here Poole motioned him to stand on one side and listen; while he himself, setting down the candle and making a great and obvious call on his resolution, mounted the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door.

"Mr. Utterson, sir, asking to see you," he called; and even as he did so, once more violently signed to the lawyer to give ear.

A voice answered from within: "Tell him I cannot see anyone," it said complainingly.

"Thank you, sir," said Poole, with a note of something like triumph in his voice; and taking up his candle, he led Mr. Utterson back across the yard and into the great kitchen, where the fire was out and the beetles were leaping on the floor.

"Sir," he said, looking Mr. Utterson in the eyes, "Was that my master's voice?" "It

seems much changed," replied the lawyer, very pale, but giving look for look.

"Changed? Well, yes, I think so," said the butler. "Have I been twenty years in this man's house, to be deceived about his voice? No, sir; master's made away with; he was made away with eight days ago, when we heard him cry out upon the name of God; and who's in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!"

Starting with this extract, write about how Stevenson creates a sense of fear and horror in the novel.

Write about:

- how Stevenson creates a sense of fear and horror in this extract.
- how Stevenson creates a sense of fear and horror in the novel as a whole.



Read the following extract from Chapter 9 and then answer the question that follows.

In this extract Dr Lanyon is visited by Mr Hyde, who is desperate for the potion to transform himself back into Henry Jekyll.

This person (who had thus, from the first moment of his entrance, struck in me what I can only, describe as a disgusting curiosity) was dressed in a fashion that would have made an ordinary person laughable; his clothes, that is to say, although they were of rich and sober fabric, were enormously too large for him in every measurement--the trousers hanging on his legs and rolled up to keep them from the ground, the waist of the coat below his haunches, and the collar sprawling wide upon his shoulders. Strange to relate, this ludicrous accoutrement was far from moving me to laughter. Rather, as there was something abnormal and misbegotten in the very essence of the creature that now faced me--something seizing, surprising and revolting-- this fresh disparity seemed but to fit in with and to reinforce it; so that to my interest in the man's nature and character, there was added a curiosity as to his origin, his life, his fortune and status in the world.

These observations, though they have taken so great a space to be set down in, were yet the work of a few seconds. My visitor was, indeed, on fire with sombre excitement.

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me.

I put him back, conscious at his touch of a certain icy pang along my blood. "Come, sir," said I. "You forget that I have not yet the pleasure of your acquaintance. Be seated, if you please." And I showed him an example, and sat down myself in my customary seat and with as fair an imitation of my ordinary manner to a patient, as the lateness of the hour, the nature of my preoccupations, and the horror I had of my visitor, would suffer me to muster.

Starting with this extract, write about how Stevenson explores the idea of evil through Mr Hyde.

Write about:

- how Stevenson explores the idea of evil in this extract.
- how Stevenson explores the idea of evil in the novel as a whole.

H

Read the following extract from Chapter 9 and then answer the question that follows.

In this extract Dr Lanyon is visited by Mr Hyde. Mr Hyde swallows the potion and transforms into Dr Jekyll in front of Lanyon.

"It is well," replied my visitor. "Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors--behold!"

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change--he seemed to swell-- his face became suddenly black and the features seemed to melt and alter--and the next moment, I had sprung to my feet and leaped back against the wall, my arms raised to shield me from that prodigy, my mind submerged in terror.

"O God!" I screamed, and "O God!" again and again; for there before my eyes--pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death--there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; and I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.

Starting with this extract, write about how Stevenson creates a sense of fear and horror in the novel.

Write about:

- how Stevenson creates a sense of fear and horror in the extract.
- how Stevenson creates a sense of fear and horror in the novel as a whole.

Read the following extract from Chapter 10 and then answer the question that follows.

In this extract Dr Jekyll writes a statement to explain what he was like as a younger man.

I was born in the year 18-- to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering. And it chanced that the direction of my scientific studies, which led wholly towards the mystic and the transcendental, reacted and shed a strong light on this consciousness of the perennial war among my members. With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.

Starting with this extract, how does Stevenson present Dr Jekyll as a conflicted character\*?

Write about:

- how Stevenson presents Dr Jekyll as a conflicted character in the extract.
- how Stevenson presents Dr Jekyll as a conflicted character in the novel as a whole.

\*Hint: think about duality!

Read the following extract from Chapter 10 and then answer the question that follows.

