



JEKYLL & HYDE: DUALITY MODEL ANSWER

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JEKYLL & HYDE: DUALITY: QUESTION

Read this extract from *Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

This extract from the final chapter, is part of a letter Dr. Jekyll wrote that explains his experiences.

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.

Starting with this extract, how does Stevenson present the theme of duality.

Write about:

- how Shelley presents the theme of duality.
- how Shelley presents the theme of duality.

[30 marks]





JEKYLL & HYDE: DUALITY: MODEL ANSWER OUTLINE

ESSAY OUTLINE

Introduction

Hook	Perhaps the biggest intellectual upheaval in nineteenth century life was brought about by Sigmund Freud's psychoanalytic theories, which revolutionised how humans saw themselves;
Building sentences	Freud perceived existence as a struggle between, on one hand, our base instinct (the "Id"), and, on the other, those forces that check and moderate our urges (the "Ego" and "Super Ego").
Thesis statement	Throughout the text, Stevenson explores the tussle for power between the ravenous Hyde and the moderate Jekyll, and, in so doing, arguably dramatises this Freudian inner struggle.

Body paragraph 1

Topic sentence	The author describes Jekyll as a "smooth-faced man of fifty" and that he had played his part as a Victorian gentleman by "concealing his pleasures";
Supporting sentences	however, in the final chapter, Dr. Jekyll reveals that after "years of reflection", he realized he "stood already committed to a profound duplicity". Stevenson may be making a point here about social conditioning, as well as its effects on the human mind and consequently, behavior. Jekyll appears to have woken up from a trance or zombie-like state; one induced in him by the pressures and burdens of societal expectation and ideals of perfectionism; he illustrates his moment of realization as a point "when I reached years of reflection, and began to look round me"; it took "years of reflection" to realise he had been living a duplicitous life all along, a state he had not chosen but one placed upon his shoulders by the force of a Victorian society in pursuit of perfection. Additionally, the verb "began" connotes a new beginning, as if he were, in some way, reborn, opening his eyes for the first time or perhaps having had an epiphany after decades of blindly conforming,





	against the desires of his own nature, to the lofty ideals of Victorian society. Stevenson’s choice of the adverb “already” illustrates the impossibility of him reversing or changing his situation.
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Concluding sentence(s)	Therefore, we can also reconsider the effect of Jekyll’s age - a “man of fifty”; it helps to compound the sense of repression he must have been feeling, which, having been bottled up for several decades, leads Hyde, his inner-self, to “break out of all bounds and club” the “old gentleman” (Carew) “to the earth”.
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Body paragraph 2

Topic sentence	At this point in the story, Stevenson starts to delve into the psychology of Jekyll by making it clear that the roots of Jekyll’s transformation into Hyde lie within his own character.
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Supporting sentences	Jekyll speaks of having had, as a young man, a ‘certain impatient gaiety of disposition’ (in other words he was keen to seek pleasures quickly and without much thought), but this was at odds with his desire to appear like a respectable man. This led him to conceal his pleasures, thus committing him to a ‘profound duplicity of life’. Even before he became Hyde, his life was profoundly split into two: the pursuit of pleasure was associated with his secretive life, while the pursuit of respectability was associated with his public life. Stevenson reveals that Jekyll’s life is full of opposites, especially pleasure and pain. There’s the pleasure of secrecy, the pain of respectability, the pain of repression, the pleasure of violence, and the pain of stifled anger. Jekyll was a deeply repressed man before he transformed himself into Hyde. It could be said that Stevenson leaves us in no doubt that his story is not about two separate men, but that the two men are, in fact, one man; after all, they fail to exist as two separate entities - when one dies, they both die. Stevenson portrays them as warring parts of one mind: the animal Hyde (the “Id”) versus the civilised Jekyll (the “Ego” and “Super Ego”). That the Hydan base instincts eventually get the upper hand is undeniable: Stevenson demonstrates this through the symbolism of dreams and Hyde’s hands.
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Concluding sentence(s)	Yet the end product of this inner conflict does not appear to be Hydan dominance so much as mutually assured destruction.
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Body paragraph 3 (OPTIONAL)

Topic sentence	
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Supporting sentences	
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Concluding sentence(s)	
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Conclusion





Restated thesis	In conclusion, Stevenson structures the novel as an exploration of the tussle for power between what he saw as the two warring dimensions of the human soul.
Summary of controlling concept	According to Stevenson, man's soul is paired with both elements of good and evil; these basic elements cannot be separated because man is defined by the conflict within his inner nature and how he deals with this duality. Consequently, his purpose for writing the text appears to be two-fold: one is to explore his interest in human nature, which he often did at the Speculative Society during his university years, however, in the novel, he does this from a specific perspective, which is to explore the protagonist's struggle to be an individual.
Author's purpose	Consequently, Stevenson incorporates the themes of appearance versus reality, and, most prominently, duality, as symbolised by Dr. Jekyll and his doppelganger Hyde. However, another purpose could be to explore the topic of scientific advancement that Mary Shelley questioned before him in Frankenstein, raising the question that just because we can create, does that mean we should? Like Shelley, Stevenson's choice of the Gothic mode helps explore Victorian fears that scientific hubris would tempt people to play God (and, perhaps, try to replace God) through the growing power of unconstrained scientific creation - a fear which lives on in more modern literary forms such as in William Golding's nuclear war dystopian novel 'Lord of the Flies' and the apocalyptic future war nightmare of the killer machines in the Terminator movies. Thus, if we view the story of Jekyll and Hyde as a tragedy, it allows us to question whether or not human society will allow its good side win over its evil side or vice versa.
Final thought (what idea/message can we learn?)	Jekyll's tragic death, on the one hand, suggests that humanity's propensity for evil is more powerful than its propensity for good; nevertheless, perhaps, the most important lesson is simply that this new-found awareness of evil is actually the first step towards getting rid of it - whether do get rid of it or not, is, perhaps, up to us.