In this extract Dr Jekyll writes a statement to explain what he was like as a younger man.

**K**

Even at that time, I had not conquered my aversions to the dryness of a life of study. I would still be merrily disposed at times; and as my pleasures were (to say the least) undignified, and I was not only well known and highly considered, but growing towards the elderly man, this incoherency of my life was daily growing more unwelcome. It was on this side that my new power tempted me until I fell in slavery. I had but to drink the cup, to doff at once the body of the noted professor, and to assume, like a thick cloak, that of Edward Hyde. I smiled at the notion; it seemed to me at the time to be humorous; and I made my preparations with the most studious care. I took and furnished that house in Soho, to which Hyde was tracked by the police; and engaged as a housekeeper a creature whom I knew well to be silent and unscrupulous. On the other side, I announced to my servants that a Mr. Hyde (whom I described) was to have full liberty and power about my house in the square; and to parry mishaps, I even called and made myself a familiar object, in my second character. I next drew up that will to which you so much objected; so that if anything befell me in the person of Dr. Jekyll, I could enter on that of Edward Hyde without pecuniary loss. And thus fortified, as I supposed, on every side, I began to profit by the strange immunities of my position.

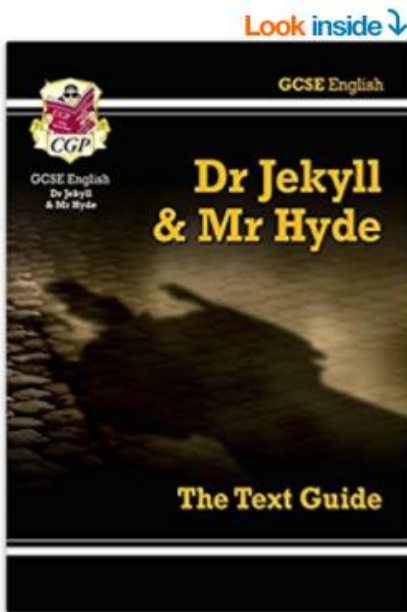
Men have before hired bravos to transact their crimes, while their own person and reputation sat under shelter. I was the first that ever did so for his pleasures. I was the first that could plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lending's and spring headlong into the sea of liberty. But for me, in my impenetrable mantle, the safety was complete. Think of it --I did not even exist! Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath upon a mirror; and there in his stead, quietly at home, trimming the midnight lamp in his study, a man who could afford to laugh at suspicion, would be Henry Jekyll.

Starting with this extract, write about how Stevenson explores the idea of duality.

Write about:

- how Stevenson explores the idea of duality in this extract.
- how Stevenson explores the idea of duality in the novel as a whole.

Recommended Revision Guide: (available from the school library)



## Grade 9 – 1 GCSE English Text Guide – Dr Jekyll and Mr Hyde

### Product details

**Paperback:** 68 pages

**Publisher:** Coordination Group Publications Ltd (CGP) (11 May 2015)

**Language:** English

**ISBN-10:** 1782943080

**ISBN-13:** 978-1782943082

**Product Dimensions:** 21 x 0.4 x 29.5 cm

**Average Customer Review:** ★★★★★ ▾ 119 customer reviews

Useful Websites and YouTube videos for research and revision:

<http://www.aqa.org.uk/student-support/for-students/revision/revision-resources>

[http://www.bbc.co.uk/schools/gcsebitesize/english\\_literature/prosejekyllhyde/](http://www.bbc.co.uk/schools/gcsebitesize/english_literature/prosejekyllhyde/)

<http://www.sparknotes.com/lit/jekyll/>

<https://www.litcharts.com/lit/dr-jekyll-and-mr-hyde>

<https://www.litcharts.com/lit/dr-jekyll-and-mr-hyde/quotes>

<http://www.gradesaver.com/dr-jekyll-and-mr-hyde>

<https://getrevising.co.uk/revision-cards/dr-jekyll-and-mr-hyde-notes>

<https://www.youtube.com/watch?v=1mQt5FrelIQ>

<https://www.youtube.com/watch?v=wk-On82COU8>

[https://www.youtube.com/watch?v=C1\\_zuYIKio](https://www.youtube.com/watch?v=C1_zuYIKio)

<https://www.youtube.com/watch?v=qMiLNxc5-b8&pbjreload=10>

And don't forget you have GOOGLE at your fingertips and the school or public library is also a great resource to find out more about your topic or consolidate your learning.