MAKE SURE YOUR ESSAY CONTAINS ALL OF THESE QUALITIES

Tick these off when you have added them to your essay

- Methods - author's techniques
- Context
- Effects of the author's methods on the audience/reader
- Link to another part of the text - talk about the meaning of the connection
- Symbolism
- Themes
- Author's purpose







JEKYLL & HYDE: DUALITY: 100% MODEL ANSWER

Perhaps the biggest intellectual upheaval in nineteenth century life was brought about by Sigmund Freud's psychoanalytic theories, which revolutionised how humans saw themselves; Freud perceived existence as a struggle between, on one hand, our base instinct (the "Id"), and, on the other, those forces that check and moderate our urges (the "Ego" and "Super Ego"). Throughout the text, Stevenson explores the tussle for power between the animalistic Hyde and the civilised Jekyll, and, in so doing, arguably dramatises this Freudian inner struggle.

The author describes Jekyll as a "smooth-faced man of fifty" and that he had played his part as a Victorian gentleman by "concealing his pleasures"; however, in the final chapter, Dr. Jekyll reveals that after "years of reflection", he realized he "stood already committed to a profound duplicity". Stevenson may be making a point here about social conditioning, as well as its effects on the human mind and consequently, behavior. Jekyll appears to have woken up from a trance or zombie-like state; one induced in him by the pressures and burdens of societal expectation and ideals of perfectionism; he illustrates his moment of realization as a point "when I reached years of reflection, and began to look round me"; it took "years of reflection" to realise he had been living a duplicitous life all along, a state he had not chosen but one placed upon his shoulders by the force of a Victorian society in pursuit of perfection. Additionally, the verb "began" connotes a new beginning, as if he were, in some way, reborn, opening his eyes for the first time or perhaps having had an epiphany after decades of blindly conforming, against the desires of his own nature, to the lofty ideals of Victorian society. Stevenson's choice of the adverb "already" illustrates the impossibility of him reversing or changing his situation. Therefore, we can also reconsider the effect of Jekyll's age - a "man of fifty"; it helps to compound the sense of repression he must have been feeling, which, having been bottled up for several decades, leads Hyde, his inner-self, to "break out of all bounds and club" the "old gentleman" (Carew) "to the earth".

At this point in the story, Stevenson starts to delve into the psychology of Jekyll by making it clear that the roots of Jekyll's transformation into Hyde lie within his own character. Jekyll speaks of having had, as a young man, a 'certain impatient gaiety of disposition' (in other words he was keen to seek pleasures quickly and without much thought), but this was at odds with his desire to appear like a respectable man. This led him to conceal his pleasures, thus committing him to a 'profound duplicity of life'. Even before he became Hyde, his life was profoundly split into two: the pursuit of pleasure was associated with his secretive life, while the pursuit of respectability was associated with his public life. Stevenson reveals that Jekyll's life is full of opposites, especially pleasure and pain. There's the pleasure of secrecy, the pain of respectability, the pain of repression, the pleasure of violence, and the pain of stifled anger. Jekyll was a deeply repressed man before he transformed himself into Hyde. It could be said that Stevenson leaves us in no doubt that his story is not about two separate men, but that the two men are, in fact, one man; after all, they fail to exist as two separate entities - when one dies, they both die. Stevenson portrays them as warring parts of one mind: the animal Hyde (the "Id") versus the civilised Jekyll (the "Ego" and "Super Ego"). That the Hyidian base instincts eventually get the upper hand is undeniable: Stevenson demonstrates this through the symbolism of dreams and Hyde's hands. Yet the end product of this inner conflict does not appear to be Hyidian dominance so much as mutually assured destruction.

In conclusion, Stevenson structures the novel as an exploration of the tussle for power between what he saw as the two warring dimensions of the human soul. According to Stevenson, man's soul is paired with both elements of good and evil; these basic elements cannot be separated because man is defined by the conflict within his inner nature and how he deals with this duality. Consequently, his purpose for writing the text appears to be two-fold: one is to explore his interest in human nature, which he often did at the Speculative Society during his university years, however, in the novel, he does this from a specific perspective, which is to explore the protagonist's struggle to be an individual. Consequently, Stevenson incorporates the themes of appearance versus reality, and, most prominently, duality, as symbolised by Dr. Jekyll and his doppelganger Hyde. However, another purpose could be to explore the topic of scientific advancement that Mary Shelley questioned before him in





Frankenstein, raising the question that just because we can create, does that mean we should? Like Shelley, Stevenson's choice of the Gothic mode helps explore Victorian fears that scientific hubris would tempt people to play God (and, perhaps, try to replace God) through the growing power of unconstrained scientific creation - a fear which lives on in more modern literary forms such as in William Golding's nuclear war dystopian novel 'Lord of the Flies' and the apocalyptic future war nightmare of the killer machines in the Terminator movies. Thus, if we view the story of Jekyll and Hyde as a tragedy, it allows us to question whether or not human society will allow its good side win over its evil side or vice versa. Jekyll's tragic death, on the one hand, suggests that humanity's propensity for evil is more powerful than its propensity for good; nevertheless, perhaps, the most important lesson is simply that this new-found awareness of evil is actually the first step towards getting rid of it - whether do get rid of it or not, is, perhaps, up to us.

